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APRIL 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
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15	Pops	1899-1900
16	BSO	1900-1901
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18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
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33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
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36	BSO Pops	1917-1918
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38	BSO Pops	1918-1919
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54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

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60	Pops	
	Tanglewood	1936-1937
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62	BSO	1937-1938
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64	BSO	1938-1939
65	Pops	
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67	Tanglewood	1939-1941
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69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
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	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
97	BSO	1958-1959
98	Tanglewood	1958-1959
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100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
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104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
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108	Tanglewood	1963
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	Pops	1963-1964
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113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
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127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
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	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

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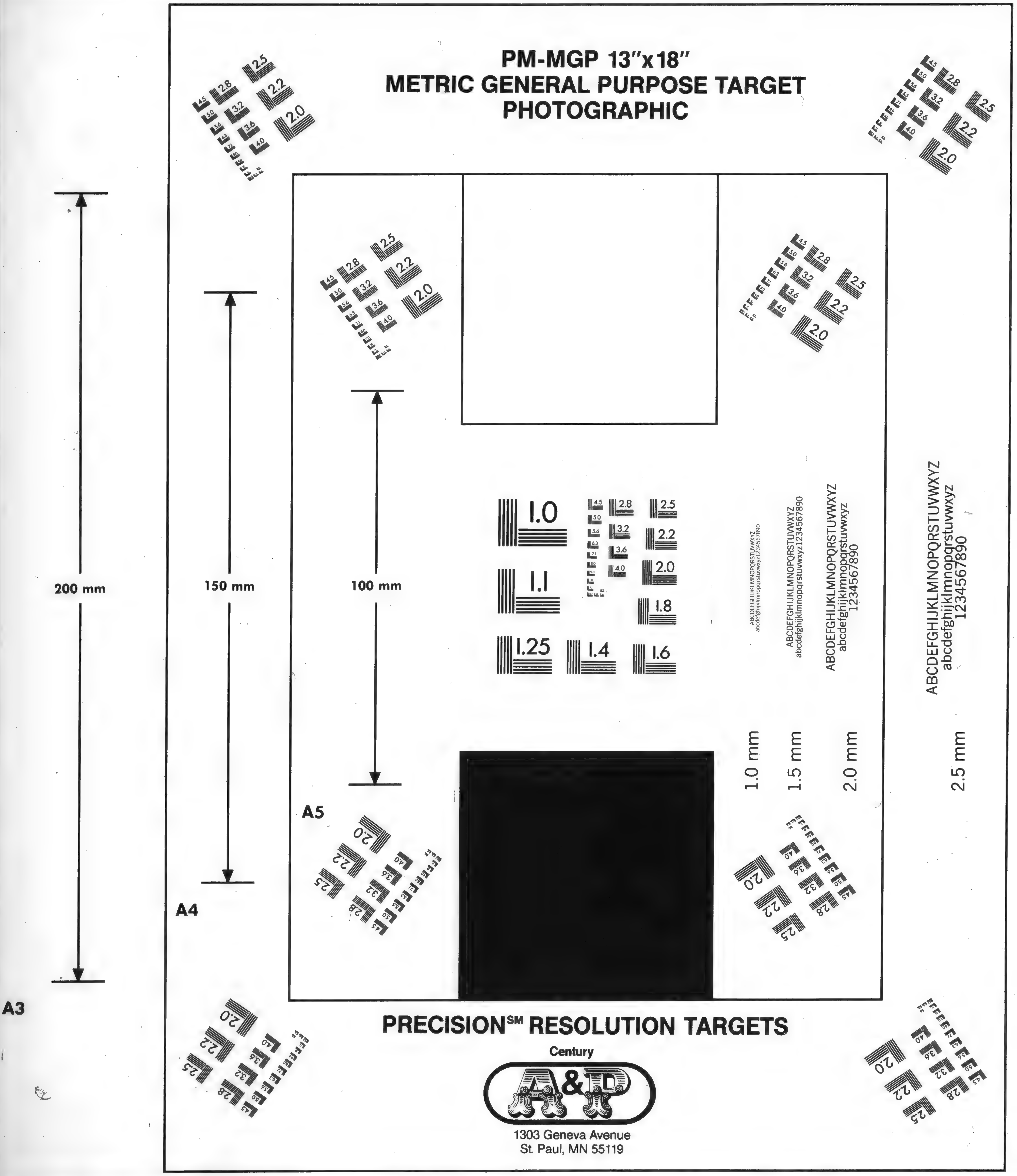
CAT 840 3594
12-13

REEL 21

Volumes 42- 43

BSO,Pops
1921-1922
to
Pops
Advertisements
1922-1923

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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MULTIPLE EXPOSURES
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VOLUME 42

BSO
Pops

1921 - 1922

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BOSTON.
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h Cost of phonic Music

As Worcester partakes of the enjoyment Boston has in its Symphony Orchestra, in the annual concert given here each year, y frequent visits to Symphony Hall during the rt season, there will be interest here, if not ncern over the announcement of a deficit of some 1,000 for the current season and of the announced re for a guarantee of $150,000 a year for the next e years. The assertion that symphonic music n never be anything but caviar to the general pub is not made as confidently as it was 20 years ago, hanks to the elevation of musical taste through mechanical contrivances, but it is equally certain that because of the skill necessary in those who compose the orchestra the expenses can never be met by the amount received from sale of admissions. Those who realize the cultural value of symphonic music to a community therefore assume responsibility for supplying the deficit. Major Henry Higginson's service in that respect with the Boston Symphony needs but mention. The work he undertook has been carried on by others, but the three year guarantee period now expires, and renewal of such guarantees, in increased amount, is sought.

Of course, this system of guarantees is at best but expedient, and it is therefore good to notice that already there is talk of provision of an endowment fund of $3,000,000, which would do away with the necessity of such appeal. Until that is established, there must be short-term guarantees—but while these be given the work for the endowment goes on. Nor is such plan beyond practicability. There is today an example of accomplishment of such measure in Philadelphia, and those interested to find how that dream was made fact may read account in Mr. Bok's autobiography. What can be done once can be done again. Not only Boston, but all Massachusetts, which takes a deserved pride in the accomplishment of the Boston Symphony Orchestra will hope for speedy response to the present appeal and steady progress toward the ultimate goal of the endowment, knowing as it does the orchestra's value to not only community and state, but to the country.

WORCESTER. TELEGRAM APRIL 27

NEW YORK EXPR
ESTABLISHED 1881
FROM MAY -7 1921 Z
TLAND, ME.

A deficit of $131,289, exceeding by more than $75,000 that of last year is shown in financial report for Boston Symphony Orchestra for 1920-21 season. It costs $650.816 to run orchestra

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PIONEER PRESS
St. Paul, Minn.
MAY 15.

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JOURNAL
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Established 1881
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TIMES
New York City AUG 7 1921 M

SOME RECENT PUBLICATIONS

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Mr. Hale's readers will find further "Entr'actes and Excursions," after his accustomed graceful style, on Beethoven as pianist, Haydn in England, Mendelssohn and Scotland, Schubert's compositions in Boston, Elgar's "Cockaigne," Verlaine's "La Bonne Chanson," which C. M. Loeffler turned to a tone-poem, and Wilde's "Birthday of the Infanta," similarly used by John A. Carpenter in a ballet. The exquisite dance itself, produced Dec. 23, 1919, in Chicago, and but once thereafter in New York, failed to reach Boston, as promised last year, because the dancers' train from this city became stormbound on the way.

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TIMES AUG 31 1921 K
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Cabot Says There Is No Sign of Labor Trouble in Boston Orchestra.

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From SEP 3 1921 K
Brooklyn Life
New York City

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ESTABLISHED 1881
From SEP 4 1921
STANDARD UNION
Brooklyn, N. Y.

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From SEP 4 1921
EAGLE
Brooklyn, New York

MUSIC NOTES

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TIMES SEP -4 1921
New York City

SINCE Philadelphia, Washington and Baltimore are understood to be omitted from the Boston Symphony Orchestra's monthly tours this season, it appears that Brooklyn hereafter will be to these players their goal "furthest South."

For some years the Bostonians have appeared without soloists in New York. There will be soloists, however, at the Brooklyn Academy, where the bulletins say these will be Ferenc Vecsey, violin; Olga Samaroff, piano; Louise Homer, contralto; Jean Bedetti, 'cello, and Emilio de Gogorza, baritone.

The Boston orchestra in its home town reports the advance sale for the concerts opening in October as being greater than it has ever before been at this time of the year. The Friday afternoon concerts are entirely sold out and only 400 seats left for the Saturday nights in Symphony Hall.

SEP 4 1921
WORLD,
New York City

SYMPHONY SOLOISTS.

Soloists with the Boston Symphony Orchestra to be heard in this borough in the coming season will be Ferenc Vecsey, violin; Olga Samaroff, piano; Louise Homer, contralto; Jean Bedetti, 'cello, and Emilio De Gogorza

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CITIZEN
Brooklyn, N. Y.

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From SEP 4 1921 D

EAGLE

Brooklyn, New York

MUSIC NOTES

The soloists with the Boston Symphony Orchestra in Brooklyn the coming season will be Ferenc Vecsey, Olga Samaroff, Louise Homer, Jean Bedetti and Emilio De Gogorza.

TIMES

New York City

SINCE Philadelphia, Washington and Baltimore are understood to be omitted from the Boston Symphony Orchestra's monthly tours this season, it appears that Brooklyn hereafter will be to these players their goal "furthest South."

For some years the Bostonians have appeared without soloists in New York. There will be soloists, however, at the Brooklyn Academy, where the bulletins say these will be Ferenc Vecsey, violin; Olga Samaroff, piano; Louise Homer, contralto; Jean Bedetti, 'cello, and Emilio de Gogorza, baritone.

The Boston orchestra in its home town reports the advance sale for the concerts opening in October as being greater than it has ever before been at this time of the year. The Friday afternoon concerts are entirely sold out and only 400 seats left for the Saturday nights in Symphony Hall.

SEP 4 1921

WORLD,

New York City

SYMPHONY SOLOISTS.

Soloists with the Boston Symphony Orchestra to be heard in this borough in the coming season will be Ferenc Vecsey, violin; Olga Samaroff, piano; Louise Homer, contralto; Jean Bedetti, 'cello, and Emilio De Gogorza

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CITIZEN

Brooklyn, N. Y.

SOLOISTS ANNOUNCED.

The soloists with the Boston Symphony Orchestra in Brooklyn the coming season will be Ferenc Vecsey, violin; Olga Samaroff, piano; Louise Homer, contralto; Jean Bedetti, 'cello, and Emilio De Gogorza, baritone. The advance sale for these concerts is greater than it has ever been at this time of the year.

TIGHT BINDING

SOLOISTS TO BE HEARD AT SYMPHONY CONCERTS

NINA KOSHETZ.
(Photo Copyright by Elsin, N. Y.)

JOSEF HOFMANN.
LOUISE HOMER.
(Photo Copyright by Mishkin, N. Y.)

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Several Great Artists as Well as Well Known Stars Will Sing Here

The Boston Symphony Orchestra, about to begin its forty-first season, is ready with its list of soloists. The appearance of a guest conductor for one pair of concerts is a matter of moment, particularly when the guest is Vincent D'Indy, the great French composer.

The soloists this season include not only a number of well-known stars but several great artists from Europe who have yet to make their reputations in America. The list includes Louise Homer, contralto; Emilio de Gogorza, baritone; Josef Hofmann, pianist; Olga Samaroff, pianist; Yolanda Mero, pianist, all prominent artists.

Among the newcomers may be noted Ferenc Vescey, the Hungarian violinist, a pupil of the great Joachim. Paul Kochanski, a new Russian violinist, will be a prominent performer. Also Alexander Siloti, the pianist who was a pupil of Liszt and of Nicolai Rubenstein. Another remarkable pianist was Erno Dohnanyi. Twenty-one years ago he played with the Boston Symphony Orchestra, as a very young man. Since then his fame has spread throughout the old world. Another Hungarian pianist is Erwin Nyiregyhazi, whose amazing technique has stunned audiences in New York and elsewhere. A new soprano is Nina Koshetz from the Russian opera houses, who goes to the Chicago opera this season.

AMER. SEPT. 10

THE SYMPHONY CONCERTS

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So regarded, two of the announced singers are familiar and applauded figures at the Symphony Concerts—Mme. Homer, the alto, returning once more in maturity of voice, skill, mind and spirit, and Mr. de Gogorza, the baritone, less frequently called to the orchestra than the richness of his tones and the ripeness of his abilities warrants. No longer ago than Mr. Rabaud's day he carried all before him at a pair of Symphony concerts. The third singer is an unknown quantity to nearly all those who will hear her — the Russian, Nina Koshetz, highly reputed in her own country, discovered in the West by Miss Garden and by her called to the Chicago Opera Company. By these signs Mme. Koshetz is a large-voiced dramatic singer.

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TRANS. SEPT. 10.

Risen Youth and Proved Maturity as They Will Be Heard at the Impending Symphony Concerts

(Photograph by Underwood & Underwood)
Kochanski — Violinist

Nyredghazi — Pianist

Vecsey — Violinist

Dohnanyi — Pianist
(Photograph by Underwood)

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"Assisting Artists" for the New Season—Singers, Pianists and Violinists Variously Arrayed—Rising and Risen Talents Well Matched in a List That Escapes Routine—Mr. d'Indy as Visiting Conductor

THERE has been no reason to hasten the announcement of the "assisting artists" for the Symphony Concerts of autumn, winter and spring, and only today does it come to hand. With every disposable seat for the matinées of Friday already taken by subscription and with hardly more than 300 places still available for the evenings of Saturday, it was plain that the public needed little fillip to its [illegible] for orchestra and conductor, pieces and programmes. It took pleasure in the present prowess of the band; it watched [illegible] Mr. Monteux's progress in his work and in the regard of audiences; it discovered the range and the vitality of his programmes; the interest of his chosen music, classic, modern and of the newest men. [illegible] with it took its seats for the new season—and let the "soloists" be as chance would assemble them. In turn, the management has been free to weigh its choice at leisure, to consider rising as well as [illegible] abilities, to keep no more than the proper modicum of "old"—and sometimes trite—favorites, and to open wide the doors to newcomers of promise and performance. The outcome is a list that departs auspiciously from routine; that is not cribbed by precedent of the past or "drawing power" in the present and that by every sign will enliven the progress of the concerts.

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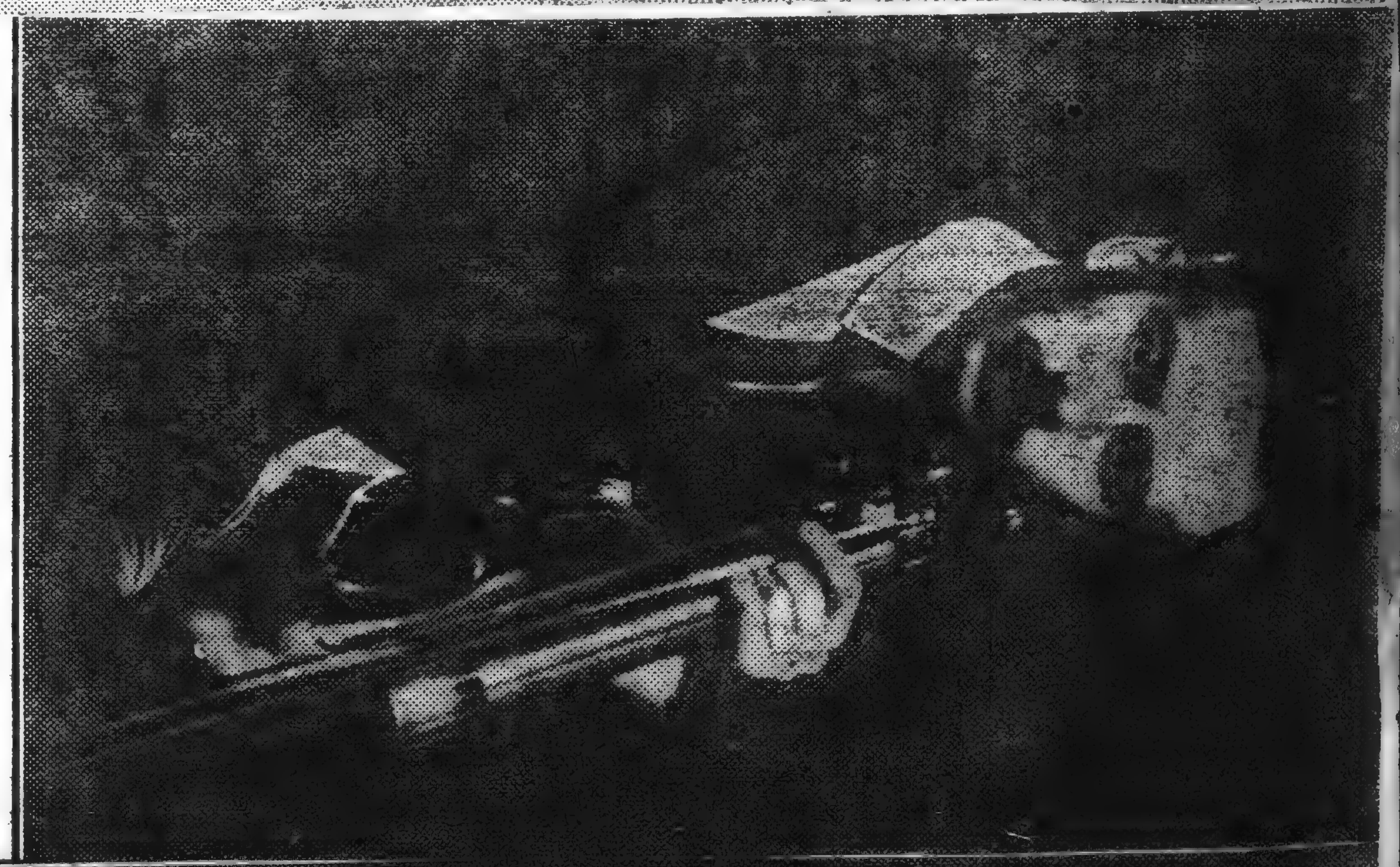

Vecsey — Violinist

Dohnanyi — Pianist

(Photograph by Underwood)

TIGHT BINDING

SOLOISTS TO BE HEARD AT SYMPHONY CONCERTS

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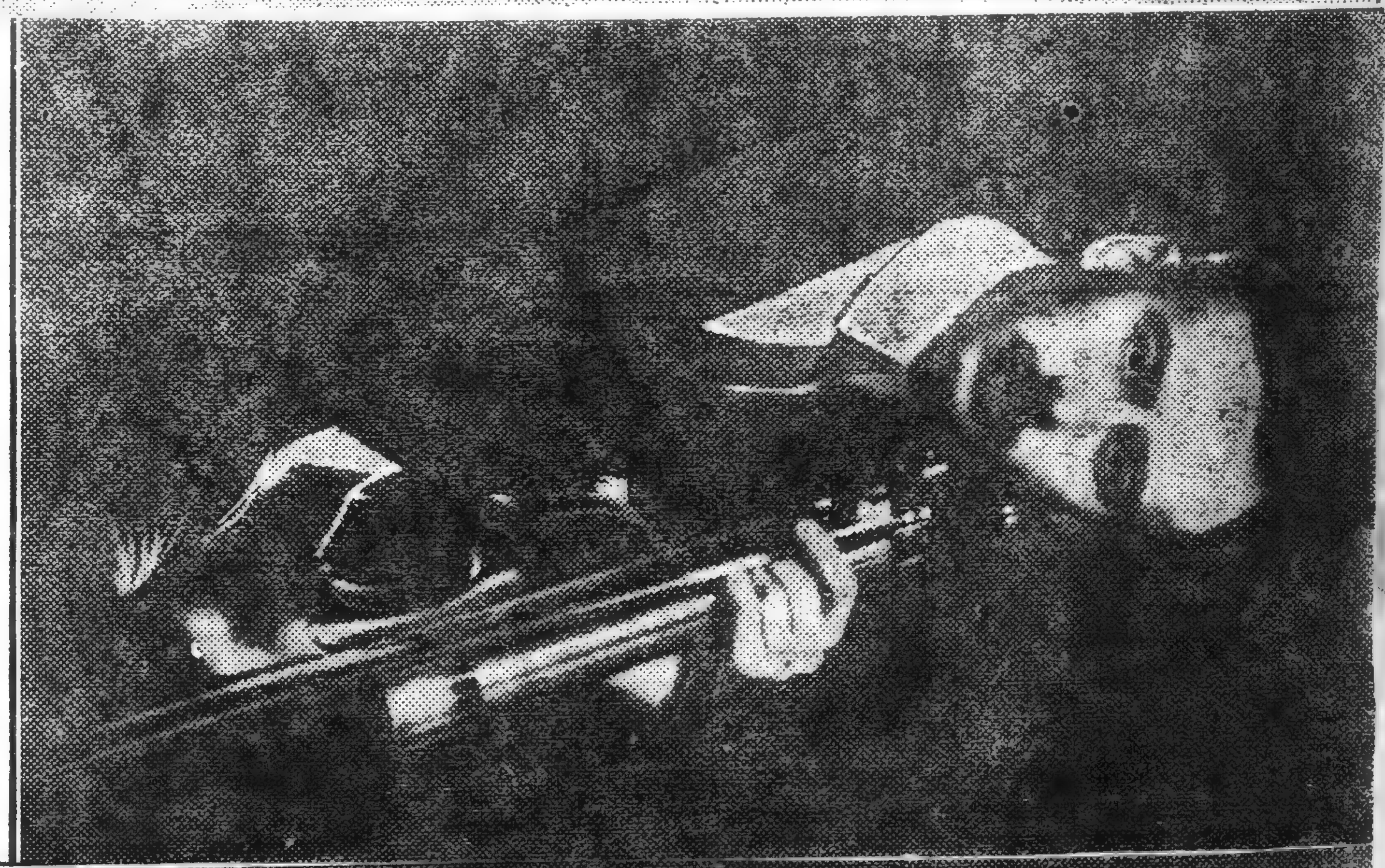
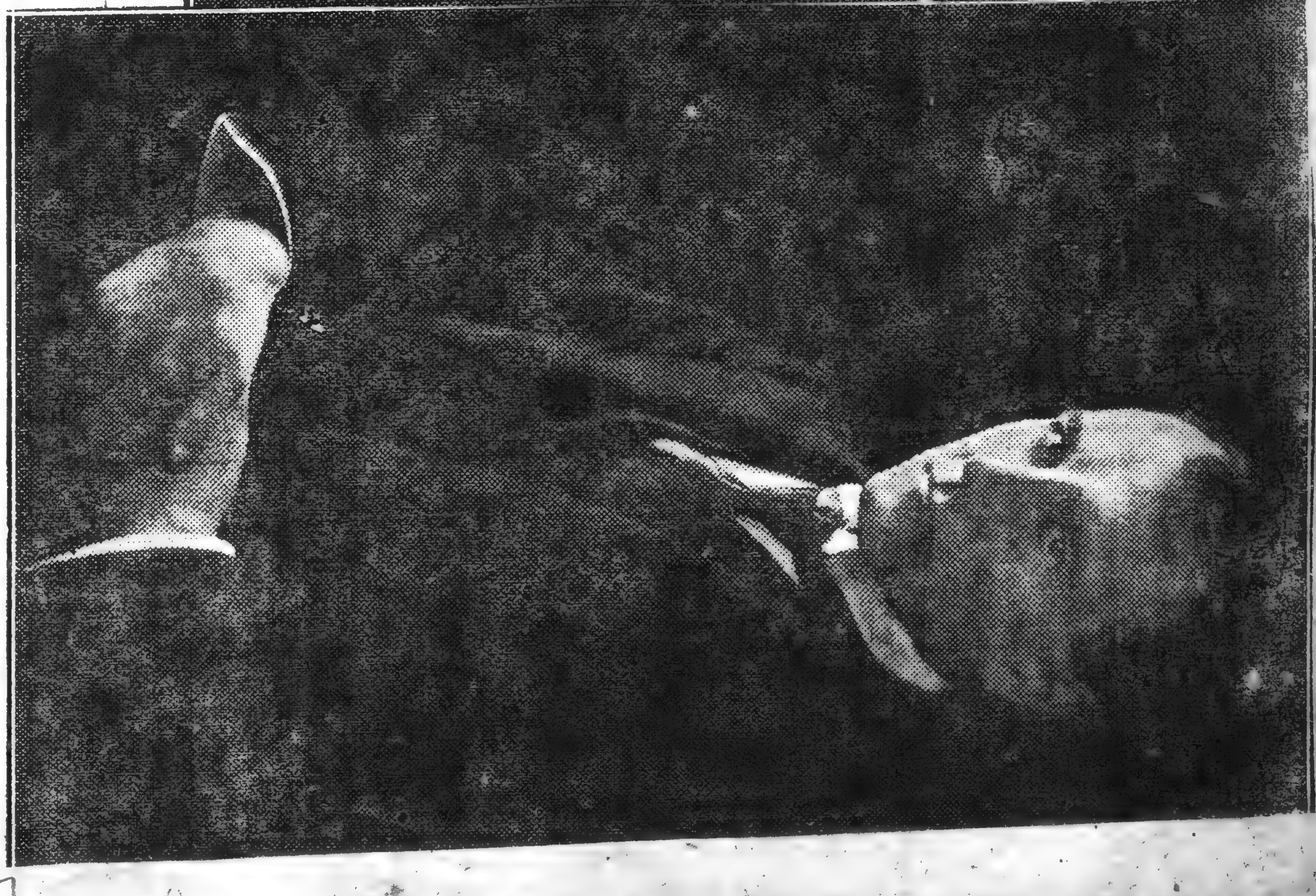


Vecsey—Violinist



Dohnanyi—Pianist
(Photograph by Underwood

[4]

Symphony Season Rich in Promise

One sign, at least, of the success of the pending 41st season of the Boston Symphony Orchestra, which will consist of 24 pairs of Friday afternoon and Saturday evening concerts to be given at Symphony Hall beginning Oct. 7-8, is the extent of the advance sale of seats by subscription which at this time of year has in no former season been so large. For the 24 Friday afternoon concerts all seats were re-engaged last spring.

As large a schedule as possible of concerts in other cities will be undertaken, dates being reserved, however, for a number of Young People's concerts in Boston, according to the plan so successfuly carried out during the last two seasons.

Having spent the sumer in Europe, Piere Monteux, with his valuation of new works, succeeded in finding a number of scores of genius and interest, which will figure upon his programs from time to time in this, his third season with the Boston Symphony Orchestra. For one pair of concerts he will yield the baton to Vincent D'Indy, the distinguished French composer, who crossed the seas to conduct Boston Symphony concerts in 1905 and has since added materially to his already great reputation.

The list of soloists to appear at these concerts, now announced, includes some favorites of long standing, whose former appearances with the orchestra recall many delightful concerts. There is also, however, an unusual number of names familiar to us only by nearsay.

TRAV. SEPT. 10.

BOSTON SYMPHONY ORCHESTRA

BOSTON, Massachusetts—The Boston Symphony Orchestra season, consisting of 24 pairs of Friday afternoon and Saturday evening concerts, to be given at Symphony Hall, begin October 7-8. The large traveling schedule which the orchestra will undertake includes the usual 15 concerts in Greater New York, eight concerts in Cambridge, Massachusetts, five in Providence, Rhode Island, as well as engagements in the various larger cities of New England, and a trip through the west and north extending to Montreal, where the Boston Symphony Orchestra has not played for a number of years. Besides the regular Boston concerts, there will be a number of young people's concerts for school children of Greater Boston, according to the plan so successfully carried out by this orchestra during the last two seasons.

Having spent the summer in Europe, Pierre Monteux, the conductor has succeeded in finding a number of scores of manifest talent and unusual interest which will figure upon his programs from time to time in this his third season with the orchestra. For one pair of concerts in Boston he will yield the baton to Vincent d'Indy, the French composer, who also conducted Boston Symphony concerts in a number of cities during his American visit in 1905. The soloists announced for the Boston series include Nina Koshetz, Louise Homer and Emilio de Gorgoza, singers; Josef Hoffman, Olga Samaroff, Alexander Siloti, Erno Dohnanyi and Erwin Nyiregyhazi, pianists; and Yolanda Mero, Ferenc Vecsey and Paul Kochanski, violinists.

MONITOR. SEPT. 10

COMING SYMPHONY SEASON

(Photographs of Symphony soloists in today's Pictorial Section.)

It is an earnest of the enjoyment of the Boston Symphony concerts as given under the leadership of Pierre Monteux that the advance sale of seats by subscription for the coming series of 24 Friday afternoon and 24 Saturday evening concerts in Symphony Hall, to begin on Oct. 7-8, has never been so large at this time of year in any former season.

List of Soloists

The soloists to be heard during the season are such as to make the concerts further eventful. Among them are Louise Homer, the great American contralto, and Emilio de Gogorza, the velvet-voiced baritone. A newcomer to Boston and the orchestra is Madame Nina Koshetz, the foremost prima donna soprano of Russia. On account of her fine talents in the interpretation of songs, the Russian composers Medtner, Prokovieff, Gretchaninoff, Taneieff and Rachmarinoff have been her admirers and collaborators.

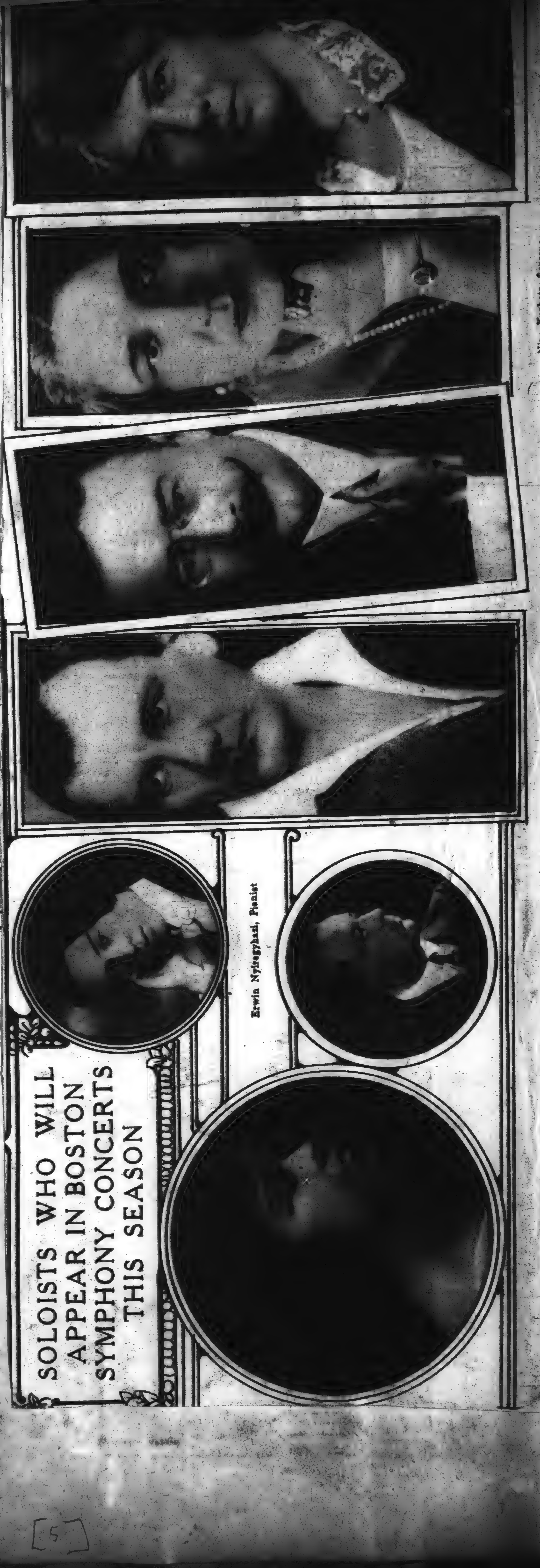
A new meteor upon the horizon of musical America is Ferenc Vecsey, for years hailed in Europe as the matchless master of the violin. Born in Buda Pesth in 1893, of musical parents, he manifested extraordinary musical ability as a child, and, studying under the great Josef Joachim at the age of 10, he made his first public appearance in the same year (1903). His phenomenal success led to tours of Europe and America, and, indeed, a series of concerts in Symphony Hall, Boston. His early maturity has, according to all accounts, brought new beauties to the wondrous genius of his playing. Another comparative newcomer to this country is Paul Kochanski, a native of Russia. Through his studies with Emil Mlynarsky, the Pole, and Cesar Thomson, the Belgian master, he has inherited the great violinistic traditions of the past. His several tours of Europe and his concerts in New York last February herald him as an artist of the calibre not soon forgotten.

Two of the pianists listed among the soloists are favorites of long standing. These are Joseph Hofman, pre-eminent among the pianists now living; and Olga Samaroff, the younger but highly talented artist from Texas, of whom many speak as the finest pianist of her sex.

Familiar only by name to our public, but revered in the highest degree in Europe, the advent to America of Alexander Siloti will surely be an event of considerable importance, as will his appearance as soloist at these concerts. This pianist, who when a youth lived at Weimar for the last three years of Liszt's life as one of the abbe's favorite pupils, has ever since then been worshipped as the apostle of the extraordinary pianoforte virtuoso. Siloti also studied under Nicolai Rubinstein, the distinguished brother of Anton, and with Tschaikowsky at the Moscow Conservatory.

Another celebrity of Europe, not only as pianist but as composer-conductor and generally versatile artist, is the Hungarian, Erno Dohnanyi.

POST-SEPT. 11.



SOLOISTS WHO WILL APPEAR IN BOSTON SYMPHONY CONCERTS THIS SEASON

Louise Homer, Contralto

Nina Koshetz, Soprano

Emilio Gogorza, Baritone

Erno Dohnanyi, Pianist

Erwin Nyiregyhazi, Pianist

Paul Kochanski, Violinist

Olga Samaroff, Pianist

HERALD SEPT. 11.

[5]

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Having spent the summer in Europe, Pierre Monteux, the conductor has succeeded in finding a number of scores of manifest talent and unusual interest which will figure upon his programs from time to time in this, his third season with the orchestra. For one pair of concerts in Boston he will yield the baton to Vincent d'Indy, the French composer, who also conducted Boston Symphony concerts in a number of cities during his American visit in 1905. The soloists announced for the Boston series include Nina Koshetz, Louise Homer nd Emilio de Gorgoza, singers; Josef offman, Olga Samaroff, Alexander loti, Erno Dohnanyi and Erwin yiregyhazi, pianists; and Yolanda ero, Ferenc Vecsey and Paul Ko- anski, violinists.

MONITOR. SEPT 10

COMING SYMPHONY SEASON

(Photographs of Symphony soloists in today's Pictorial Section.)

It is an earnest of the enjoyment of the Boston Symphony concerts as given under the leadership of Pierre Monteux that the advance sale of seats by subscription for the coming series of 24 Friday afternoon and 24 Saturday evening concerts in Symphony Hall, to begin on Oct. 7-8, has never been so large at this time of year in any former season.

List of Soloists

The soloists to be heard during the season are such as to make the concerts further eventful. Among them are Louise Homer, the great American contralto, and Emilio de Gogorza, the velvet-voiced baritone. A newcomer to Boston and the orchestra is Madame Nina Koshetz, the foremost prima donna soprano of Russia. On account of her fine talents in the interpretation of songs, the Russian composers Medtner, Prokovieff, Gretchaninoff, Taneieff and Rachmarinoff have been her admirers and collaborators.

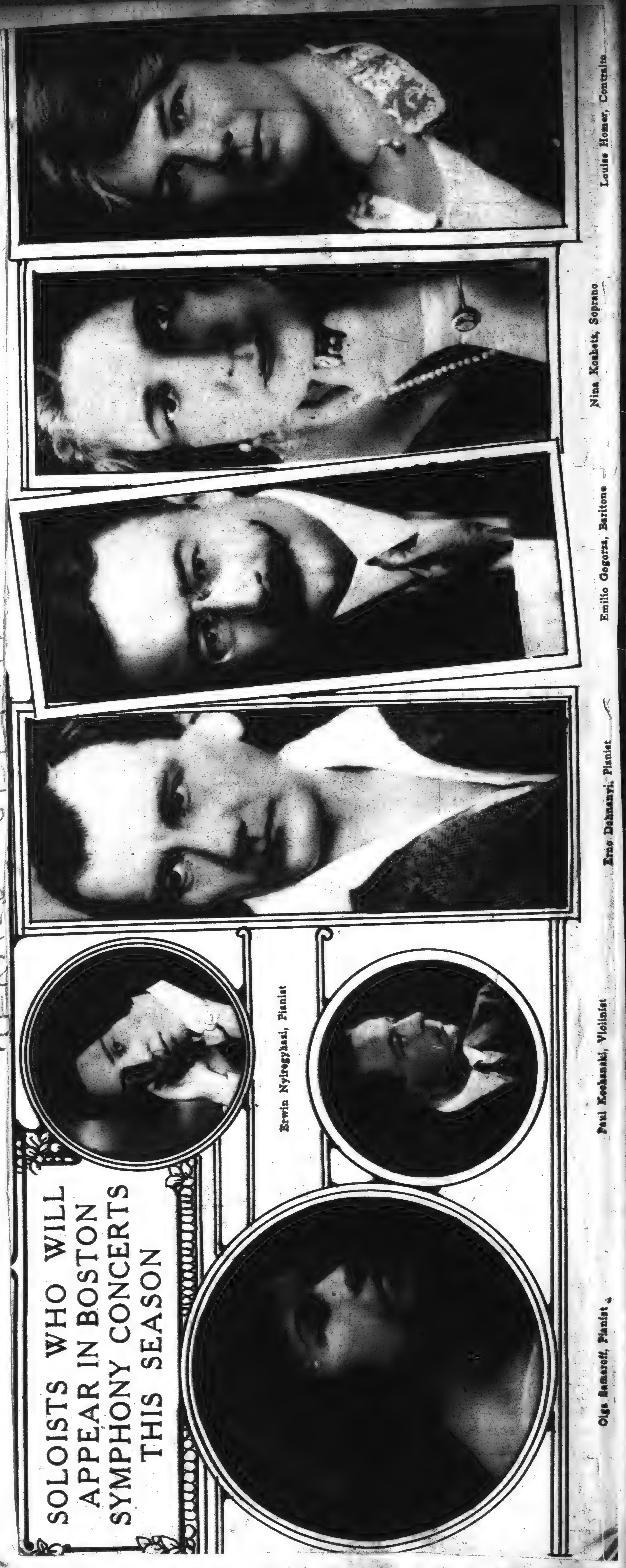
A new meteor upon the horizon of musical America is Ferenc Vecsey, for years hailed in Europe as the matchless master of the violin. Born in Buda Pesth in 1893, of musical parents, he manifested extraordinary musical ability as a child, and, studying under the great Josef Joachim at the age of 10, he made his first public appearance in the same year (1903). His phenomenal success led to tours of Europe and America, and, indeed, a series of concerts in Symphony Hall, Boston. His early maturity has, according to all accounts, brought new beauties to the wondrous genius of his playing. Another comparative newcomer to this country is Paul Kochanski, a native of Russia. Through his studies with Emil Mlynarsky, the Pole, and Cesar Thomson, the Belgian master, he has inherited the great violinistic traditions of the past. His several tours of Europe and his concerts in New York last February herald him as an artist of the calibre not soon forgotten.

Two of the pianists listed among the soloists are favorites of long standing. These are Joseph Hofman, pre-eminent among the pianists now living; and Olga Samaroff, the younger but highly talented artist from Texas, of whom many speak as the finest pianist of her sex.

Familiar only by name to our public, but revered in the highest degree in Europe, the advent to America of Alexander Siloti will surely be an event of considerable importance, as will his appearance as soloist at these concerts. This pianist, who when a youth lived at Weimar for the last three years of Liszt's life as one of the abbe's favorite pupils, has ever since then been worshipped as the apostle of the extraordinary pianoforte virtuoso. Siloti also studied under Nicolai Rubinstein, the distinguished brother of Anton, and with Tschaikowsky at the Moscow Conservatory.

Another celebrity of Europe, not only as pianist but as composer-conductor and generally versatile artist, is the Hungarian, Erno Dohnanyi.

POST-SEPT. 11.



SOLOISTS WHO WILL APPEAR IN BOSTON SYMPHONY CONCERTS THIS SEASON

Louise Homer, Contralto

Nina Koshetz, Soprano

Emilio Gogorza, Baritone

Erno Dohnanyi, Pianist

Erwin Nyiregyhazi, Pianist

Paul Kochanski, Violinist

Olga Samaroff, Pianist

HERALD SEPT. 11.

Symphony Season Rich in Promise

One sign, at least, of the success of the pending 41st season of the Boston Symphony Orchestra, which will consist of 24 pairs of Friday afternoon and Saturday evening concerts to be given at Symphony Hall beginning Oct. 7-8, is the extent of the advance sale of seats by subscription which at this time of year has in no former season been so large. For the 24 Friday afternoon concerts all seats were re-engaged last spring.

As large a schedule as possible of concerts in other cities will be undertaken, dates being reserved, however, for a number of Young People's concerts in Boston, according to the plan so successfuly carried out during the last two seasons.

Having spent the summer in Europe, Piere Monteux, with his [illegible] of new works, succeeded in finding a number of scores of genius and interest, which will figure upon his programs from time to time in this, his third season with the Boston Symphony Orchestra. For one pair of concerts he will yield the baton to Vincent d'Indy, the distinguished French composer, who crossed the seas to conduct Boston Symphony concerts in 1905 and has since added materially to his already great reputation.

The list of soloists to appear at these concerts, now announced, includes some favorites of long standing, whose former appearances with the orchestra recall many delightful concerts. There is also, however, an unusual number of names familiar to us only by hearsay.

TRAV SEPT 17.

BOSTON SYMPHONY ORCHESTRA

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MONITOR.

COMING SYMPHONY SEASON

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POST-SEPT

HERALD

SOLOISTS WHO WILL APPEAR IN BOSTON SYMPHONY CONCERTS THIS SEASON

Louise Homer, Contralto

Nina Koshetz, Soprano

Emilio Gogorza, Baritone

Erno Dohnanyi, Pianist

Erwin Nyiregyhazi, Pianist

Paul Kochanski, Violinist

Olga Samaroff, Pianist

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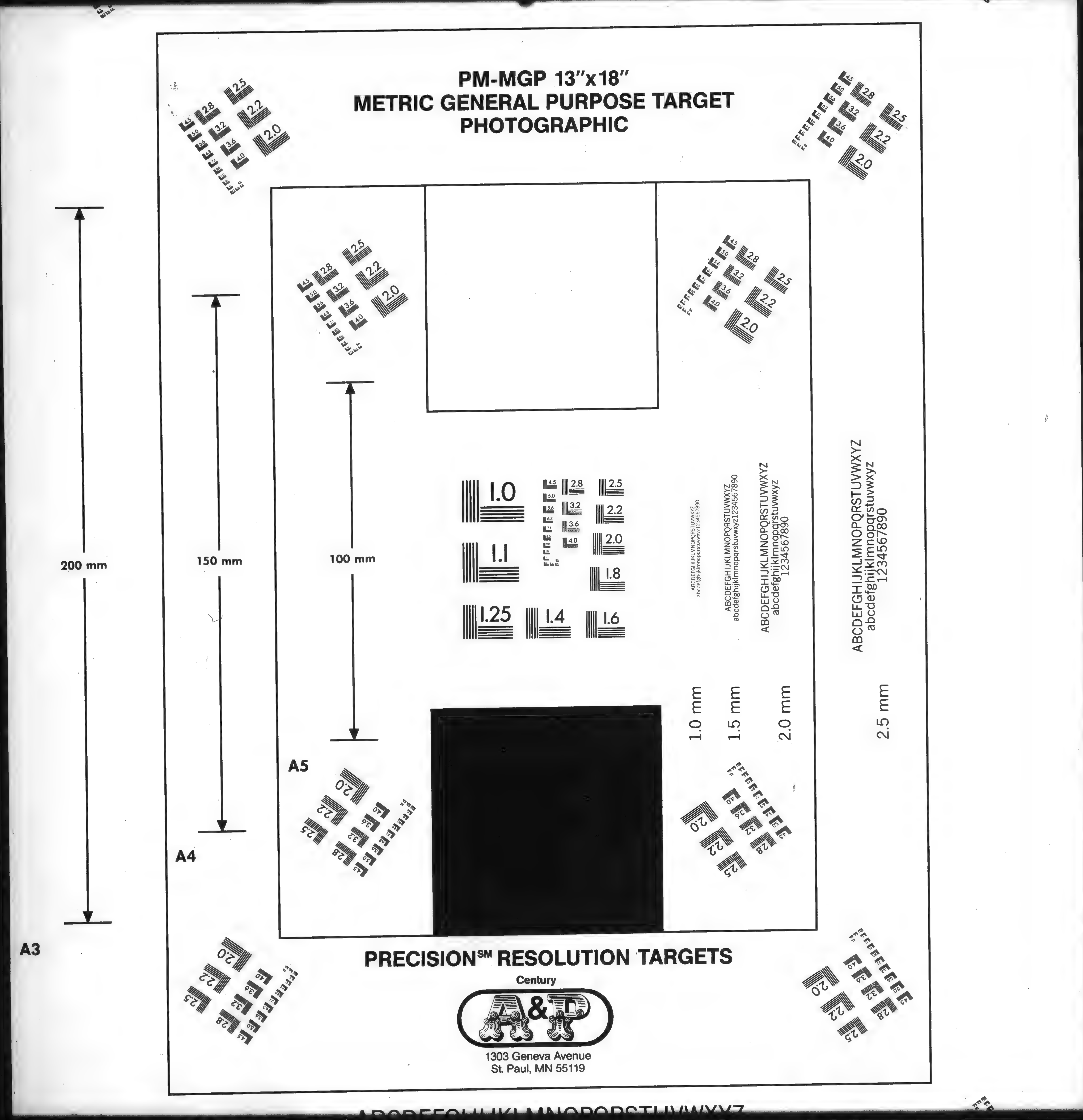

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Olga Samaroff, Pianist

THEY WILL APPEAR IN SYMPHONY CONCERTS THIS FALL

Madame Homer and Her Daughters
The family group shows Catherine, Madame Homer, Hester, Ann and Louise, the eldest daughter, who now frequently appears with her distinguished mother in concerts. A few months ago she married Ernest V. R. Stires, Jr., a Harvard '20 war veteran and son of the well-known New York clergyman. (C) Underwood & Underwood.

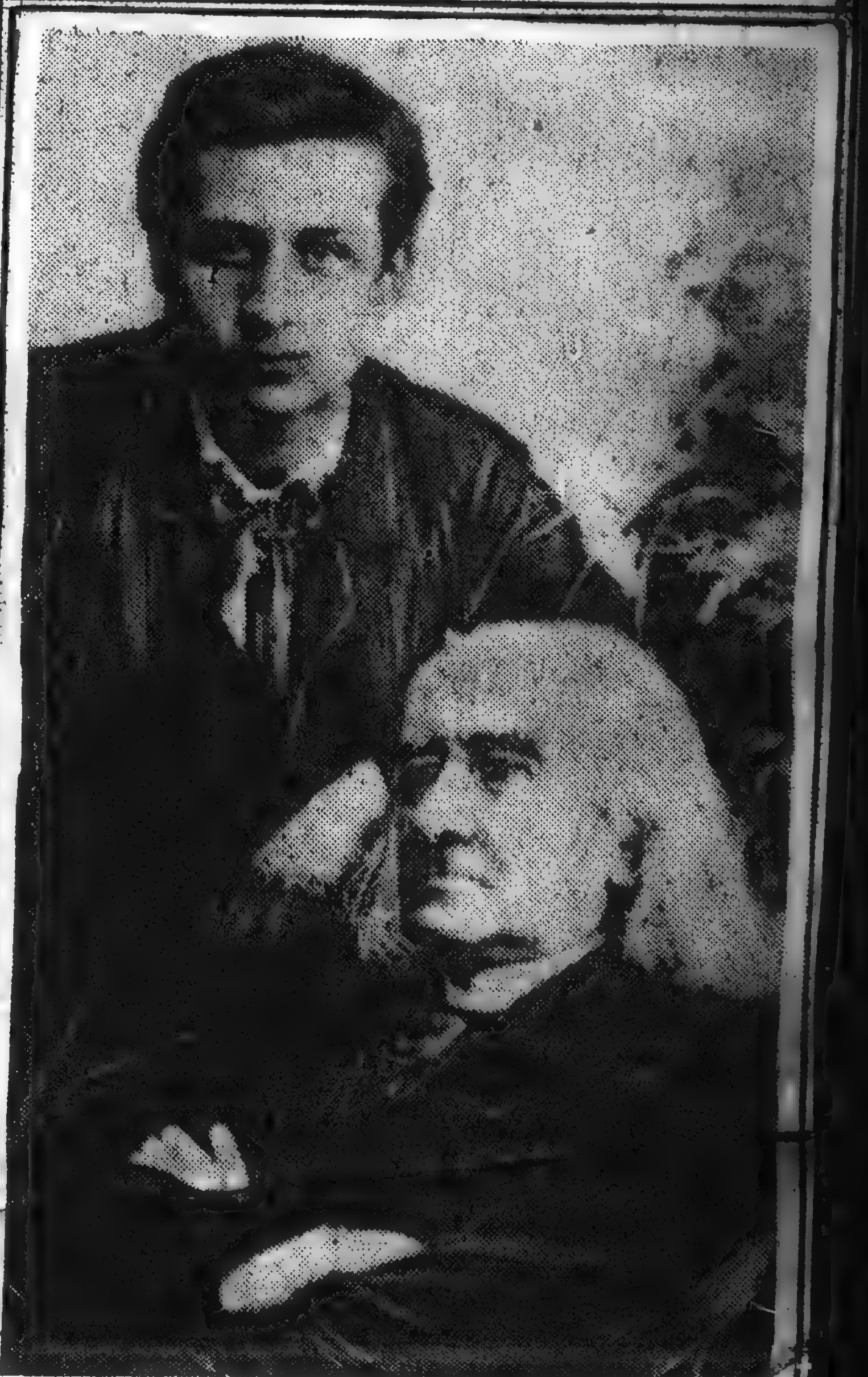
Announced for First Time Today

A page of unconventional photos of famous artists who, it is announced today in the Sunday Post, will appear during the coming season at the Symphony Hall concerts. Some of the musicians and singers will make their Boston debut.

Right—The Hofmans
Joseph Hofman, the noted pianist, on the steps of his summer home at Seal Harbor, Me., with his wife, daughter and pets.

Left—Fled Reds
Mme. Nina Koshetz, prima donna, who will make her debut here, and who scored such a triumph in New York last year, fled as a fugitive from Russia to escape the Bolshevists.

De Gogorza and Emma Eames, His Wife
This is the first published photo in years of the famous opera star, Emma Eames, of Bath, Me. Her husband, although of Spanish ancestry, was born in America. [illegible] Boston this He will sing [illegible] fall. (Bain News Service.)



Rare Photos of Noted Composers

Silotti, the eminent pianist, has given the Sunday Post these quaint photos of himself, taken from an old album and hitherto unpublished. On the left he is shown with Tschaikowsky, the famous composer, and on the right, with the great pianist, Liszt, who was one of the first to recognize the young man's talent. The photos were made in 1884.

Olga Samaroff, Pianist

Upper Photo—Note the Expressions

These six men and women call themselves the "co-optimists." A fitting name, judging by the picture. They gave a wireless concert the other day at the London Marconi works. The music was carried by wireless to another part of the city. (Wide World.)

Photo at [illegible]—Alma Gluck and Kiddies Sail

Alma Gluck, or rather Mrs. Efrem Zimbalist, wife of the famous violinist, sailed for Europe the other day with her husband and the two children, Efrem, Jr., and Maria. On their return to America she is scheduled to appear on the Boston concert stage again this year. (Wide World.)

Blue Bloods of China

Wa Lee Lo and Tai Lee are aristocratic Pekinese doglets and feel all puffed up because they were adjudged the winners of the litter class at the recent New Rochelle dog show. (Sport-Commercial.)

POST SEPT. 17

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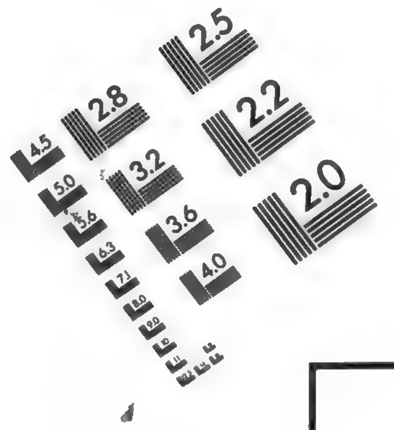

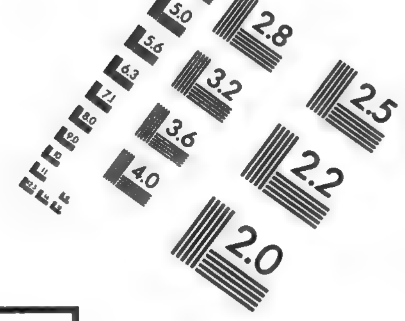

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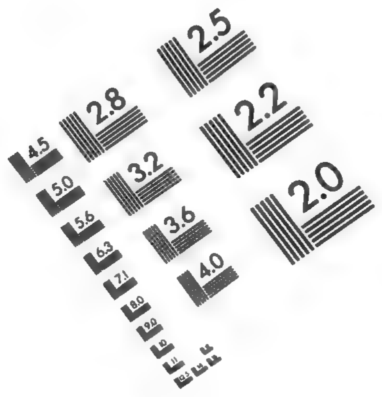

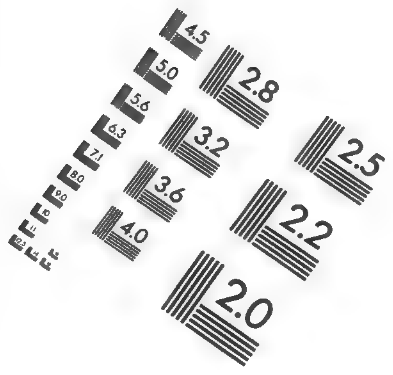

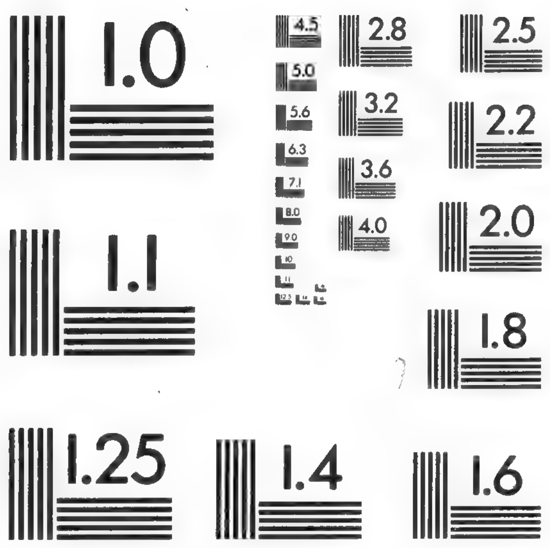

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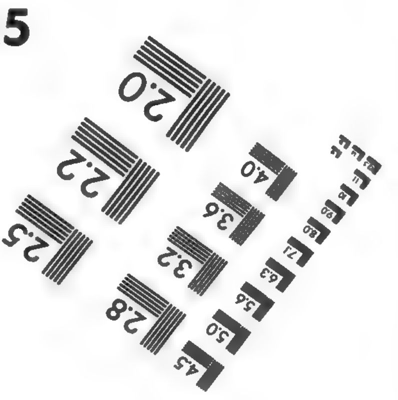

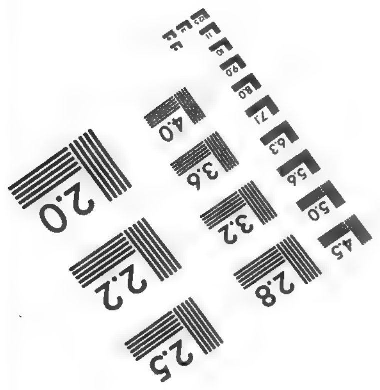

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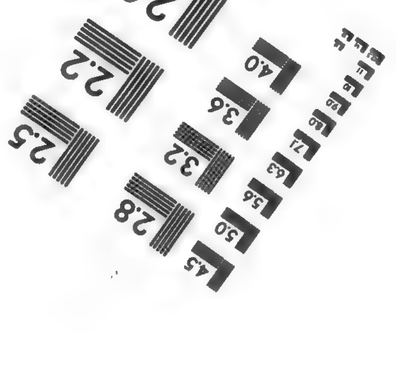

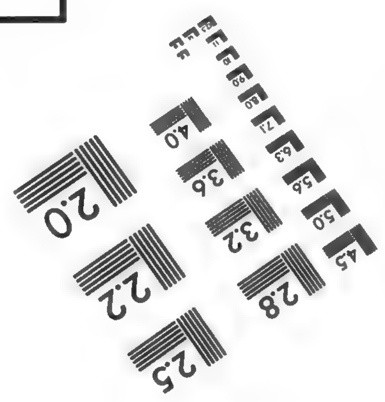

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Coming Season of Boston Symphony Concerts

One indication of the success of the coming 41st season of the Boston Symphony Orchestra, which will begin Oct 7-8 and extend through 24 pair of concerts, is the extent of the subscription sales, which have in no former season been so large at this time of year. All seats for the Friday concerts were reengaged last Spring.

A similar response is observable in the other cities in the full traveling schedule, which the orchestra will undertake. This includes the usual 15 concerts in Greater New York, the concerts in the larger cities of New England, and a trip through the West and North, extending to Montreal, where the Boston Symphony Orchestra has not played for a number of years. Dates are being reserved, however, for a number of Young People's Concerts, which will be given on the basis so successfully carried out during the last two seasons.

As a result of Pierre Monteux' sojourn in Europe during the Summer, and of his acknowledged reputation in seeking out the finest scores of the younger generation, some new music of interest and worth may be anticipated from him in this, his third season with the orchestra.

For one pair of concerts Mr Monteux will yield his baton to Vincent D'Indy, the celebrated French musician, who is to come to this country and appear as guest conductor. This foremost composer has not visited the United States since 1905, when he conducted at the Boston Symphony concerts.

An attractive list of soloists is promised. Among the favorites to be heard again are Louise Homer and Emilio de Gogorza, singers always welcome here, and Joseph Hofmann and Olga Samaroff, pianists of enduring renown.

There will be seven soloists new to these concerts. A woman pianist, perhaps as liked and applauded in Boston as Mme Samaroff, is Yolanda Mero. Perhaps no new figure will stand out more strikingly the coming season than Ferenc Vecsey, the violinist, who is hailed in Europe as the matchless master of his instrument. Born in Buda Pesth in 1893, of musical parents, he manifested extraordinary musical ability as a child and, studying under the great Joseph Joachim, at the age of 10, he made his first appearance in public the same year, 1903. His phenomenal success led to tours of Europe and America.

An older master, whose advent to America will also be an event of considerable note, is Alexander Siloti. This pianist who, when a youth, lived at Weimar for the last three years of Liszt's life as one of the Abbe's favorite pupils, has ever since then been revered as the apostle of the extraordinary piano virtuoso, Siloti was also a pupil of Nicolo Rubinstein, Anton's distinguished brother, and of Tschaikowsky at the Moscow Conservatory.

Another celebrity of Europe, not only as pianist but as composer-conductor and generally versatile artist, is the Hungarian Erno Dohnanyi. As a young man of high promise, with several fine, original works to his credit, he crossed the seas and played with the Boston Symphony Orchestra in 1900. Since that time his fame as a virtuoso has spread throughout Europe and was enthusiastically echoed here when he came to the United States last Spring.

Also to be heard at these concerts is Dohnanyi's compatriot and pupil, Erwin Nyiregyhazi (pronounced Near-rej-hah-zy), a young man of 19, who made a striking impression upon his New York audiences when he played several times there toward the end of the past season.

Another comparative newcomer to this country is Paul Kochanski, a native of Russia, the country which has brought forth such a surprising number of great violinists. Through his studies with Emil Mlynarsky, the Pole, and Cesar Thomson, the Belgian master, he has inherited the great violinistic traditions of the past.

There is as much interest in Nina Koshetz, accounted the foremost prima donna soprano of Russia. On account of her fine talents in the interpretation of songs, the Russian composers, Medtner, Prokovieff, Gretchaninoff, Taneieff and Rachmaninoff, have been her admirers and collaborators. The last two have accompanied her at recitals and Rachmaninoff was among the first to dedicate a number of his songs to her. Madame Koshetz has been engaged to sing with the Chicago Opera Company the coming season.

GLOBE SEPT. 11.

ONE indication of the success of the coming season, the 41st of the Boston Symphony Orchestra in Symphony Hall, which will begin Oct. 7-8 and extend through 24 pairs of concerts, is the extent of the subscription sales, which have in no former season been so large at this time of year. All seats for the Friday concerts were re-engaged last spring.

A similar response is observable in the other cities in the full traveling schedule which the orchestra will undertake. This includes the usual 15 concerts in Greater New York, the concerts in the larger cities of New England and a trip through the West and North, extending to Montreal, where the Boston Symphony Orchestra has not played for a number of years. Dates are being reserved, however, for a number of young people's concerts, which will be given on the basis successfully carried out during the last two seasons.

As a result of Mr. Monteux's sojourn in Europe during the summer, and of his reputation in seeking out the finest scores of the younger generation, new music of interest and worth may be anticipated from him in this, his third season with the orchestra. The acknowledged masterpieces of the orchestral repertory will, of course, have their due place upon the programs to come.

For one pair of concerts Mr. Monteux will yield his baton to Vincent D'Indy, the celebrated French composer, who is to come to this country in the course of the season and appear as guest conductor. He has not visited the United States since 1905, when he conducted at

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Galaxy of Stars at Symphony Concerts

IT is an earnest of the enjoyment of the Boston Symphony concerts as given under the leadership of Pierre Monteux that the advance sale of seats by subscription for the coming series of twenty-four Friday afternoon and twenty-four Saturday evening concerts in Symphony Hall (to begin on October 7-8) has never been so large at this time of year. As long ago as last Spring the seats for the Friday afternoon concerts were all re-engaged. The complete schedule of concerts, including Young People's concerts, is as large as can be undertaken.

Now on the high seas, en route for Boston, Pierre Monteux brings with him some new scores of manifest genius and unusual interest. Vincent D'Indy, the celebrated composer, will appear as guest conductor for one pair of concerts.

The soloists to be heard during the season would alone make the concerts eventful. Louise Homer, contralto, and Emilio de Gogorza, baritone, are both favorites of long standing. A newcomer to Boston is Madame Nina Koshetz, foremost prima donna soprano of Russia. Rachmaninoff was among the first to dedicate a number of his songs to her. Madame Koshetz has been engaged to sing with the Chicago Opera this season.

A new meteor upon the horizon of musical America is Ferenc Vecsey, for years hailed in Europe as the unsurpassed master of the violin. Born in Buda Pesth in 1893, he studied with Joachim; at the age of ten he made his first public appearance. His phenomenal success led to tours of Europe and America. Another comparative newcomer to this country is Paul Kochanski, a native of Russia, whose concerts in New York stamp him as an artist of fine calibre.

Two of the pianists listed among the coming soloists, Josef Hofmann and Olga Samaroff, are favorites of long standing. The advent of Alexander Siloti will surely be an event of considerable importance, as will his appearance as Symphony soloist. This pianist lived at Weimar for the last three years of Liszt's life as one of the Abbe's favorite pupils. Siloti also studied under Nicolai Rubinstein and Tschaikowsky.

Another celebrity, as pianist, composer-conductor and all around artist, is the Hungarian, Erno Dohnanyi, who first played with the Symphony Orchestra in 1900. Dohnanyi's compatriot and pupil, Erwin Nyirgyhazi, a young man of nineteen, will also be among the piano soloists.

SYMPHONY SEASON STARS

MME. OLGA SAMAROFF.

© ELZIN N.Y.

NINA KOSHETZ

FERENC VECSEY.

© MISHKIN. N.Y.

JOSEF HOFMAN.

As the World Wags

By PHILIP HALE

Among the singers, pianists and fiddlers to perform at the concerts of the Boston Symphony Orchestra are a few acquaintances of long standing and some unknown to Boston. The name of Nyiregyhazi is reassuring. Any one with a name like that should be able to do something well. Otherwise there is no excuse for his existence. The joy attending his appearance on the stage will be enlarged by the attempts to pronounce his name correctly. There will be a great opportunity for Miss Know-it-all on Friday afternoons.

Some remembering Mr. Vecsey, when he fiddled here as a boy of 12 or 13 years, will be moderately anxious to find out whether he has grown in musical stature or whether he is merely a glib fiddler. It will be a pleasure to hear that fine pianist Alexander Siloti again. It was rumored a year or so ago that he had died, but he soon took the trouble to contradict the report.

The prospectus of the orchestra for the season includes the words "others to be announced," with reference to soloists. We hope that Alfredo Casella, pianist and composer, is surely engaged. He is one of the most prominent figures today in the musical world, and has already been gladly engaged for symphony concerts in other American cities, even Detroit. Mr. Cortot should certainly be heard, if he is in this country, as should Mr. Robert Schmitz. One or two pianists already announced for the concerts might be persuaded to withdraw in their favor. Musicians have long been famous for graceful courtesies of this nature.

"A NAME TO CONJURE WITH"

"Nyiregyhazi." The name reminds us of a passage in that amusing book of reminiscences, Lord Frederick Hamilton's "Vanished Pomps of Yesterday."

HERALD SEPT.

ADVERTISER, SEPT.

the Boston Symphony concerts. Since that time the interest in his creative genius has been increased by his new and important works, some of which have been played by the orchestra.

Soloists of Long Standing

AN especially fine list of soloists will add further enjoyment to the Symphony concerts during the course of the season. A favorite of the past who will appear once more is Louise Homer, the American contralto, applauded in her own concerts and as a member of the Metropolitan Opera Company. Equally prominent among baritones is Emilio de Gogorza, of American birth and Spanish descent. He has made memorable the Symphony concerts at which he has appeared. This may also be well said of Josef Hofmann. A pianist somewhat younger and yet pleasantly remembered here is Olga Samaroff.

New Soloists

THERE will be as many as seven soloists new to these concerts. Each one of them is more than qualified for the honor by high musical pre-eminence in various parts of the world. Yolanda Mero, pianist, known here by her recitals, makes her debut at the Symphony concerts.

Probably no new figure will stand out more strikingly during the coming musical season in America than Ferenc Vecsey, the violinist, hailed in Europe as the matchless master of his instrument. Born in Buda-Pesth in 1893, of musical parents, he manifested extraordinary musical ability as a child, and, studying under Joseph Joachim, at the age of 10 he made his first appearance in public the same year (1903). His success led to tours of Europe and America, and, indeed, a series of concerts in Symphony Hall, Boston. His early maturity has evidently brought about new beauty to his playing.

An older master, whose coming to America will also be an event of note, is Alexander Siloti. This pianist, who, when a youth, lived at Weimar for the last three years of Liszt's life as one of his favorite pupils, has ever since then been revered as the apostle of the extraordinary piano virtuoso. Siloti also studied with Nicola Rubinstein, the distinguished brother of Anton, and with Tschaikowsky at the Moscow Conservatory.

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Now Comes Nyiregyhazi

ALSO to be heard at these concerts is Dohnanyi's compatriot and pupil, Erwin Nyiregyhazi (pronounced "Near-rej-hah-zy"), a young man of 19, who made a striking impression in New York when he played several times toward the end of the past season. As yet he is known to Boston only by hearsay.

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There is as much interest in Nina Koshetz, prima donna soprano, long applauded in the imperial opera houses of Moscow and Petrograd, as in any singer new in this country. On account of her fine talents in the interpretation of songs, the Russian composers, Medtner, Prokovieff, Gretchaninoff, Taneieff and Rachmaninoff, have been her admirers and collaborators. The last two have accompanied her at recitals, and Rachmaninoff was among the first to dedicate a number of his songs to her. Naturally, her repertory of songs and operatic roles exhibits a distinct leaning toward the wealth of music which her own country has produced. Mme. Koshetz has been engaged to sing with the Chicago Opera Company the coming season.

YOLANDA MERO

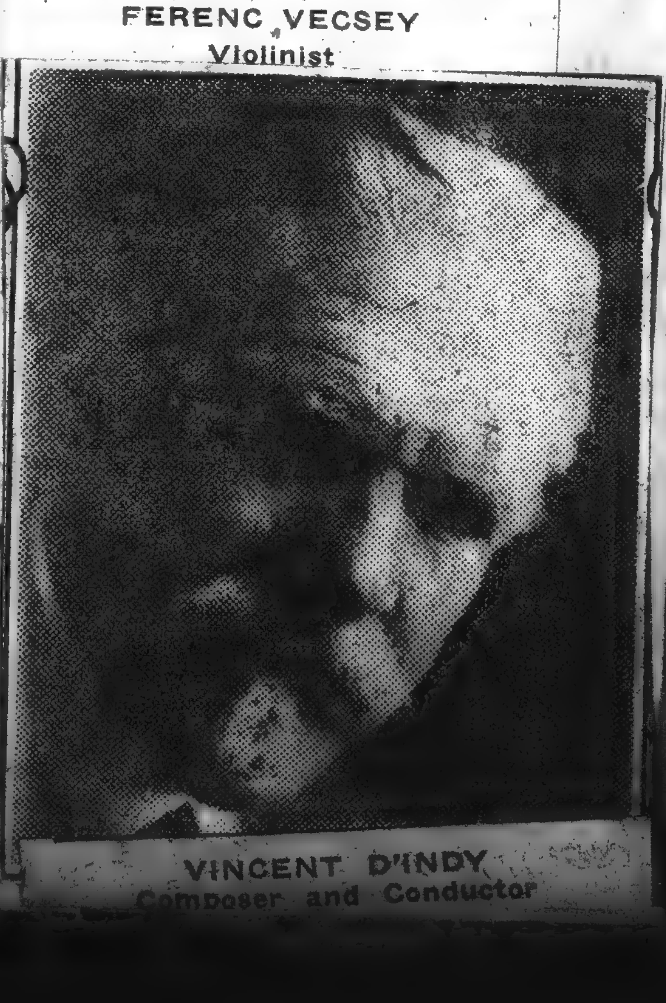
Pianist

ALEXANDER SILOTI

Pianist

FERENC VECSEY

Violinist



VINCENT D'INDY

Composer and Conductor

ITEMS ABOUT MUSIC

Mme. Mero at the Symphony Concerts—Mr. Cortot and a Justifiable Omission—Strauss Denies an Interview—Palmgren as Visiting Composer—Incidents and Opinions

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Apropos Mr. Cortot, there are grumblings because his name does not appear in the list of "assisting artists" for the Symphony Concerts of the winter. No one disputes his merit and interest as pianist; but to the mere observer there seem two valid reasons to dispense with his services. Whenever Mr. Cortot has played at Symphony Hall, he has tended to monopolize the occasion with two pieces instead of one, and to set the orchestra proportionally in the background—an error of taste; while he is distinctly one of those who would have the Symphony Concerts a polite Parisian dependency. There was enough of that presumption in Mr. Rabaud's time. Mr. Monteux has made them international—and American—again.

TRAV. SEPT. 1

Conductor Monteux Returns

Pierre Monteux, conductor of the Boston Symphony Orchestra, arrived here last Monday, after a Summer's sojourn in Europe. His vacation was broken only by a concert which he conducted in Paris and by his quest of new scores. The concert was particularly successful, in that it enabled Mr Monteux to introduce to the French public the symphonic poem, "The Pleasure Dome of Kubla Khan" by the late American composer, Charles T. Griffes. It met with keen and general enthusiasm.

Mr Monteux was also successful in singling out musical works from the various European Nations. The best of these, together with some scores of our own composers, he intends to include in the series of Symphony concerts, that they may show a just recognition of true genius in the music of today and tomorrow.

He has been studying scores by the following composers, reserving the right to select and discard in order that the standard repertory of symphonic music may duly predominate on the programs: From France, Roussel, Ravel, Rabaud, Honneger and Marcel Dupres; from England, Bantock and Bax; from Italy, Davico, Tomassini, Malipiero, Casella and deSabata; from Russia, Stravinsky and Prokovieff, and from Spain, de Falla.

GLOBE - S

[7]

Coming Season of Boston Symphony Concerts

One indication of the success of the coming 41st season of the Boston Symphony Orchestra, which will begin Oct 7-8 and extend through 24 pair of concerts, is the extent of the subscription sales, which have in no former season been so large at this time of year. All seats for the Friday concerts were reengaged last Spring.

A similar response is observable in the other cities in the full traveling schedule, which the orchestra will undertake. This includes the usual 15 concerts in Greater New York, the concerts in the larger cities of New England, and a trip through the West and North, extending to Montreal, where the Boston Symphony Orchestra has not played for a number of years. Dates are being reserved, however, for a number of Young People's Concerts, which will be given on the basis so successfully carried out during the last two seasons.

As a result of Pierre Monteux' sojourn in Europe during the Summer, and of his acknowledged reputation in seeking out the finest scores of the younger generation, some new music of interest and worth may be anticipated from him in this, his third season with the orchestra.

For one pair of concerts Mr Monteux will yield his baton to Vincent D'Indy, the celebrated French musician, who is to come to this country and appear as guest conductor. This foremost composer has not visited the United States since 1905, when he conducted at the Boston Symphony concerts.

An attractive list of soloists is promised. Among the favorites to be heard again are Louise Homer and Emilio de Gogorza, singers always welcome here, and Joseph Hofmann and Olga Samaroff, pianists of enduring renown.

There will be seven soloists new to these concerts. A woman pianist, perhaps as liked and applauded in Boston as Mme Samaroff, is Yolanda Mero. Perhaps no new figure will stand out more strikingly the coming season than Ferenc Vecsey, the violinist, who is hailed in Europe as the matchless master of his instrument. Born in Buda Pesth in 1893, of musical parents, he manifested extraordinary musical ability as a child and, studying under the great Joseph Joachim, at the age of 10, he made his first appearance in public the same year, 1903. His phenomenal success led to tours of Europe and America.

An older master, whose advent to America will also be an event of considerable note, is Alexander Siloti. This pianist who, when a youth, lived at Weimar for the last three years of Liszt's life as one of the Abbe's favorite pupils, has ever since then been revered as the apostle of the extraordinary piano virtuoso, Siloti was also a pupil of Nicolo Rubinstein, Anton's distinguished brother, and of Tschaikowsky at the Moscow Conservatory.

Another celebrity of Europe, not only as pianist but as composer-conductor and generally versatile artist, is the Hungarian Erno Dohnanyi. As a young man of high promise, with several fine, original works to his credit, he crossed the seas and played with the Boston Symphony Orchestra in 1900. Since that time his fame as a virtuoso has spread throughout Europe and was enthusiastically echoed here when he came to the United States last Spring.

Also to be heard at these concerts is Dohnanyi's compatriot and pupil, Erwin Nyiregyhazi (pronounced Near-rej-hah-zy), a young man of 19, who made a striking impression upon his New York audiences when he played several times there toward the end of the past season.

Another comparative newcomer to this country is Paul Kochanski, a native of Russia, the country which has brought forth such a surprising number of great violinists. Through his studies with Emil Mlynarsky, the Pole, and Cesar Thomson, the Belgian master, he has inherited the great violinistic traditions of the past.

There is as much interest in Nina Koshetz, accounted the foremost prima donna soprano of Russia. On account of her fine talents in the interpretation of songs, the Russian composers, Medtner, Prokovieff, Gretchaninoff, Taneieff and Rachmaninoff, have been her admirers and collaborators. The last two have accompanied her at recitals and Rachmaninoff was among the first to dedicate a number of his songs to her. Madame Koshetz has been engaged to sing with the Chicago Opera Company the coming season.

GLOBE SEPT. 11.

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As a result of Mr. Monteux's sojourn in Europe during the summer, and of his reputation in seeking out the finest scores of the younger generation, new music of interest and worth may be anticipated from him in this, his third season with the orchestra. The acknowledged masterpieces of the orchestral repertory will, of course, have their due place upon the programs to come.

For one pair of concerts Mr. Monteux will yield his baton to Vincent D'Indy, the celebrated French composer, who is to come to this country in the course of the season and appear as guest conductor. He has not visited the United States since 1905, when he conducted at the Boston Symphony concerts. Since that time the interest in his creative genius has been increased by his new and important works, some of which have been played by the orchestra.

Soloists of Long Standing

AN especially fine list of soloists will add further enjoyment to the Symphony concerts during the course of the season. A favorite of the past who will appear once more is Louise Homer, the American contralto, applauded in her own concerts and as a member of the Metropolitan Opera Company. Equally prominent among baritones is Emilio de Gogorza, of American birth and Spanish descent. He has made memorable the Symphony concerts at which he has appeared. This may also be well said of Josef Hofmann. A pianist somewhat younger and yet pleasantly remembered here is Olga Samaroff.

New Soloists

THERE will be as many as seven soloists new to these concerts. Each one of them is more than qualified for the honor by high musical pre-eminence in various parts of the world. Yolanda Mero, pianist, known here by her recitals, makes her debut at the Symphony concerts.

Probably no new figure will stand out more strikingly during the coming musical season in America than Ferenc Vecsey, the violinist, hailed in Europe as the matchless master of his instrument. Born in Buda-Pesth in 1893, of musical parents, he manifested extraordinary musical ability as a child, and, studying under Joseph Joachim, at the age of 10 he made his first appearance in public the same year (1903). His success led to tours of Europe and America, and, indeed, a series of concerts in Symphony Hall, Boston. His early maturity has evidently brought about new beauty to his playing.

An older master, whose coming to America will also be an event of note, is Alexander Siloti. This pianist, who, when a youth, lived at Weimar for the last three years of Liszt's life as one of his favorite pupils, has ever since then been revered as the apostle of the extraordinary piano virtuoso. Siloti also studied with Nicola Rubinstein, the distinguished brother of Anton, and with Tschaikowsky at the Moscow Conservatory.

Another celebrity of Europe, not only as pianist, but as composer, conductor and generally versatile artist, is the Hungarian Erno Dohnanyi, who, as a young man of high promise, with several fine, original works to his credit, played with the Boston Symphony Orchestra in 1900. Since that time his fame as a virtuoso has spread throughout Europe and was recognized here when he came to the United States last spring.

Now Comes Nyiregyhazi

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Galaxy of Stars at Symphony Concerts

IT is an earnest of the enjoyment of the Boston Symphony concerts as given under the leadership of Pierre Monteux that the advance sale of seats by subscription for the coming series of twenty-four Friday afternoon and twenty-four Saturday evening concerts in Symphony Hall (to begin on October 7-8) has never been so large at this time of year. As long ago as last Spring the seats for the Friday afternoon concerts were all re-engaged. The complete schedule of concerts, including Young People's concerts, is as large as can be undertaken.

Now on the high seas, en route for Boston, Pierre Monteux brings with him some new scores of manifest genius and unusual interest. Vincent D'Indy, the celebrated composer, will appear as guest conductor for one pair of concerts.

The soloists to be heard during the season would alone make the concerts eventful. Louise Homer, contralto, and Emilio de Gogorza, baritone, are both favorites of long standing. A newcomer to Boston is Madame Nina Koshetz, foremost prima donna soprano of Russia. Rachmaninoff was among the first to dedicate a number of his songs to her. Madame Koshetz has been engaged to sing with the Chicago Opera this season.

A new meteor upon the horizon of musical America is Ferenc Vecsey, for years hailed in Europe as the unsurpassed master of the violin. Born in Buda Pesth in 1893, he studied with Joachim; at the age of ten he made his first public appearance. His phenomenal success led to tours of Europe and America. Another comparative newcomer to this country is Paul Kochanski, a native of Russia, whose concerts in New York stamp him as an artist of fine calibre.

Two of the pianists listed among the coming soloists, Josef Hofmann

SYMPHONY SEASON STARS

MME. OLGA SAMAROFF.

NINA KOSHETZ

FERENC VECSEY.

JOSEF HOFMAN.

ELZIN N.Y.
© MISHKIN. N.Y.

and Olga Samaroff, are favorites of long standing. The advent of Alexander Siloti will surely be an event of considerable importance, as will his appearance as Symphony soloist. This pianist lived at Weimar for the last three years of Liszt's life as one of the Abbe's favorite pupils. Siloti also studied under Nicolai Rubinstein and Tschaikowsky.

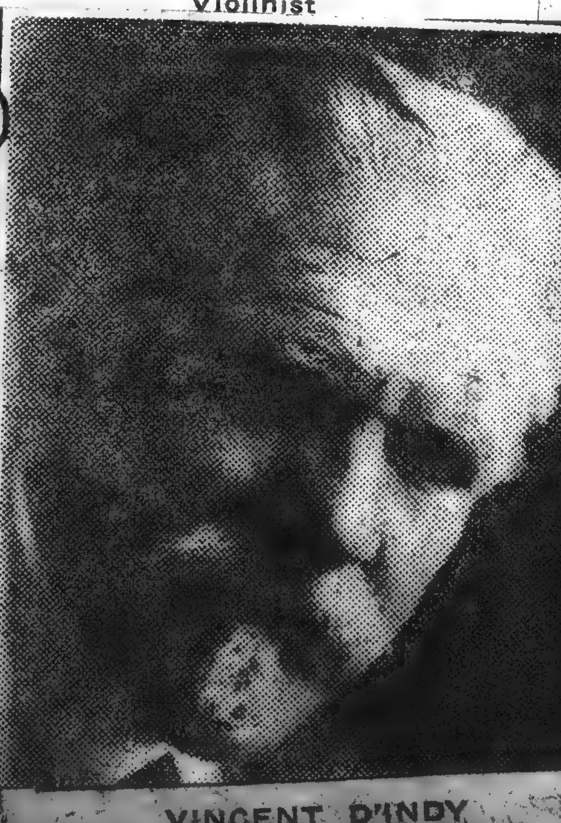
Another celebrity, as pianist, composer-conductor and all around artist, is the Hungarian, Erno Dohnanyi, who first played with the Symphony Orchestra in 1900. Dohnanyi's compatriot and pupil, Erwin Nyirgyhazi, a young man of nineteen, will also be among the piano soloists.

ADVERTISER, SEPT.

YOLANDA MERO
Pianist

ALEXANDER SILOTI
Pianist

FERENC VECSEY
Violinist



VINCENT D'INDY
Composer and Conductor

As the World Wags

By PHILIP HALE

Among the singers, pianists and fiddlers to perform at the concerts of the Boston Symphony Orchestra are a few acquaintances of long standing and some unknown to Boston. The name of Nyiregyhazi is reassuring. Any one with a name like that should be able to do something well. Otherwise there is no excuse for his existence. The joy attending his appearance on the stage will be enlarged by the attempts to pronounce his name correctly. There will be a great opportunity for Miss Know-it-all on Friday afternoons.

Some remembering Mr. Vecsey, when he fiddled here as a boy of 12 or 13 years, will be moderately anxious to find out whether he has grown in musical stature or whether he is merely a glib fiddler. It will be a pleasure to hear that fine pianist Alexander Siloti again. It was rumored a year or so ago that he had died, but he soon took the trouble to contradict the report.

The prospectus of the orchestra for the season includes the words "others to be announced," with reference to soloists. We hope that Alfredo Casella, pianist and composer, is surely engaged. He is one of the most prominent figures today in the musical world, and has already been gladly engaged for symphony concerts in other American cities, even Detroit. Mr. Cartot should certainly be heard, if he is in this country, as should Mr. Robert Schmitz. One or two pianists already announced for the concerts might be persuaded to withdraw in their favor. Musicians have long been famous for graceful courtesies of this nature.

"A NAME TO CONJURE WITH"

"Nyiregyhazi." The name reminds us of a passage in that amusing book of reminiscences, Lord Frederick Hamilton's "Vanished Pomps of Yesterday."

HERALD SEPT.

TRAV. SEPT. 1

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GLOBE-S

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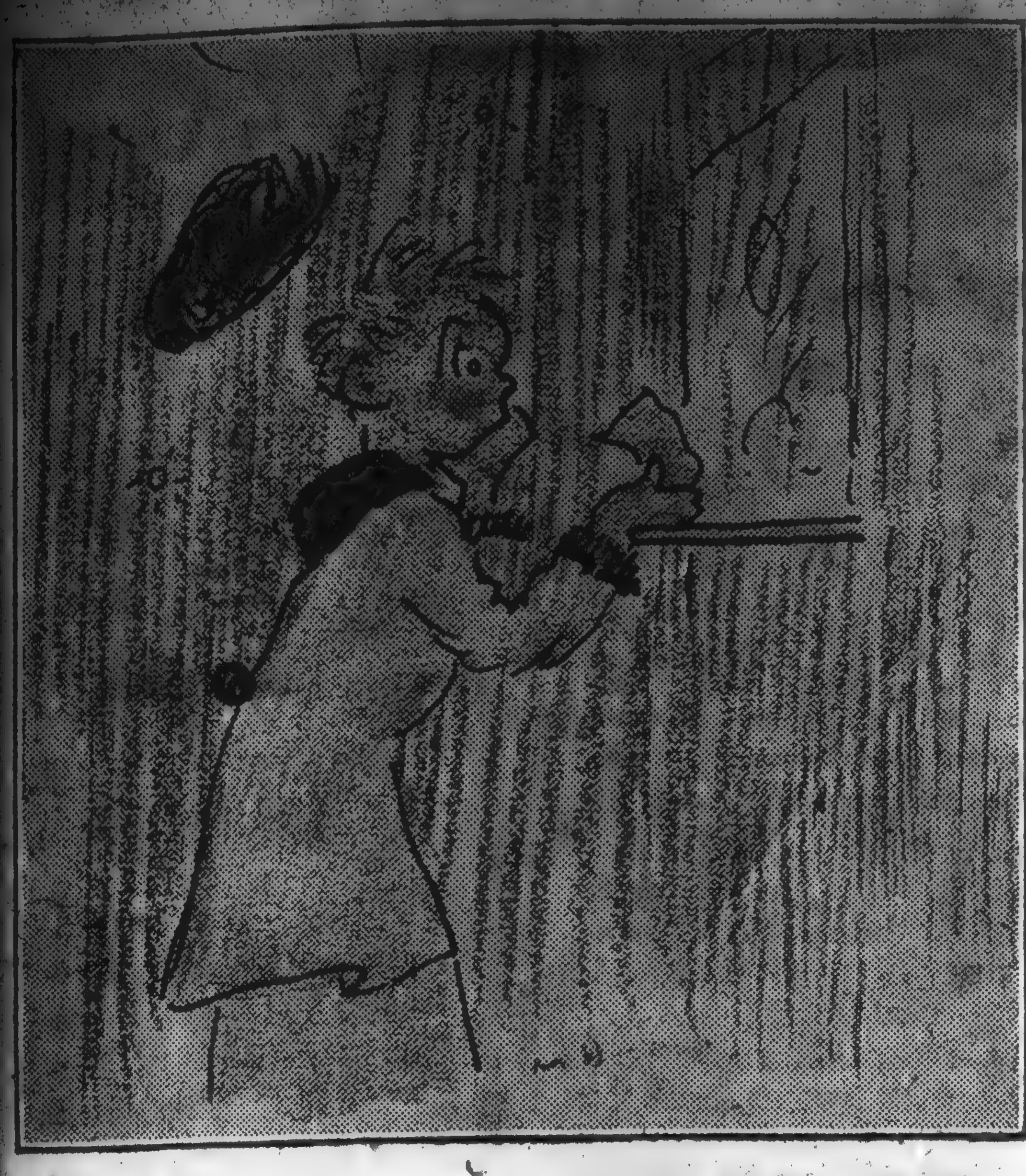
Apropos Mr. Cortot, there are grumblings because his name does not appear in the list of "assisting artists" for the Symphony Concerts of the winter. No one disputes his merit and interest as pianist; but to the mere observer there seem two valid reasons to dispense with his services. Whenever Mr. Cortot has played at Symphony Hall, he has tended to monopolize the occasion with two pieces instead of one, and to set the orchestra proportionally in the background—an error of taste; while he is distinctly one of those who would have the Symphony Concerts a polite Parisian dependency. There was enough of that presumption in Mr. Rabaud's time. Mr. Monteux has made them international—and American—again.

TIGHT BINDING

"Delays Have Dangerous Ends"



(Drawing by Marion Huckins)

Painful Discovery at Symphony Hall

There Are No Seats Unsold for the Symphony Concerts for Friday Afternoons

TRANS. SEPT 17.

…NTEUX READY …R SYMPHONY SEASON

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…DVERTISER-SEPT.18.

…Prospect

…DAY afternoon, Oct. 2, in Symphon… …all, a concert of old airs, ornat… operatic pieces, light French, Spanis… American songs, by Mme. Galli-Curc… …graces and agilities of voice, flowing … and charm of sentiment all commend… She will sing ancient pieces by Lotti …Donaudy; "mad scenes" from Doni… "Lucia" and Thomas's "Hamlet"; …from "Traviata," in which she ex… …showy waltz by Arditi, and sundry … trifles.

…y afternoon, Oct. 7, in Symphony … the first of the afternoon concerts …Symphony Orchestra with Mr. Mon… …onducting. Mendelssohn's Italian …ny, Rimsky-Korsakov's tone-pic… …Sadko," Debussy's Nocturnes of … and "Fetes," and Strauss's tone… …Don Juan," fill the programme.

…ay evening, Oct. 8, in Symphony … first of the evening concerts of …phony Orchestra with Mr. Mon… …ducting and the programme above

…AN. SEPT 24

…GRAM FOR FIRST SYMPHONY

…Monteux, conductor of the Bos… …mphony Orchestra, has decided … the following program for the … pair of concerts, to take place … afternoon, Oct. 7, and Saturday … Oct. 8, at Symphony Hall.

…first number will be Mendels… …"Italian" Symphony. The other … will be Rimsky-Korsakoff's …ture, "Sanko," Debussy's Two …es, "Nuage" and "Fetes," and … Strauss's symphonic poem, …an."

…EPU…

T…AV. SEPT 24

SEPT 17.

BIG PROGRAM FOR FIRST SYMPHONY

Monteaux Opens Concerts by Noted Orchestra on Friday, October 7

Pierre Monteux, conductor of the Boston Symphony Orchestra, has decided upon the following program for the opening pair of concerts, to take place Friday afternoon, October 7, and Saturday evening, October 8, at Symphony Hall.

The first number will be Mendelssohn's "Italian" Symphony, known particularly by the closing movement in Saltarello form. The other numbers will be Rimsky-Korsakoff's tone picture, "Sadko," Debussy's Two Nocturnes, "Nuage" and "Fetes," and Richard Strauss' symphonic poem, "Don Juan," now regarded as a standard orchestral piece, although it has not been heard at these concerts for several seasons.

AMER. SEPT 24

First Symphony Program

Pierre Monteux, conductor of the Boston Symphony Orchestra, has decided upon the program for the opening pair of concerts, to take place Friday afternoon, Oct 7, and Saturday evening, Oct 8, at Symphony Hall.

The first number will be Mendelssohn's "Italian Symphony," known particularly by the closing movement in Saltarello form. The other numbers will be Riesky-Korsakoff's tone picture, "Sadko"; Debussy's two Nocturnes, "Nuage" and "Fete," and Richard Strauss's symphonic poem, "Don Juan," which has not been heard at these concerts for several seasons.

GLOBE-SEPT 25.

FIRST SYMPHONY CONCERTS

Pierre Monteux, conductor of the Boston Symphony Orchestra, has decided upon the following programme for the opening pair of concerts, to take place Friday afternoon, Oct. 7, and Saturday evening, Oct. 8, at Symphony Hall.

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The Boston musical season starts practically with the Boston Symphony Orchestra's concerts, or perhaps on the Sunday preceding the first concert of the Boston Symphony—as next Sunday, when Mme. Galli-Curci gives the first afternoon concert of Mr. Mudgett's series. The musical life of the city as it is today begins and comes to an end with the activities of Symphony Hall. For a city of the size and traditions and population of Boston that is all wrong.

The Boston Symphony Orchestra is by far the greatest and most indispensable musical asset of the capital of Massachusetts. It gave conclusive proof of its value to the community and the public sentiment toward it by the manner in which it survived the strike which ensued on the disgraceful conduct of its former concertmaster two years ago. It pulled through that crisis not only because of its traditions but because the public of the city emphatically wanted it and did not want the tactics pursued to destroy it. But that does not prove that this city is musical.

BOST SEPT 25

FIRST SYMPHONY PROGRAM

Pierre Monteux, conductor of the Boston Symphony Orchestra, has made up the following program for the opening concerts on Friday afternoon, October 7, and Saturday evening, October 8: Mendelssohn's "Italian" Symphony; Rimsky-Korsakoff's tone picture, "Sadko"; Debussy's two nocturnes, "Nuage" and "Fete," and Richard Strauss' symphonic poem, "Don Juan."

ADVERT. SEPT. 25

NEW VIOLA ARTIST IN SYMPHONY

Fourel, Famed in France, Joins Band —Krafft Returns

Georges Fourel, long famous in France as one of the most highly gifted masters of his instrument, arrived in Boston last Tuesday to become the new leader of the viola section of the Boston Symphony Orchestra, and will be in his place when the orchestra assembles in full force for the opening rehearsals in Symphony Hall this morning.

MR. KRAFFT RETURNS

Before Pierre Monteux, the conductor, lifts his baton to begin, he will introduce Mr. Fourel, the only new member in the leaders of the various selections, and also three other musicians: F. William Krafft, who was long esteemed as one of the most talented members of the first violin section, and left the orchestra in 1912; Hans Werner, the equally gifted viola player, who is returning after an absence of two seasons, and Edouard LeBleu, a new member, who has come from New Orleans to fill, in the percussion section, the vacancy left by the death last summer of Herman Burkhardt.

Famed as Virtuoso

Judging by his splendid reputation in the Old World, the Symphony Orchestra may well possess a valuable virtuoso in Mr. Fourel. In France he is generally regarded as one of the very finest of the many fine viola players of which that country can boast. Born in Grenoble, Isere, in 1892, he studied in Paris with Touche and Hayot, obtaining, unanimously, in 1913, the First Prize at the National Academy. After an engagement with the Opera, he became viola soloist of the famous Concerts Lamoureux.

Undertaking his military service at the end of 1913, he served in a regiment of infantry until 1918, was wounded twice and received the war cross.

After the demobilization he became a member of the Concerts Touche in Paris and, as well, of the Krettly Quartet, the latter devoted particularly to the making known of new music. Last winter he won new laurels as soloist with the noted symphony orchestra under Ganne at Monte Carlo.

The programme for the opening pair of Boston Symphony concerts on Oct. 7 and 8 will include Mendelssohn's "Italian" Symphony, Rimsky-Korsakoff's Tone Picture, "Sadko," Two Nocturnes by Debussy, "Nuages" and "Fetes," and Strauss's Tone Poem, "Don Juan."

POST SEPT 29

FOUREL TO LEAD VIOLA SECTION OF SYMPHONY

Georges Fourel, one of the leading viola players in France, arrived in Boston this week to become the new leader of the viola section of the Boston Symphony Orchestra, and will be in his place when the orchestra assembles in full force for the opening rehearsal in Symphony Hall this morning. Pierre Monteux, the conductor, will introduce Mr Fourel, the only new leader of the various sections, to the other musicians at this morning's rehearsal.

Three other musicians have been added to this year's orchestra. F. William Krafft of the first violin section, who left the orchestra in 1912, will return; Hans Werner, a viola player, is returning after an absence of two seasons and Edouard LeBleu has come from New Orleans to fill the vacancy in the percussion section made by the death last Summer of Herman Burkhardt.

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The program for the opening pair of symphony concerts Oct 7 and 8 will include Mendelssohn's "Italian" Symphony and Strauss' tone poem, "Don Juan."

GLOBE. SEPT 29.

[8]

NOTED FRENCH ARTIST JOINS BOSTON SYMPHONY

Georges Fourel to Lead the Viola Section of Orchestra

Boston music lovers will see a most unusual personality at the opening of the Symphony concerts next week, when Georges Fourel, long famous in France as a gifted master of the viola, will make his initial appearance in this country with the Boston musical organization.

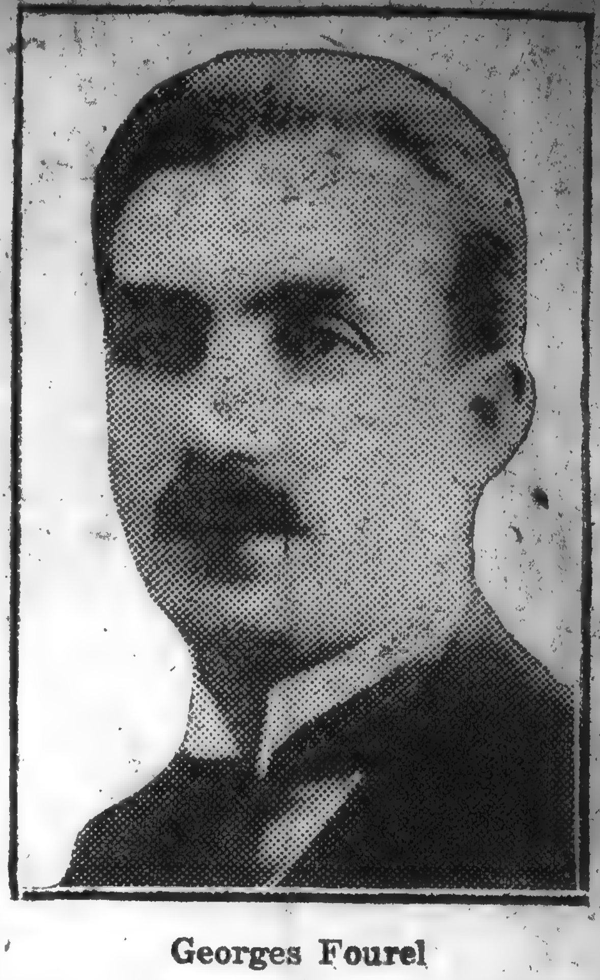
But 29 years of age, M. Fourel, who arrived in Boston Tuesday and took his place with the orchestra at the regular rehearsal this morning, promises to take a conspicuous part in the affairs of the orchestra during the season.

He is to be the viola player in a new quartet of Symphony players led by Concert Master Burgin. In fact, the newer plans to play much chamber music in this country following his great success along this line in Europe.

While a master of the classics, M. Fourel is interested in the modern school of music which lends itself more to his style of instrument.

No such picturesque musical figure of enthusiastic youth has been associated with the Boston musical organization for sometime, and Boston society is expected to open the doors of its drawing rooms to the new-comer. One Georges Carpentier won America with his smile. Georges Fourel, likewise, will win Boston with the same kind of a smile.

Born in Brenoble, Isere, in 1892, he studied in Paris with Touche and Hayot, obtaining, unanimously, in 1913, the first prize at the National Academy. After an engagement with the opera, he became violin soloist of the famous Concerts Lamoureux.



Georges Fourel

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TRAVELER. SEPT. 29

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Three other musicians will also join the orchestra: F. William Krafft, first violinist, who left the organization in 1912; Hans Werner, viola player, who is returning after an absence of two seasons; and Edouard Le Bleu, a new member, who has come from New Orleans to fill, in the percussion section, the vacancy left by the death last summer of Herman Burkhardt. Fourel studied in Paris with Touche and Hayot and in 1913 won first prize at the National Academy. Last winter he was soloist with the symphony orchestra under Ganne at Monte Carlo.

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HERALD-Oct. 2.

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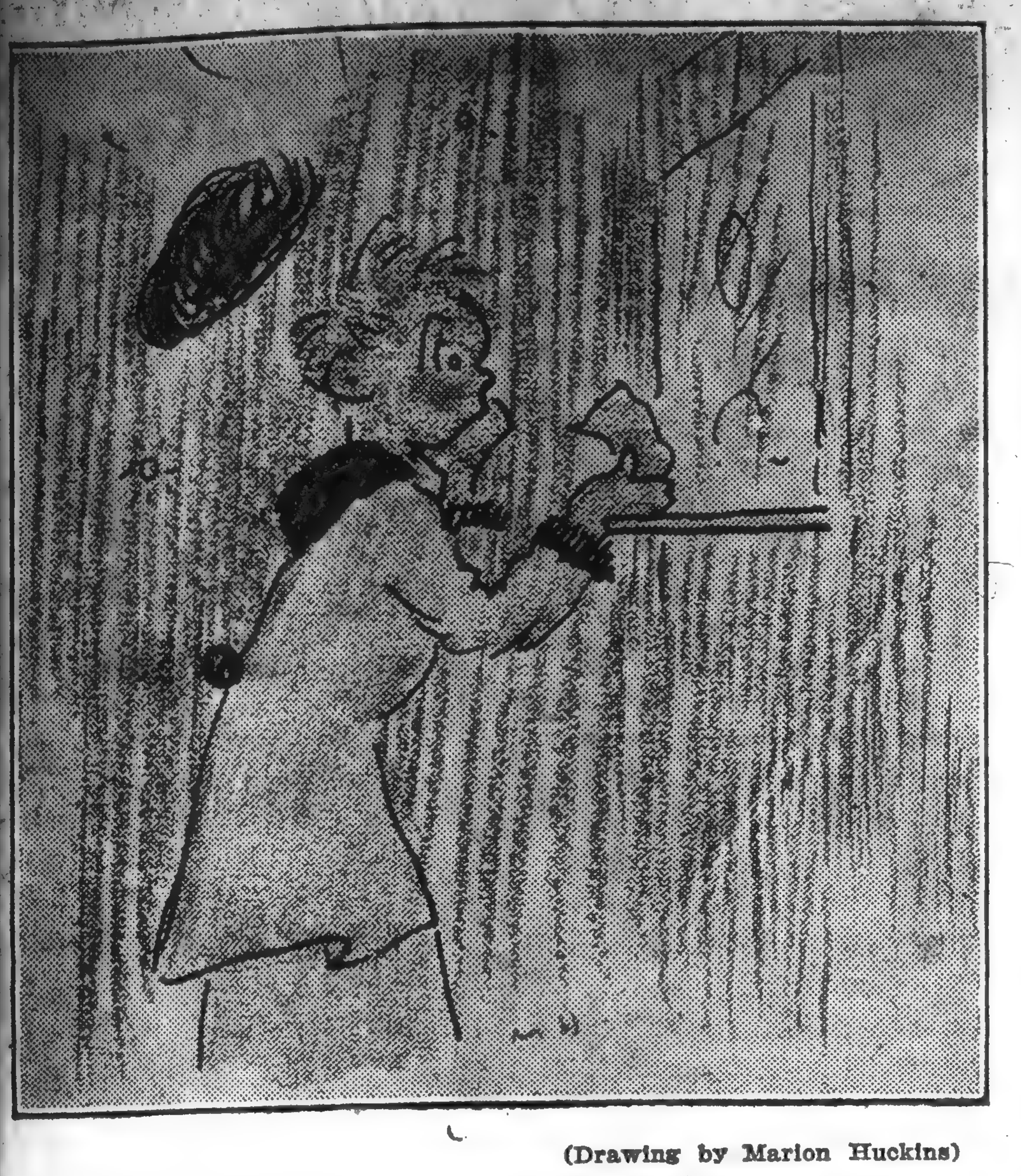
The program for the opening concerts includes: Mendelssohn's "Italian" Symphony, Rimsky-Korsakoff's Tone Picture, "Sadko"; two nocturnes by Debussy, "Nuages" and "Fetes," and Strauss' tone poem, "Don Juan."

ADVER. Oct. 2.

TIGHT BINDING

"Delays Have Dangerous Ends"



(Drawing by Marion Huckins)

Painful Discovery at Symphony Hall

There Are No Seats Unsold for the Symphony Concerts for Friday Afternoons

TRANS SEPT 17

ONTEUX READY OR SYMPHONY SEASON

The sale of the few remaining ats by subscription for the Saturday evening Symphony concerts is ing on. Pierre Monteux arrived in oston on Monday after a soourn Europe. He has been studying ores by the following composers, erving the right to select and card in order that the standard ertory of symphonic music may edominate on the programs: m France, Roussel, Ravel, Ra- d, Honneger, and Marcel Dupres; ngland, Bantook and Bax; aly, Davico, Tomassini, Malli- ro, Casella and deSabata; from ssia, Stravinsky and Prokovieff; from Spain, deFalla.

ADVERTISER-SEPT.18.

n Prospect

SUNDAY afternoon, Oct. 2, in Symphon Hall, a concert of old airs, ornat operatic pieces, light French, Spanis American songs, by Mme. Galli-Curci hose graces and agilities of voice, flowing d charm of sentiment all commend he will sing ancient pieces by Lotti onaudy; "mad scenes" from Doni- 's "Lucia" and Thomas's "Hamlet"; from "Traviata," in which she ex- showy waltz by Arditi, and sundry trifles.

y afternoon, Oct. 7, in Symphony he first of the afternoon concerts ymphony Orchestra with Mr. Mon- onducting. Mendelssohn's Italian ny, Rimsky-Korsakov's tone-pic- "Sadko," Debussy's Nocturnes of " and "Fetes," and Strauss's tone- "Don Juan," fill the programme.

ay evening, Oct. 8, in Symphony first of the evening concerts of phony Orchestra with Mr. Mon- ducting and the programme above

AN SEPT 24

ROGRAM FOR FIRST SYMPHONY

Pierre Monteux, conductor of the Bos- Symphony Orchestra, has decided on the following program for the opening pair of concerts, to take place Friday afternoon, Oct. 7, and Saturday evening, Oct. 8, at Symphony Hall. The first number will be Mendelssohn's "Italian" Symphony. The other numbers will be Rimsky-Korsakoff's tone picture, "Sanko," Debussy's Two Nocturnes, "Nuage" and "Fetes," and Richard Strauss's symphonic poem, "Don Juan."

TRAU. SEPT 24

SEPT. 17.

BIG PROGRAM FOR FIRST SYMPHONY

Monteaux Opens Concerts by Noted Orchestra on Friday, October 7

Pierre Monteux, conductor of the Boston Symphony Orchestra, has decided upon the following program for the opening pair of concerts, to take place Friday afternoon, October 7, and Saturday evening, October 8, at Symphony Hall.

The first number will be Mendelssohn's "Italian" Symphony, known particularly by the closing movement in Saltarello form. The other numbers will be Rimsky-Korsakoff's tone picture, "Sadko," Debussy's Two Nocturnes, "Nuage" and 'Fetes," and Richard Strauss' symphonic poem, "Don Juan," now regarded as a standard orchestral piece, although it has not been heard at these concerts for several seasons.

AMER. SEPT 24

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GLOBE-SEPT 25.

FIRST SYMPHONY CONCERTS

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The Boston musical season starts practically with the Boston Symphony Orchestra's concerts, or perhaps on the Sunday preceding the first concert of the Boston Symphony—as next Sunday, when Mme. Galli-Curci gives the first afternoon concert of Mr. Mudgett's series. The musical life of the city as it is today begins and comes to an end with the activities of Symphony Hall. For a city of the size and traditions and population of Boston that is all wrong.

The Boston Symphony Orchestra is by far the greatest and most indispensable musical asset of the capital of Massachusetts. It gave conclusive proof of its value to the community and the public sentiment toward it by the manner in which it survived the strike which ensued on the disgraceful conduct of its former concertmaster two years ago. It pulled through that crisis not only because of its traditions but because the public of the city emphatically wanted it and did not want the tactics pursued to destroy it. But that does not prove that this city is musical.

POST SEPT 25.

FIRST SYMPHONY PROGRAM

Pierre Monteux, conductor of the Boston Symphony Orchestra, has made up the following program for the opening concerts on Friday afternoon, October 7, and Saturday evening, October 8: Mendelssohn's "Italian" Symphony; Rimsky-Korsakoff's tone picture, "Sadko"; Debussy's two nocturnes, "Nuage" and "Fete," and Richard Strauss' symphonic poem, "Don Juan."

HADVERT. SEPT. 25

NEW VIOLA ARTIST IN SYMPHONY

Fourel, Famed in France, Joins Band —Krafft Returns

Georges Fourel, long famous in France as one of the most highly gifted masters of his instrument, arrived in Boston last Tuesday to become the new leader of the viola section of the Boston Symphony Orchestra, and will be in his place when the orchestra assembles in full force for the opening rehearsals in Symphony Hall this morning.

MR. KRAFFT RETURNS

Before Pierre Monteux, the conductor, lifts his baton to begin, he will introduce Mr. Fourel, the only new member in the leaders of the various selections, and also three other musicians: F. William Krafft, who was long esteemed as one of the most talented members of the first violin section, and left the orchestra in 1912; Hans Werner, the equally gifted viola player, who is returning after an absence of two seasons, and Edouard LeBleu, a new member, who has come from New Orleans to fill, in the percussion section, the vacancy left by the death last summer of Herman Burkhardt.

Famed as Virtuoso

Judging by his splendid reputation in the Old World, the Symphony Orchestra may well possess a valuable virtuoso in Mr. Fourel. In France he is generally regarded as one of the very finest of the many fine viola players of which that country can boast. Born in Grenoble, Isere, in 1892, he studied in Paris with Touche and Hayot, obtaining, unanimously, in 1913, the First Prize at the National Academy. After an engagement with the Opera, he became viola soloist of the famous Concerts Lamoureux.

Undertaking his military service at the end of 1913, he served in a regiment of infantry until 1918, was wounded twice and received the war cross.

After the demobilization he became a member of the Concerts Touche in Paris and, as well, of the Krettly Quartet, the latter devoted particularly to the making known of new music. Last winter he won new laurels as soloist with the noted symphony orchestra under Ganne at Monte Carlo.

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~~DR. KENDALL~~

POST SEPT 29

FOUREL TO LEAD VIOLA SECTION OF SYMPHONY

Georges Fourel, one of the leading viola players in France, arrived in Boston this week to become the new leader of the viola section of the Boston Symphony Orchestra, and will be in his place when the orchestra assembles in full force for the opening rehearsal in Symphony Hall this morning. Pierre Monteux, the conductor, will introduce Mr Fourel, the only new leader of the various sections, to the other musicians at this morning's rehearsal.

Three other musicians have been added to this year's orchestra. F. William Krafft of the first violin section, who left the orchestra in 1912, will return; Hans Werner, a viola player, is returning after an absence of two seasons and Edouard LeBleu has come from New Orleans to fill the vacancy in the percussion section made by the death last Summer of Herman Burkhardt.

Mr Fourel was born at Grenoble in 1892 and studied in Paris with Touche and Hayot, obtaining in 1913 the first prize in the National Academy. After an engagement with the opera he became viola soloist with the famous Concerts Lamoureux. Mr Fourel entered military service in 1913, and served in a regiment of infantry until 1918. was wounded twice and received the war cross. Last Winter he received new laurels as soloist with the Symphony Orchestra under Ganne at Monte Carlo.

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GLOBE. SEPT 29.

NOTED FRENCH ARTIST JOINS BOSTON SYMPHONY

Georges Fourel to Lead the Viola Section of Orchestra

Boston music lovers will see a most unusual personality at the opening of the Symphony concerts next week, when Georges Fourel, long famous in France as a gifted master of the viola, will make his initial appearance in this country with the Boston musical organization.

But 29 years of age, M. Fourel, who arrived in Boston Tuesday and took his place with the orchestra at the regular rehearsal this morning, promises to take a conspicuous part in the affairs of the orchestra during the season.

He is to be the viola player in a new quartet of Symphony players led by Concert Master Burgin. In fact, the newer plans to play much chamber music in this country following his great success along this line in Europe.

While a master of the classics, M. Fourel is interested in the modern school of music which lends itself more to his style of instrument.

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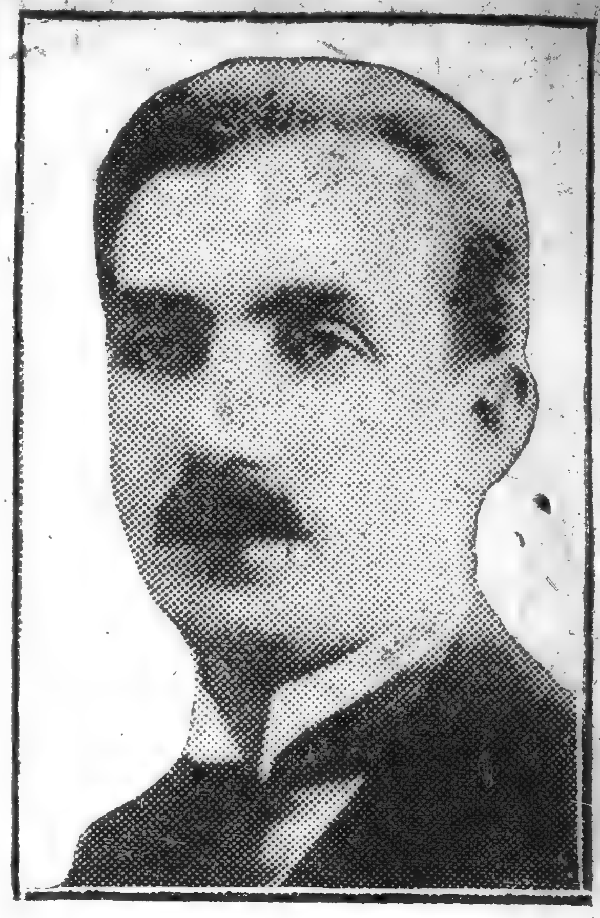

Georges Fourel

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ADVER. Oct. 2.

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JOURNAL SEP 25 1921 A
Providence, R. I.

[illegible] Symphony

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[illegible] Monteux, conductor of the Boston Symphony Orchestra, returns from summer in Europe energetic with new plans for the full season of concerts in Boston, New York, Providence and through New England, and one or two tours in other parts of the country, though the monthly trips to Philadelphia, Baltimore and Washington have been abandoned this year.

The programmes which M. Monteux has in mind for the winter, will have works of the newer composers of France, Italy, England and Germany which he has brought back with him, though Beethoven, Schumann, Brahms, Mendelssohn and Schubert are to be by no means displaced.

From Italy he brings tone-poems by Tomassini, de Sabata and Davico, says the Boston Transcript. Tommassini, vaguely remembered by a string quartet played years ago by "The Kneisels," is recently noted as adapter from Scarlatti of the Russians' ballet. "Youth," a large-voiced tone-poem, played in Boston last winter by Mr. For Toscanini, will recall de Sabata. other Italians, he purposes to add the second set of Malipiero's "Nature-Pictures" to the first that he made known last year; he still has in hand Casella's tone-picturings, "The Convent by the Water;" while he has reason to expect a new piece from Respighi of the Roman Fountains, twice heard and applauded a year ago.

The Parisians have rewarded less generously the conductor's search for new matter. Ravel has handed him his tone-poem, "The Waltz," music of Vienna, dancing to forget; Rabaud has made ready for the concert-hall sundry dances in his light opera of the Orient, "Marouf;" and Roussel, of the fanciful ballet-music, "The Spider's Feast," will send a piece to Boston as soon as it is played in Paris. Again, too, Mr. Monteux has been spying out work of the debated and, as some say, the detested "Six"—young innovators all. Last spring there was example of them in a Suite by Milhaud. Before next spring those who attend these concerts will hear from them Honegger's "Summer Pastoral." Another rising talent has also caught the conductor's ear—the organist, Marcel Dupre, who is composer as well, of a setting of the hymn, "De Profundis," for orchestra, organ and chorus. If performance is possible with the forces at command, the public of the Symphony concerts will hear it. Through Paris also from Spain, comes a composer whom only songs have yet heralded in America as a maker of highly colored, warmly imagined music—da Falla. In England, in France, in his own country, his music has already won him individual place. Mr. Monteux's choice from it fell upon three dances in the Spanish ballet, though the Russians set it on the stage, of "The Three-Cornered Hat." Possibly de Falla will be the most interesting discovery of the winter.

The largest piece in prospect from an Englishman is Bantock's symphony, "The Hebrides," held over from last winter and warmly praised when it was revived last spring in London. It is sea-music, with Bantock's usual vigor of imagination and hand; it is music of misty, bleak and also sun-touched islands; it takes body and color from folk-piece and folk-tale. From Bax also—the maker of music to Irish legends and mysteries—Mr. Monteux expects a new piece, to be shared with Mr. Stock, since the two first disclosed the composer to American ears. As for the Americans, Mr. Monteux as yet is only scrutinizing their manuscripts, but he is already resolved to revive Mr. Carpenter's gay-humored suite, "Adventures in a Perambulator," and, for contrast, Mr. Converse's sober symphony. From the other end of the world, but again by way of Paris, the Russians have also come at call and the boldest of them, so far as the Western world knows—Strawinsky, with a tone-poem from his opera-ballet, "The Nightingale," and Propofiev with a [illegible]acteristic music. As yet "The Nightingale," as opera, ballet or tone-poem [illegible] known in America. Andersen's fairy [illegible] of the wondrous bird, the envious [illegible]se court and an Emperor snatched [illegible] death by song, suggested the music. Among the new Germans Mr. Monteux has also pried—to find only the dubious Schrecker of the opera house.

Back to Mozart and Haydn and also to Handel and Bach will Mr. Monteux further go. He is even minded to delve among the moribund moderns and resurrect Raff's symphony, "The Forest." Among moderns more surely alive, he is disposed to "Zarathustra" or "Don Quixote" from Strauss's larger tone-poems and to "Don Juan" as well, while he purposes to restore Franck's "Psyche" to the form in which the composer wrote it—that is with the choral as well as the orchestral numbers. Hitherto, the music has been heard in Boston only as "symphonic" and obviously detailed "fragments." The conductor, like the rest of us, that feel our own time, know the progress of music in it and warm to its rising youth, craves his novel pieces. At the same time his catholic mind, his sense of obligation, to a manifold public, his regard for the old with the new, the familiar with the strange, holds time and even the course of the Symphony concerts.

Boston Symphony Orchestra.

Behind the musical achievement which the name of the Boston Symphony orchestra has come to represent, there lies a long record of the application of musical genius, the constancy of high purpose, and the expenditure of wealth. The aim was an ensemble as close to the ideals of perfection in performance as humanly possible. Only gradually, through tireless years of upbuilding effort by one after another of the world's greatest conductors, has the goal been won. During the last two years the orchestra has profited signally by the illustrious powers of its present conductor, Pierre Monteux. His splendid record as conductor of concerts, opera and ballet in the largest cities of Europe and America has been confirmed and enhanced by his success at this post of honor; indeed, never have the Boston Symphony concerts been more evidently enjoyed and generally praised than under his direction.

Never in the musical history of Hartford has such an imposing array of artists been marshalled under one management and presented under such pleasing auspices as the coming Sedgwick Concert Course. The artists are of undisputed magnitude and Parsons's theater as a concert hall possesses advantages in acoustices and comfort unequalled by any other auditorium in Hartford, but the capacity of Parsons's theater is limited and as the bare announcement of these concerts is sufficient to insure sold out houses the management urges music lovers to take immediate advantage of purchasing seats en bloc for the three artists. The purchase of Boston Symphony seats must be made separate. All applications should be sent to F. A. Sedgwick at Sedgwick and Casey's Asylum street.

HARTFORD CONANS. SEPT. 18

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Providence, R. I.

PROPOSED ENDOWMENT FUND FOR BOSTON SYMPHONY ORCHESTRA.

A campaign to raise a permanent endowment fund of $2,000,000 for the Boston Symphony is soon to be launched, according to an announcement by Judge Frederick P. Cabot, chairman of the Board of Trustees of the Orchestra Association. The plan has been in contemplation for some time, but has been deferred owing to other fund drives that have occupied the attention of the public. The date for the inauguration of the campaign will be announced after a conference between the board of trustees and a committee of business men. Bostonians will subscribe liberally to the project of placing the orchestra on a sound financial basis, in the opinion of Judge Cabot.

The decision to take this step as soon as possible was the result of the large deficit of last season, when an appeal was made for voluntary contributions to relieve the orchestra from debt. At that time it was rumored that the existence of the Boston Symphony was threatened by reason of its financial difficulties. These reports, according to Judge Cabot, were utterly without foundation, but actuated the guarantors with a desire to avoid the uncertainties of former years by establishing a permanent endowment fund. The backers of the orchestra have this year pledged a sufficient amount to relieve the organization from embarrassment.

The project of providing a permanent endowment for the Boston Symphony was first mentioned in February, 1920, shortly after the death of Major Henry Lee Higginson, who had been the chief backer of the organization during the first 37 years of its existence. Major Higginson, who had resigned from active participation in the management of the orchestra after the resignation of Dr. Muck, had been expected to provide for an endowment after his death. His will, however, left nothing to the Boston Symphony expect his musical library.

In the winter of 1920, when the musicians made demands for increased salaries, the guarantors suggested the advisability of insuring the future of the organization by raising an endowment fund by public subscription. The deficit for that year was $100,000, and according to Judge Cabot, the present guarantors have paid for larger sums for the maintenance of the orchestra than was ever given by Major Higginson. The plan for instituting the fund drive was deferred after the guarantors had settled the deficit.

Symphony Orchestra's "Novelties" for Coming son—Sousa Today—Sunday Concerts—Worcester Festival—The Boston Society of Singers

Soloists to appear at Symphony Hall, Sophie Braslau in centre. Upper inserts, left to right—Schumann-Heink and Clement; lower—Kathryn Messle and Samaroff. (C) Kubey-Rembrandt.

When the winter season of the Boston Symphony Orchestra, a season of over 100 concerts in 24 weeks, comes to an end, Mr. Monteux shuts up shop and sails for London or Paris. It is not a vacation. One wonders whether there is a vacation in heaven or earth for the conductor of a world-famous orchestra, who is inevitably and perforce the target of every composer in the world with a new score. Mr. Monteux conducted one symphony concert in Paris, at which he made known the composition of Charles Tomlinson Griffes, "The Pleasure-Dome of Kubla Kahn," but that was an incident. Out of an avalanche of new music has come the list of "novelties" which will be added this season to the repertory of the Boston Symphony Orchestra.

The Post is the first paper to publish this list in detail. That it is as interesting as previous lists of new works arranged by Mr. Monteux in previous seasons is the best of news for audiences which have come to rely on Mr. Monteux, as on no previous conductor of the Boston Orchestra, for programmes which neglect no prominent composer or school of composition.

A Russian work certain to be of interest, provided the publishers finish in time their printing of it—it is already engraved and in readiness to be put on paper—is the symphonic poem, "Le Chant du Rossignol" which Strawinsky arranged from the music of his ballet-opera, "Le Rossignol," mounted some years ago in Paris. The original work is a strange medley of Strawinsky's several styles. His talent has developed so rapidly and surprisingly that no man may know what kind of music Strawinsky will be writing ten years from any given date. Not that he completely alters his musical speech, but he goes with breath-taking rapidity from one discovery to another, as anyone will realize who has examined, for example, the three works, "The Bird of Fire," "Petrouchka," and "Sacre de Printemps." The first act of "The Nightingale," if memory serves, precedes the composition of the ballet, "The Bird of Fire." It is in fact Debussyish, with many a darkling ninth. A considerable period elapsed between this first act and the composition of the rest of the opera.

Try it on the piano and see if you can understand a note. A very strange new music, much influenced, one imagines, by the music of the Chinese, an association which doubtless came irressistibly to Strawinsky's mind with the thought of the emperor and his courtiers in Hans Christian Andersen's story.

What will this new symphonic poem, which is of a period and a piece prove to be? Will it be a synthesis of all the ground covered by Strawinsky or will it, too, puzzle the hearer by the gaps and incongruities of manner? One is justified in hoping from this score one of Strawinsky's most matured and significant artistic expressions. It has been performed as a ballet by Diaghileff and his troupe in Paris.

In the same place there has been given, by the same organization, Ravel's ballet, "Le Valse," and this music also will be played by Mr. Monteux, for the first time here. He will give, likewise, for the first time in Boston, a symphonic poem by Sergei Prokofieff, which has been heard in other American cities. Prokofieff is virtually unknown in Boston, and should be heard here. Mr. Monteux admires the music.

Franck's "Psyche," with all the choruses, as well as all the instrumental numbers, will be heard here, for the first time in America, in its entirety. It took some persuasion to induce the publisher, sole possessor of the chorus parts, to rent them to Boston. The publisher feared that these valuable parts might be copied and the work performed over here without agreement with him. The diplomacy of the conductor and the prestige of the orchestra he represented, however, prevailed. Everything that Mr. Rabaud produced of "Psyche" will be given, with the addition of the choral parts, heretofore unknown.

Marcel Dupre is a young Frenchman, a "Prix de Rome," a pupil of Widor, and one of the greatest organists in the world. He has written a "De Profundis" for orchestra, chorus and organ. He completed this work two years ago. It was about to be performed in Paris when the musical union, including the choristers' union or branch, struck. There could be no performance. Granted success is assembling a chorus here, which seems reasonably certain, Mr. Monteux will perform this score for the first time in the world, and in that event Mr. Dupre will come over to hear this first performance of his work, and will also, in all probability, appear with the Boston Symphony as soloist. The music is simple, in Mr. Monteux's opinion very beautiful, though not ultra-modern. Mr. Dupre, not a grave and reverend seignior, but a lively young gentleman of 35, appears to be one of the healthiest and most promising talents of the rising generation in France.

Then there is an orchestral work by Honegger, one of "the six"—an ultra modern French equivalent, so to speak, for the famous "five," who were ultra-modern half a century ago in Russia. These six include Satie and Milhaud, whom some think crazy, whom others think ugly, who amused some of us prodigiously last season with the mad music of an orchestral suite interpreted by Mr. Monteux. "If you ask me for a personal estimate of these men," said Mr. Monteux, "we will say that the present leader—the ringleader, so to speak—is this strange Milhaud. But the man who is progressing sanely and strongly underneath all the excitement is probably Honegger."

Of the modern Italians Mr. Monteux will represent Malipiero by the 2nd suite, "Impressioni dal Vero," of which the first suite was played last year. Vincenzo Davico's symphonic poem, "Polyphemus," will be played for the first time here. This is also the case with Casella's "Convent sur l'Eau," and with a suite by Victor de Sabata. Mr. Toscanini and La Scala orchestra played one of Sabata's works in Boston last year.

From Spain comes an orchestral arrangement of music from Manuel de Falla's ballet, "The Three-Cornered Hat," which, performed by the Russian ballet in London and Paris, has had exceptional success. From Germany will come an orchestral work by the ultra-modern and, according to Fritz Kreisler, somewhat morbid Schrecker. Two English novelties will be Granville Bantock's "Hebridean" symphony, and the symphonic poem by Bax, "November Woods." These make the promising total of the novelties so far planned for the coming season at Symphony Hall.

POST. SEPT. 18

The Symphony Orchestra Begins [illegible] for the Most Part According to Precedent —Mme. Galli-Curci Returns

At the usual hours, in the usual place, under the usual circumstances, the Symphony Orchestra will resume the Symphony Concerts next Friday afternoon at 2.30, next Saturday evening at 8, in Symphony Hall. The new series is the forty-first; there have been few changes through the summer in the personnel of the band; Mr. Monteux continues as conductor for the final year of his present term; every seat open to subscribers has been taken for the matinées; not too many still await late comers for the evening concerts. Again as usual, no "assisting artist" intrudes at these beginnings; the first programme traverses "standard pieces," each more or less familar, German, French, Russian. Once more they suggest Mr. Monteux's habitual breadth of choice—and also his habitual disregard of cramping precedent. For years past, some symphony of Beethoven has been invariable item at this first pair of concerts—"homage" to the composer, as the French say, testimony to the high purpose of all concerned. As it happens—for the one departure from rule and custom—the conductor has preferred a symphony of Mendelssohn. Presumably it suits better the scheme of his programme; accords better with an orchestra and an audience at beginnings. Consequently the listed pieces are:

Symphony in A major, "Italian"	Mendelssohn
Tone-Picture, "The Water-King's Palace under the River," from the Opera "Sadko"	Rimsky-Korsakov
Nocturnes, "Clouds"; "Fetes"	Debussy
Tone-Poem, "Don Juan"	Strauss

BOSTON SYMPHONY.—The soloists with the Boston Symphony Orchestra the coming season in Brooklyn will be Ferenc Vecsey, violin; Olga Samaroff, piano; Louise Homer, contralto; Jean Bedetti, 'cello, and Emilio De Gogorza, baritone. The Orchestra is to be congratulated upon obtaining this attractive list of artists which will not fail to interest the subscribers. The advance sale for these concerts is comparable with Boston being greater than it has ever been at this time of the year. In Boston the Friday Concerts are entirely sold out and only four hundred seats left for the Saturday Concerts.

BROOKLYN LIFE. SEPT. [illegible]

New Players for Symphony

Georges Fourel, the French viola player, has been engaged as leader of the viola section in the Boston Symphony Orchestra, and has recently arrived from France. There are only three other changes in the personnel of the orchestra from last season. F. William Krafft, who left in 1912, has returned, and also Hans Werner, viola player, who has been absent for two seasons. Edouard LeBleu, a new member, has come from New Orleans to fill the vacancy left by the death of Mr. Herman Burkhart last summer.

Judging by his reputation in the Old World, the Symphony Orchestra possesses a valuable virtuoso in Mr. Fourel. Born at Grenoble, Isere, in 1892, he studied in Paris with Touche and Hayot, obtaining in 1913 the first prize at the National Academy. After an engagement with the Opera he became viola soloist of the famous Concerts Lamoureux. Undertaking his military service at the end of 1913, he served in a regiment of infantry until 1918, was wounded twice and received the war cross. After the demobolization he became a member of the Concerts Touche in Paris and, as well, of the Krettly quartet. Last winter he won new laurels as soloist with the noted symphony orchestra under Ganne at Monte Carlo.

TRAV. Oct. 1.

LATE COMERS MUST WAIT AT SYMPHONY CONCERTS

In order that the music may not be unduly interrupted at the Boston Symphony Concerts during the season which will open Friday afternoon and Saturday evening, it has been decided that the inner doors of the hall will not be opened to admit late comers while a symphony is being played.

A possible exception may be made when a symphony heads the program and inclement weather or other cause make it difficult for the patrons of the concerts to arrive on time. This exception, however, will only apply to the interval after the first movement.

Pierre Monteux will open this, his third season as conductor, with the following program: Mendelssohn's "Italian Symphony," Rimsky-Korsakoff's tone picture, "Sadko"; Debussy's Nocturnes, "Nuages" and "Fetes," and Strauss' tone poem, "Don Juan."

GLOBE. Oct. [illegible]

SYMPHONY HALL
Opening Concerts This Friday Aft. at 2:30 and Saturday Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats Available for Sat.

HERALD. Oct. [illegible]

JOURNAL EP 25 1921 A
Providence, R. I.

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Boston Symphony Orchestra

Pierre Monteux, conductor of the Boston Symphony Orchestra, returns from summer in Europe energetic with new plans for the full season of concerts in Boston, New York, Providence and through New England, and one or two tours in other parts of the country, though the monthly trips to Philadelphia, Baltimore and Washington have been abandoned this year.

The programmes which M. Monteux has in mind for the winter, will have works of the newer composers of France, Italy, England and Germany which he has brought back with him, though Beethoven, Schumann, Brahms, Mendelssohn and Schubert are to be by no means displaced.

From Italy he brings tone-poems by Tomassini, de Sabata and Davico, says the Boston Transcript. Tommassini, vaguely remembered by a string quartet played years ago by "The Kneisels," more recently noted as adapter from Scarlatti of the Russians' ballet. "Youth," a large-voiced tone-poem, played in Boston last winter by Mr. Toscanini, will recall de Sabata. For other Italians, he purposes to add the second set of Malipiero's "Nature-Pictures" to the first that he made known last year; he still has in hand Casella's tone-picturings, "The Convent by the Water;" while he has reason to expect a new piece from Respighi of the Roman Fountains, twice heard and applauded a year ago.

The Parisians have rewarded less generously the conductor's search for new matter. Ravel has handed him his tone-poem, "The Waltz," music of Vienna, dancing to forget; Rabaud has made ready for the concert-hall sundry dances in his light opera of the Orient, "Marouf;" and Roussel, of the fanciful ballet-music, "The Spider's Feast," will send a piece to Boston as soon as it is played in Paris. Again, too, Mr. Monteux has been spying out work of the debated and, as some say, the detested "Six"—young innovators all. Last spring, there was example of them in a Suite by Milhaud. Before next spring those who attend these concerts will hear from them Honegger's "Summer Pastoral." Another rising talent has also caught the conductor's ear—the organist, Marcel Dupre, who is composer as well, of a setting of the hymn, "De Profundis," for orchestra, organ and chorus. If performance is possible with the forces at command, the public or the Symphony concerts will hear it. Through Paris also from Spain, somes a composer whom only songs have yet heralded in America as a maker of highly colored, warmly imagined music—da Falla. In England, in France, in his own country, his music has already won him individual place. Mr. Monteux's choice from it fell upon three dances in the Spanish ballet, though the Russians set it on the stage, of "The Three-Cornered Hat." Possibly do Falla will be the most interesting discovery of the winter.

The largest piece in prospect from an Englishman is Bantock's symphony, "The Hebrides," held over from last winter and warmly praised when it was revived last spring in London. It is sea-music, with Bantock's usual vigor of imagination and hand; it is music of misty, bleak and also sun-touched islands; it takes body and color from folk-piece and folk-tale. From Bax, also—the maker of music to Irish legends and mysteries—Mr. Monteux expects a new piece, to be shared with Mr. Stock, since the two first disclosed the composer to American ears. As for the Americans, Mr. Monteux as yet is only scrutinizing their manuscripts; but he is already resolved to revive Mr. Carpenter's gay-humored suite, "Adventures in a Perambulator," and, for contrast, Mr. Converse's sober symphony. From the other end of the world, but again by way of Paris, the Russians have also come at call and the boldest of them, so far as the Western world knows—Stravinsky, with a tone-poem from his opera-ballet, [illegible] Nightingale," and Propofiev with a [illegible]acteristic music. As yet "The Night[illegible]e," as opera, ballet or tone-poem [illegible] known in America. Andersen's fairy [illegible] of the wondrous bird, the envious [illegible]ese court and an Emperor snatched [illegible] death by song, suggested the music. Among the new Germans Mr. Monteux has also pried—to find only the dubious Schrecker of the opera house.

Back to Mozart and Haydn and also to Handel and Bach will Mr. Monteux further go. He is even minded to delve among the moribund moderns and resurrect Raff's symphony, "The Forest." Among moderns more surely alive, he is disposed to "Zarathustra" or "Don Quixote" from Strauss's larger tone-poems and to "Don Juan" as well, while he purposes to restore Franck's "Psyche" to the form in which the composer wrote it—that is with the choral as well as the orchestral numbers. Hitherto, the music has been heard in Boston only as "symphonic" and obviously detailed "fragments." The conductor, like the rest of us, that feel our own time, know the progress of music in it and warm to its rising youth, craves his novel pieces. At the same time his catholic mind, his sense of obligation, to a manifold public, his regard for the old with the new, the familiar with the strange, holds time and even the course of the Symphony concerts.

SUN

Boston Symphony Orchestra.

Behind the musical achievement which the name of the Boston Symphony orchestra has come to represent, there lies a long record of the application of musical genius, the constancy of high purpose, and the expenditure of wealth. The aim was an ensemble as close to the ideals of perfection in performance as humanly possible. Only gradually, through tireless years of upbuilding effort by one after another of the world's greatest conductors, has the goal been won. During the last two years the orchestra has profited signally by the illustrous powers of its present conductor, Pierre Monteux. His splendid record as conductor of concerts, opera and ballet in the largest cities of Europe and America has been confirmed and enhanced by his success at this post of honor; indeed, never have the Boston Symphony concerts been more evidently enjoyed and generally praied than under his direction.

Never in the musical history of Hartford has such an imposing array of artists been marshalled under one management and presented under such pleasing auspices as the coming Sedgwick Concert Course. The artists are of undisputed magnitude and Parsons's theater as a concert hall possesses advantages in acoustices and comfort unequalled by any other auditorium in Hartford, but the capacity of Parsons's theater is limited and as the bare announcement of these concerts is sufficient to insure sold out houses the management urges music lovers to take immediate advantage of purchasing seats en bloc for the three artists. The purchase of Boston Symphony seats must be made separate. All applications should be sent to F. A. Sedgwick at Sedgwick and Casey's Asylum street.

HARTFORD COURANT SEPT.18

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HERALD Oct

[9]

TIGHT BINDING

SPECIAL CONCERTS FOR B. U. STUDENTS

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Estelle Liebling, soprano and Richard Burgin, the concert master of the Orchestra, are others who will appear together with Jean Bedetti, the French violincellist.

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B.U. NEWS Oct. 4

SEPT 3

Polite Persuasion for the Tardy at the Symphony Concerts—Compulsion Next, If Need Be—Mme. Samaroff Retires and Miss Destinn Comes

A WISE management persuades rather than compels the public of the theatre or the concert-hall into new practices, departing from long-established routine. For forty years it has been the custom at the Symphony Concerts to admit late-comers at any pause in the music of the day, be it no longer than the brief halt betwen movements of a symphony. Human nature being human nature, this privilege of the tardy has been abused. Of late, indeed, the abuse has grown into a nuisance to the prompt, the attentive and those so feeble-minded—as some say—to be engrossed and stirred by music and orchestra. The belated, whether from choice, necessity or mere carelessness, have almost flaunted along the aisles, bestowing greetings here and there after the singular—and comic—fashion of American concert-halls, in some instances plainly pleased to be so "on view." Occasionally, they have filled three, four, five minutes with such diversions. These interruptions annoy audience, orchestra and conductor and from many quarters has come reasonable complaint.

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Pierre Monteaux, the conductor, received a hearty welcome. Nothing less was his due. As an interpreter of modern symphonic music he has few peers; and three of his selections for this first program were of the modern order. These were "Sadko," Rimsky-Korsakoff's tone picture, often referred to as the original Russian tone poem; two of the Debussy nocturnes, "Clouds" and "Festivals," and the first of the Richard Strauss tone poems, "Don Juan."

These three numbers were admirably chosen; also admirably played. They gave variety, color, piquancy to the program. An audience which had been lulled into something like a cat-nap by the mechanical suavity of Mendelssohn's so-called Italian symphony—the first number on the program—bestirred itself to applaud conductor and orchestra vigorously.

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The new viola soloist, G. Fourel, made a favorable impression in solo passages in the Debussy number.

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SYMPHONY IN FIRST CONCERT OF SEASON

Mr Monteux' Program I Interesting as Usual

Yesterday's Symphony concert, the first of the season, showed the orchestra "back to normalcy." A year ago many of its partisans were loyally pretending that it was itself again, when to less partial hearers, such as the New York reviewers, it was obviously nothing of the sort. By the end of last season, however, even those none too kindly judges were giving the orchestra genuine, though not undiluted, praise. This year, if it goes on as it began yesterday, outside judges as well as Boston critics may get back much of their former enthusiasm for its work.

Since the present rehabilitated orchestra is due more to Mr Monteux' patient zeal than to any other single factor, it was peculiarly gratifying to notice yesterday that he got about ten times as much applause when he first came on the stage as he received at the beginning of last season.

He had chosen, as he almost always does, an interesting program, representing several styles of music. It began with the pleasantly faded Victorianism of Mendelssohn's "Italian Symphony," now coming into vogue again after surviving the scorn of those who used to resent its being badly overpraised. The quality of tone, precision in attack and subtle euphony the orchestra is now capable of were manifest from the opening bars.

There is nothing exciting about Mendelssohn's music, but the rest of the program was stirring enough to satisfy anybody, except a futurist. Rimsky Korsakoff's "Sadko," a "tone picture" not drawn from his opera with the same title, but an independent early work, is to his best things about what "Tannhauser" is to "Tristan," less original, less perfect, yet the fruit of a vigorous imagination expressing itself by somewhat conventional means.

Debussy's "Nuages" and "Fetes" are among his best work. His craftsmanship is more subtle, more restrained, more classical than that of Rimsky Korsakoff or Strauss in "Don Juan," which followed yesterday. Debussy has a musical imagination which reminds one of a 20th century disillusion—Mozart. There is no joy, and little sentiment in his work.

"Don Juan" is full of rather coarse grained vitality, not yet exhausted on intricate technique. The performance yesterday caught the spirit of the piece. It was dramatic, as that of the Debussy pieces was lyric.

Next week the soloist will be a new pianist, Nyireghyazi, in Liszt's A major concerto. The other numbers are the "Eroica" Symphony, some dances from Rabaud's "Marouf" and the prelude to Humperdinck's popular opera, "Hansel und Gretel."

THE NEW YEAR BEGUN NONE TOO WELL

Admirable Music, Orchestra, Conductor—Yet a Routine Afternoon of Familiar Virtue Somewhat Inert—Mendelssohn's Tedious Pages—Strauss, Debussy and Rimsky According to Formula—Audience and Programme-Book

POSSIBLY it was the choice of a symphony by Mendelssohn for first item of the programme; possibly it was the persistence of a summer that began last March and bids fair to continue into next January; possibly it was merely the mood of the audience and, maybe, of the blameworthy reviewer; yet somehow the Symphony Concert of yesterday afternoon seemed to lack animation. It marked the beginning of a new orchestral year; but at the end of no piece was there applause enough to call the orchestra to its feet. True, Mr. Monteux was warmly received when he first came to his place as conductor; but at the close of that tedious symphony by Mendelssohn, only spasmodic clapping barely recalled him a second time. Nor were the plaudits too hearty after the pieces by Rimsky-Korsakov, Debussy and Strauss that filled the remainder of the afternoon. Students of audiences at the Symphony Concerts noted, moreover, two clear signs of detached and only semi-interested hearers. One was much furtive hair-dressing among the ladies; the other was diligent perusal of the archæological records of the programme-book, relieved this time by an amusing summary from Mr. Walkley of recent plays about Don Juan. Mental wool-gathering has long been an accessory to the hearing of music; but reading as complementary pastime thereto is a custom more or less peculiar to our Symphony Concerts. The sixty-odd pages of our programme-books has advantages—and disadvantages. As those know who stray occasionally outside their own palings, there is a new and better fashion with them. Mr. Lawrence Gilman weekly exemplifies it in his notes for the concerts of the Philadelphia Orchestra and the Philharmonic Society of New York.

The truth seems to be—for a reviewer may set down no more than impressions and fortify them with observed fact as best he may—that the concert came and went in rather routine fashion. Mr. Monteux took pains; the orchestra took pains; the audience in degree was as dutiful; but between all three nowhere went the kindling spark that is life to the concert-hall. Rimsky's "Sadko," Debussy's Nocturnes of "Clouds" and "Fêtes," Strauss's "Don Juan," are all "standard pieces" and deservedly. One and all, they are the familiar music of the last quarter in the nineteenth century that audiences in the first quarter of the twentieth hear gladly, rejoicing in their pleasure in a universally established merit. Even the "Italian Symphony" of Mendelssohn—why "Italian" only the imps of musical nomenclature can possibly know—still flows agreeably into many ears. Yet to take no more than a passive satisfaction in the music of the hour, as most seemed to do yesterday, is not to know and feel it alive, vivid, glowing. Certainly, the fault lay not with Mr. Monteux. He was both precise and supple with Mendelssohn's formal periods well filled; he shaded them "nicely" as that perfect gentleman of Berlin and London might have said had he heard them. The conductor overlooked neither rhythm, nor color, nor delineative suggestion in Rimsky's sea-piece. He was studious finesse itself with Debussy's "Clouds"; the rhythmic, the tonal glint of the companion-nocturne, "Fêtes," did not evade him. If somehow he missed fire with those first ardent projecting measures of Strauss's tone-poem, he laid on and spared not in the final passages when Don Juan thundering in the horns wreaks himself upon all his world.

No; the fault was not with the conductor. No more seemingly is it chargeable to the orchestra. Some ears heard it do none of the feats that it is the cliché of reviewing to call "brilliant"; yet throughout the afternoon it played responsively and well. It was precise and it was also pliant. Well-balanced were the several choirs; euphonious the blended or the answering instruments. Color often warmed the tone; as often rhythm animated it. Suavely went the singing voices of strings and wood-winds through those marshmallows of music, the middle movements of Mendelssohn's symphony. The horns in Strauss's tone-poem proclaimed Don Juan nigh to the composer's passion. Not a technical flaw marred the iteration of Debussy's measures of somnolent clouds nor the fleck upon them in the music of straying light or breeze. Depth of tone served Rimsky's sea-picture at beginning and end of "Sadko"; Strauss's sensuous periods were tumultuous but not turbid. The orchestra is, doubtless, the gainer by the return of two or three expert violinists to the string-choir, by the new first viola, Mr. Fourel, but yesterday was not a day to discover individual virtue. From beginning to end of the concert the band remained the admirable instrument that it had become in the concerts of last spring—the heir, the continuator of high tradition—as excellent an instrument in itself as American concert-halls now contain. Yet nowhere did it excel itself after the manner of March and April and at no time did it bear composer and audience on its own mounting wings. The spark that fires only smouldered. Let the chance of the day bear the blame. It is hard to be spirited in a spiritless air.

Yet the composers remain. Three of them are dead—one for nearly seventy-five years—while the fourth is as far away as his summer house in Bavaria or his conductor's desk in Vienna. Mendelssohn, Rimsky-Korsakov, Debussy, Strauss, high-placed men all in the records of music! They can afford the blame of an inert afternoon. Upon them be it. Besides, is it not an axiom of reviewing that any[illegible] may be written of a composer and [illegible] peep of protest come in [illegible] with, whereas to speak ill of conductor, orchestra, singer, virtuoso—Heaven save the mark and the letters! By all means, then, be it said that the Mendelssohn of this "Italian Symphony" is a faded, a tedious, a suavely mechanical Mendelssohn beyond bearing as "happy prologue to the swelling act" of a series of Symphony Concerts. Of course, there is a Mendelssohn who survives and deserves to survive the years—the Mendelssohn of the music to "A Midsummer Night's Dream," of the overtures of the sea and Scottish islands, of occasional pages in the "Scotch Symphony," of other pages here and there, the Mendelssohn who had fancy, if not imagination, who could vision if he could not dramatize, who could be apt in invention, sensitive of means, felicitous in procedure.

No such Mendelssohn wrote the Italian Symphony. With neat nothings, neatly fitted into polite formal pattern, he fills a first movement; with sweet nothings, prettily garnished, he empties himself into two more, and Victorian damsels lay hand to heart as their flutterings answer his. As happy chance will have it, an Italian dance stirs him in the final movement; but his Saltarello is a pastime of Amelia Sedley's drawing-room beside, say, the like dance that leaps and stamps on the pavements of Rome out of Berlioz's "Benvenuto Cellini." For Italy in symphonic music from a distance, most of us go to Strauss, to Charpentier, to Elgar even, perchance to occasional measures of Brahms and Goldmark. For Italy in symphonic music near at hand, there is the whole waxing brood of "young Italians" and Toscanini to play them! Mendelssohn sat down in a ruffled shirt in the "piano nobile" of a Roman house, A. D. 1831, made a symphony of scholarly suavities and sweetmeats—and someone labelled it "Italian." This time no Scottish airs, no Scottish rhythms, no breath of Highland landscape or seascape enlivened such a music. Polish as Mr. Monteux might, the "Italian Symphony" is faded beyond repair. No fragrance of old lavender rises from those perfect platitudes.

But those saving moderns—Rimsky! Strauss!! Debussy!!! True and true again. Yet are they not in this "Sadko," this "Don Juan," these "Clouds" and "Fêtes" somewhat conventionalized moderns? It is not necessary to feel "spinal thrills" from the "poly-harmony" of Milhaud or Casella, to follow Stravinsky into his farthest tremors and blows, to perceive that the moderns (as we used to call them) of the last quarter of the nineteenth century proceeded also according to formula. In surge of the sea begins and ends the tonal tale of "Sadko," but that sea has also surged and with similar rhythmic motion and depth of tone through the Finale of "Scheherazade," through the opera of "Tsar Soltan." Rhythmic revels, highly colored harmonically and instrumentally, tinged on occasion with folk-song, are familiar exercise for Rimsky. If music-making were a trade—as in disillusioned moments it sometimes seems—they would be called one of the Russian's "specialties."

In turn, the idiom of Debussy as he employs it in the rhythms and progressions, the harmony and timbres of "Clouds" still falls upon the ear in piercing beauty. The mind warms to another beauty in his economy and exactness of means. Upon the imagination march his changeless clouds yet stirring to dissolution. By like means in the luminous fantasia of "Fêtes," processional of atoms, he also works his familiar spells. Yet has not time and fashion a little thinned them unless they be the lasting magic of the Faun and Mélisande, of the earlier piano-pieces?

As for Strauss in "Don Juan," was he so master in his twenties of sensuous splendors of tone, of the characterizing, the projecting power of music? Had his imagination such intensifying ardors? Could he so stretch, sustain and fill by sheer mental faculty so broad and brave a tonal canvas? Of course, he was, he had, he could. "Til Eulenspiegel," "Don Quixote," one or another later tone-poem have each proved it. Formulas all, dear formulas of the concert-room to nearly every one to whom once they were new and strange and thrilling, but not quite the formulas made molten music that pour Beethoven or Wagner across the years or that by sheer loveliness of vesture make Mozart imperishable. And there's an end of it. Already there are readers whispering: "He had a grouch." The precious vernacular again!

H. T. PARKER

TRANS. Oct. 8

Beethoven, Liszt, Humperdinck and Rabaud on Mr. Monteux's Programme—John McCormack Twice Over — Jewish Music in Unusual Circumstance

DEPARTING FROM "the tradition" Mr. Monteux gave Beethoven no place in the first pair of Symphony Concerts. To the second pair, for Friday afternoon and Saturday next, he returns with the "Eroica Symphony" in biennial repetition, but unheard since conductor and orchestra gained their present power. Three contrasting pieces fill the remainder of the programme—the Prelude to Humperdinck's opera, "Hänsel and Gretel," folk-tale glorified into sonorous, sportive or sentimental sound; the second, in A major, of Liszt's Concertos for piano and orchestra; and a set of dances, new to Boston from Mr. Rabaud's opera of the Arabian Nights, "Marouf, Cobbler of Cairo." Humperdinck's Prelude is timely honor to a composer recently dead, and the dances, amusing in themselves, a pleasant compliment from Mr. Monteux to his predecessor. In the Concerto, Mr. Nyiregyhazi, youthful, expert and individual pianist, will play the solo-part. He made no little stir in New York a year ago, but Boston has not hitherto heard him.

TRANS. Oct. 8.

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First Concert of Symphony

The first Boston Symphony Orchestra concert of the present season was held yesterday afternoon. Concerts as given by the now well organized and directed organization are an exhilaration and an artistic uplift from the routine things of life. Yesterday's program and its rendition gave proof that not only are the concerts such as the above but will continue to be as each one succeeds another.

The first number was the Mendelssohn Symphony in A major. This is in four movements. The first with its hunting song type theme and its merry running setting of the same is a joy to the listener. The second movement with a religious theme is charming and the other two movements, three and four, make a complete whole which is one of the worthy works of the composer.

The second half of the program was made up of three modern selections, each with an individual interest. Rimsky-Korsakoff's tone-poem, "Sadko," founded on a tale of Russia savoring of Arabian Nights, was imaginative to an excellent degree and combined in its weavings novelties of composition which were at once modern but conservative.

The Debussy Nocturnes, "Nuages" and "Fetes," and Strauss's Tone-poem from Don Juan, completed the program.

HUNGARIAN TO PLAY FOR SYMPHONY

Erwin Nyiregyhazi, the Hungarian pianist of 19, whose concerts in New York last year singled him out as one of the most important newcomers of the season, will make his Boston debut when he appears as soloist with the Boston Symphony Orchestra at the second pair of symphony concerts, to take place in Symphony Hall next Friday afternoon and Saturday evening, Oct. 14 and 15.

He will play Liszt's pianoforte concerto in A major. Pierre Monteux will conduct the "Eroica" Symphony of Beethoven, which has not been heard at these concerts for two years; also the Prelude to the Opera "Hansel and Graetel" by Humperdinck, the German composer, who died a short while ago, and a series of dances selected from the opera, "Marouf, the Cobbler of Cairo" by Henri Rabaud, the former conductor of the Symphony Orchestra.

TRAV. Oct. 8

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Orchestra Opens 41st Season—Pierre Monteux Conductor

PERFORMANCE IS BRILLIANT ONE

By PHILIP HALE

The first concert of the 41st season of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mendelssohn, Italian symphony; Rimsky-Korsakoff, "Sadko"; Debussy, Nocturnes-Nuages and Fetes; Strauss, "Don Juan."

A brilliant audience, anticipating a brilliant concert, in which the hearers were not disappointed, welcomed heartily Mr. Monteux. It was a pleasure to see Mr. Krafft, after an absence of nine years, sitting again among the first violins. Mr. Werner, who had been away for two years, was again among the violas. Mr. Fourel now heads that section. As Mr. Holy is suffering from erysipelas, Mme. Delcourt played the music for the first harp.

The program, well varied, was made up of compositions that are more or less familiar. Debussy is no longer regarded as Antichrist in the musical world. Contrast the applause that followed the excellent performance yesterday with the stupefaction incited in Chickering Hall when this beautiful music was heard there in 1904. Today some of the more radical regard him with a patronizing air, saying of him what Capt. Bluffe said of Hannibal in Congreve's comedy: "A very pretty fellow in those days, it must be granted." The "Don Juan" of Richard Strauss was on the program, Strauss, whom, the Springfield Republican, alluding to his approaching visit, hailed as "the waltz-king." Alas, poor Johann!

Mr. Edward James Dent of the London Nation, hearing music by Strauss last month, was moved to say:

"Richard Strauss is so out of date in these days as to have become a popular composer." He also said that if modern musicians prefer "Don Juan" and "Till Eulenspiegel" to "Salome" and "Elektra," it means as a rule "nothing more than that they have become bored with music of a definitely serious character." It is true that "Death and Transfiguration" is now more old-fashioned than the G Minor Symphony of Mozart. The anguish of the dying man, who does not make the graceful and gracious apology of Charles II on his deathbed, no longer moves us. His recollections seem sentimental and vapid, while the trombone passages once considered as terrific, awe-inspiring, are not so significant as the single horn of Charon in Gluck's "Alceste." "Don Juan," on the other hand, holds its own by its defiant spirit, expressing the arrogance of the Don on his triumphal way—by its dramatic translation into music of the words put by Lenau into his mouth:

"Exhausted is the fuel;
And on the hearth the cold is fiercely

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Yesterday's Symphony concert, th first of the season, showed the orchestra "back to normalcy." A year ag many of its partisans were loyally pretending that it was itself again, whe to less partial hearers, such as the New York reviewers, it was obviously nothing of the sort. By the end of last season, however, even those none too kindly judges were giving the orchestra genuine, though not undiluted, praise. This year, if it goes on as it began yesterday, outside judges as well as Bosto critics may get back much of thei former enthusiasm for its work.

Since the present rehabilitated orchestra is due more to Mr Monteux' patien zeal than to any other single factor, i was peculiarly gratifying to notice yesterday that he got about ten times a much applause when he first came o the stage as he received at the beginning of last season.

He had chosen, as he almost alway does, an interesting program, representing several styles of music. It began with the pleasantly faded Victorianism of Mendelssohn's "Italian Symphony," now coming into vogue again after surviving the scorn of those who used to resent its being badly overpraised. The quality of tone, precision in attack and subtle euphony the orchestra is now capable of were manifest from the opening bars.

There is nothing exciting about Mendelssohn's music, but the rest of the program was stirring enough to satisfy anybody, except a futurist. Rimsky Korsakoff's "Sadko," a "tone picture" not drawn from his opera with the same title, but an independent early work, is to his best things about what "Tannhauser" is to "Tristan," less original, less perfect, yet the fruit of a vigorous imagination expressing itself by somewhat conventional means.

Debussy's "Nuages" and "Fetes" are among his best work. His craftsmanship is more subtle, more restrained, more classical than that of Rimsky Korsakoff or Strauss in "Don Juan," which followed yesterday. Debussy has a musical imagination which reminds one of a 20th century disillusion—Mozart. There is no joy, and little sentiment in his work.

"Don Juan" is full of rather coarse grained vitality, not yet exhausted on intricate technique. The performance yesterday caught the spirit of the piece. It was dramatic, as that of the Debussy pieces was lyric.

Next week the soloist will be a new pianist, Nyireghyazi, in Liszt's A major concerto. The other numbers are the "Eroica" Symphony, some dances from Rabaud's "Marouf" and the prelude to Humperdinck's popular opera, "Hansel und Gretel."

GLOBE - Oct. 8

THE NEW YEAR BEGUN NONE TOO WELL

Admirable Music, Orchestra, Conductor—Yet a Routine Afternoon of Familiar Virtue Somewhat Inert—Mendelssohn's Tedious Pages—Strauss, Debussy and Rimsky According to Formula—Audience and Programme-Book

POSSIBLY it was the choice of a symphony by Mendelssohn for first item of the programme; possibly it was the persistence of a summer that began last March and bids fair to continue into next January; possibly it was merely the mood of the audience and, maybe, of the blameworthy reviewer; yet somehow the Symphony Concert of yesterday afternoon seemed to lack animation. It marked the beginning of a new orchestral year; but at the end of no piece was there applause enough to call the orchestra to its feet. True, Mr. Monteux was warmly received when he first came to his place as conductor; but at the close of that tedious symphony by Mendelssohn, only spasmodic clapping barely recalled him a second time. Nor were the plaudits too hearty after the pieces by Rimsky-Korsakov, Debussy and Strauss that filled the remainder of the afternoon. Students of audiences at the Symphony Concerts noted, moreover, two clear signs of detached and only semi-interested hearers. One was much furtive hair-dressing among the ladies; the other was diligent perusal of the achæological records of the programme-book, relieved this time by an amusing summary from Mr. Walkley of recent plays about Don Juan. Mental wool-gathering has long been an accessory to the hearing of music; but reading as complementary pastime thereto is a custom more or less peculiar to our Symphony Concerts. The sixty-odd pages of our programme-books has advantages—and disadvantages. As those know who stray occasionally outside their own palings, there is a new and better fashion with them. Mr. Lawrence Gilman weekly exemplifies it in his notes for the concerts of the Philadelphia Orchestra and the Philharmonic Society of New York.

The truth seems to be—for a reviewer may set down no more than impressions and fortify them with observed fact as best he may—that the concert came and went in rather routine fashion. Mr. Monteux took pains; the orchestra took pains; the audience in degree was as dutiful; but between all three nowhere went the kindling spark that is life to the concert-hall. Rimsky's "Sadko," Debussy's Nocturnes of "Clouds" and "Fêtes," Strauss's "Don Juan," are all "standard pieces" and deservedly. One and all, they are the familiar music of the last quarter in the nineteenth century that audiences in the first quarter of the twentieth hear gladly, rejoicing in their pleasure in a universally established merit. Even the "Italian Symphony" of Mendelssohn—why "Italian" only the imps of musical nomenclature can possibly know—still flows agreeably into many ears. Yet to take no more than a passive satisfaction in the music of the hour, as most seemed to do yesterday, is not to know and feel it alive, vivid, glowing. Certainly, the fault lay not with Mr. Monteux. He was both precise and supple with Mendelssohn's formal periods well filled; he shaded them "nicely" as that perfect gentleman of Berlin and London might have said had he heard them. The conductor overlooked neither rhythm, nor color, nor delineative suggestion in Rimsky's sea-piece. He was studious finesse itself with Debussy's "Clouds"; the rhythmic, the tonal glint of the companion-nocturne, "Fêtes," did not evade him. If somehow he missed fire with those first ardent projecting measures of Strauss's tone-poem, he laid on and spared not in the final passages when Don Juan thundering in the horns wreaks himself upon all his world.

No; the fault was not with the conductor. No more seemingly is it chargeable to the orchestra. Some ears heard it do none of the feats that it is the cliché of reviewing to call "brilliant"; yet throughout the afternoon it played responsively and well. It was precise and it was also pliant. Well-balanced were the several choirs; euphonious the blended or the answering instruments. Color often warmed the tone; as often rhythm animated it. Suavely went the singing voices of strings and wood-winds through those marshmallows of music, the middle movements of Mendelssohn's symphony. The horns in Strauss's tone-poem proclaimed Don Juan nigh to the composer's passion. Not a technical flaw marred the iteration of Debussy's measures of somnolent clouds nor the fleck upon them in the music of straying light or breeze. Depth of tone served Rimsky's sea-picture at beginning and end of "Sadko"; Strauss's sensuous periods were tumultuous but not turbid. The orchestra is, doubtless, the gainer by the return of two or three expert violinists to the string-choir, by the new first viola, Mr. Fourel, but yesterday was not a day to discover individual virtue. From beginning to end of the concert the band remained the admirable instrument that it had become in the concerts of last spring—the heir, the continuator of high tradition—as excellent an instrument in itself as American concert-halls now contain. Yet nowhere did it excel itself after the manner of March and April and at no time did it bear composer and audience on its own mounting wings. The spark that fires only smouldered. Let the chance of the day bear the blame. It is hard to be spirited in a spiritless air.

Yet the composers remain. Three of them are dead—one for nearly seventy-five years—while the fourth is as far away as his summer house in Bavaria or his conductor's desk in Vienna. Mendelssohn, Rimsky-Korsakov, Debussy, Strauss, high-placed men all in the records of music! They can afford the blame of an inert afternoon. Upon them be it. Besides, is it not an axiom of reviewing that anything may be written of a composer and not a peep of protest come in aftermath, whereas to speak ill of conductor, orchestra, singer, virtuoso—Heaven save the mark and the letters! By all means, then, be it said that the Mendelssohn of this "Italian Symphony" is a faded, a tedious, a suavely mechanical Mendelssohn beyond bearing as "happy prologue to the swelling act" of a series of Symphony Concerts. Of course, there is a Mendelssohn who survives and deserves to survive the years—the Mendelssohn of the music to "A Midsummer Night's Dream," of the overtures of the sea and Scottish islands, of occasional pages in the "Scotch Symphony," of other pages here and there, the Mendelssohn who had fancy, if not imagination, who could vision if he could not dramatize, who could be apt in invention, sensitive of means, felicitous in procedure.

No such Mendelssohn wrote the Italian Symphony. With neat nothings, neatly fitted into polite formal pattern, he fills a first movement; with sweet nothings, prettily garnished, he empties himself into two more, and Victorian damsels lay hand to heart as their flutterings answer his. As happy chance will have it, an Italian dance stirs him in the final movement; but his Saltarello is a pastime of Amelia Sedley's drawing-room beside, say, the like dance that leaps and stamps on the pavements of Rome out of Berlioz's 'Benvenuto Cellini." For Italy in symphonic music from a distance, most of us go to Strauss, to Charpentier, to Elgar even, perchance to occasional measures of Brahms and Goldmark. For Italy in symphonic music near at hand, there is the whole waxing brood of "young Italians" and Toscanini to play them! Mendelssohn sat down in a ruffled shirt in the "piano nobile" of a Roman house, A. D. 1831, made a symphony of scholarly suavities and sweetmeats—and someone labelled it "Italian." This time no Scottish airs, no Scottish rhythms, no breath of Highland landscape or seascape enlivened such a music. Polish as Mr. Monteux might, the "Italian Symphony" is faded beyond repair. No fragrance of old lavender rises from those perfect platitudes.

But those saving moderns—Rimsky! Strauss!! Debussy!!! True and true again. Yet are they not in this "Sadko," this "Don Juan," these "Clouds" and "Fêtes" somewhat conventionalized moderns? It is not necessary to feel "spinal thrills" from the "poly-harmony" of Milhaud or Casella, to follow Stravinsky into his farthest tremors and blows, to perceive that the moderns (as we used to call them) of the last quarter of the nineteenth century proceeded also according to formula. In surge of the sea begins and ends the tonal tale of "Sadko," but that sea has also surged and with similar rhythmic motion and depth of tone through the Finale of "Scheherazade," through the opera of "Tsar Soltan." Rhythmic revels, highly colored harmonically and instrumentally, tinged on occasion with folk-song, are familiar exercise for Rimsky. If music-making were a trade—as in disillusioned moments it sometimes seems—they would be called one of the Russian's "specialties.'

In turn, the idiom of Debussy as he employs it in the rhythms and progressions, the harmony and timbres of "Clouds" still falls upon the ear in piercing beauty. The mind warms to another beauty in his economy and exactness of means. Upon the imagination march his changeless clouds yet stirring to dissolution. By like means in the luminous fantasia of "Fêtes," processional of atoms, he also works his familiar spells. Yet has not time and fashion a little thinned them unless they be the lasting magic of the Faun and Mélisande, of the earlier piano-pieces?

As for Strauss in "Don Juan," was he so master in his twenties of sensuous splendors of tone, of the characterizing, the projecting power of music? Had his imagination such intensifying ardors? Could he so stretch, sustain and fill by sheer mental faculty so broad and brave a tonal canvas? Of course, he was, he had, he could. "Til Eulenspiegel," "Don Quixote," one or another later tone-poem have each proved it. Formulas all, dear formulas of the concert-room to nearly every one to whom once they were new and strange and thrilling, but not quite the formulas made molten music that pour Beethoven or Wagner across the years or that by sheer loveliness of vesture make Mozart imperishable. And there's an end of it. Already there are readers whispering: "He had a grouch." The precious vernacular again!

H. T. PARKER

TRANS. Oct. 8

Beethoven, Liszt, Humperdinck ar Rabaud on Mr. Monteux's Programme-John McCormack Twice Over — Jewis Music in Unusual Circumstance

DEPARTING FROM "the tradition Mr. Monteux gave Beethoven r place in the first pair of Symphon Concerts. To the second pair, for Frida afternoon and Saturday next, he returr with the "Eroica Symphony" in biennia repetition, but unheard since conductor ar orchestra gained their present power Three contrasting pieces fill the remaind of the programme—the Prelude to Humperdinck's opera, "Hänsel and Gretel folk-tale glorified into sonorous, sporti or sentimental sound; the second, in major, of Liszt's Concertos for piano ar orchestra; and a set of dances, new Boston from Mr. Rabaud's opera of tl Arabian Nights, "Marouf, Cobbler Cairo." Humperdinck's Prelude is time honor to a composer recently dead, ar the dances, amusing in themselves, a pleasant compliment from Mr. Montei to his predecessor. In the Concerto, M Nyiregyhazi, youthful, expert and ind vidual pianist, will play the solo-part. I made no little stir in New York a year ag but Boston has not hitherto heard him.

TRANS. Oct. 8.
[10]

First Concert of Symphony

The first Boston Symphony Orchestra concert of the present season was held yesterday afternoon. Concerts as given by the now well organized and directed organization are an exhilaration and an artistic uplift from the routine things of life. Yesterday's program and its rendition gave proof that not only are the concerts such as the above but will continue to be as each one succeeds another.

The first number was the Mendelssohn Symphony in A major. This is in four movements. The first with its hunting song type theme and its merry running setting of the same is a joy to the listener. The second movement with a religious theme is charming and the other two movements, three and four, make a complete whole which is one of the worthy works of the composer.

The second half of the program was made up of three modern selections, each with an individual interest. Rimsky-Korsakoff's tone-poem, "Sadko," founded on a tale of Russia savoring of Arabian Nights, was imaginative to an excellent degree and combined in its weavings novelties of composition which were at once modern but conservative.

The Debussy Nocturnes, "Nuages" and "Fetes," and Strauss's Tone-poem from Don Juan, completed the program.

HUNGARIAN TO PLAY FOR SYMPHONY

Erwin Nyiregyhazi, the Hungarian pianist of 19, whose concerts in New York last year singled him out as one of the most important newcomers of the season, will make his Boston debut when he appears as soloist with the Boston Symphony Orchestra at the second pair of symphony concerts, to take place in Symphony Hall next Friday afternoon and Saturday evening, Oct. 14 and 15.

He will play Liszt's pianoforte concerto in A major. Pierre Monteux will conduct the "Eroica" Symphony of Beethoven, which has not been heard at these concerts for two years; also the Prelude to the Opera "Hansel and Graetel" by Humperdinck, the German composer, who died a short while ago, and a series of dances selected from the opera, "Marouf, the Cobbler of Cairo" by Henri Rabaud, the former conductor of the Symphony Orchestra.

TRAV Oc

FIRST CONCERT OF SYMPHONY

Orchestra Opens 41st Season—Pierre Monteux Conductor

PERFORMANCE IS BRILLIANT ONE

By PHILIP HALE

The first concert of the 41st season of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mendelssohn, Italian symphony; Rimsky-Korsakoff, "Sadko"; Debussy, Nocturnes-Nuages, and Fetes; Strauss, "Don Juan."

A brilliant audience, anticipating a brilliant concert, in which the hearers were not disappointed, welcomed heartily Mr. Monteux. It was a pleasure to see Mr. Krafft, after an absence of nine years, sitting again among the first violins. Mr. Werner, who had been away for two years, was again among the violas. Mr. Fourel now heads that section. As Mr. Holy is suffering from erysipelas, Mme. Delcourt played the music for the first harp.

The program, well varied, was made up of compositions that are more or less familiar. Debussy is no longer regarded as Antichrist in the musical world. Contrast the applause that followed the excellent performance yesterday with the stupefaction incited in Chickering Hall when this beautiful music was heard there in 1904. Today some of the more radical regard him with a patronizing air, saying of him what Capt. Bluffe said of Hannibal in Congreve's comedy: "A very pretty fellow in those days, it must be granted." The "Don Juan" of Richard Strauss was on the program, Strauss, whom, the Springfield Republican, alluding to his approaching visit, hailed as "the waltz-king." Alas, poor Johann!

Mr. Edward James Dent of the London Nation, hearing music by Strauss last month, was moved to say:

"Richard Strauss is so out of date in these days as to have become a popular composer." He also said that if modern musicians prefer "Don Juan" and "Till Eulenspiegel" to "Salome" and "Elektra," it means as a rule "nothing more than that they have become bored with music of a definitely serious character." It is true that "Death and Transfiguration" is now more old-fashioned than the G Minor Symphony of Mozart. The anguish of the dying man who does not make the graceful and gracious apology of Charles II on his deathbed, no longer moves us. His recollections seem sentimental and vapid, while the trombone passages once considered as terrific, awe-inspiring, are not so significant as the single horn of Charon in Gluck's "Alceste." "Don Juan," on the other hand, holds its own by its defiant spirit, expressing the arrogance of the Don on his triumphal way—by its dramatic translation into music of the words put by Lenau into his mouth:

"Exhausted is the fuel;
And on the hearth the cold is fiercely
cruel."

The superb horn phrase should have accompanied the entrance of Lovelace into the ballroom; one of the most powerful scenes in Richardson's long-winded romance.

"Sadko" is amusing, though as a musical seascape it is not comparable with the sea music in "Scheherazade." The tone picture is interesting chiefly by its instrumentation and the exciting monotony of oriental repetition, for in eastern music, "exciting" and "monotonous" are not warring terms. It gains in the concert hall if only for this reason: that the hearer is not distracted by the ballet, for which the music was not written.

Another pleasant feature of the concert was the fact that Mr. Monteux did not find it necessary to begin the season with a symphony by Beethoven. There is time enough for this composer later, nor would there be a perturbation of nature if only one or two symphonies by him were played in the course of a season. They would then be appreciated all the more. Mendelssohn's "Italian" symphony still has agreeable pages, written with a clarity, a neatness, an elegance that are not displeasing. This music is eminently "genteel." Take the finale in saltarello form for example, suggested by a Roman carnival. Do we not see "Miss T—— a delicate young Englishwoman" pelting the composer with confetti? We see his blue coat as white as a miller's. And then we see him in his lodgings brushing this blue coat with extreme care and hanging it on a stretcher before he goes to bed. We are wrong; Mendelssohn was too "genteel" to do such a common thing as to go to bed; he undoubtedly "retired."

It has often been thought necessary in reviewing the first concert of a season to apologize for the performance: "the men have long been absent; they are not yet in the swing; no doubt soon, etc., etc." There was yesterday no thought of apology. There was nothing but praise. The orchestra was never in a better condition; it never played more intelligently, more brilliantly, and with a fined sense of euphony and color. This we owe to Mr. Monteux, and the players share in his glory.

The concert will be repeated tonight. The program of next week is as follows: Beethoven, "Eroica" symphony; Humperdinck, prelude to "Haensel and Gretel"; Liszt, Concerto in A Major, No. 2 (Mr. Nyiregyhazi, pianist); Rabaud, Dances from "Marouf" (first time in Boston).

HERALD-Oct. 8.

Established 1881
FROM
REVIEW
OCT - 8 1921
NEW YORK CITY

FAMOUS VIOLA PLAYER IN BOSTON SYMPHONY

Noted French Musician Will Become a Member of the Organization

(Special to The New York Review.)

Boston, Sept. 30.—Georges Fourel, well known in France as a master of the viola, has joined the Boston Symphony Orchestra. He will make his initial appearance in this country next week at the opening concert. He is twenty-nine years old. He served in the French army throughout the war, was wounded twice and received the War Cross. After demobilization he became a member of the Concerts Touche in Paris and also of the Kretly Quartet, which has made known much new music. Last winter he played at Monte Carlo.

SYMPHONY IN ITS 41ST SEASON

By FRED J. McISAAC.

Chalk up forty-one seasons for the Boston Symphony Orchestra.

The forty-first year started yesterday afternoon, and it is a great pleasure to state that the orchestra is back where it used to be, and that means incomparably the greatest band in the world.

During the past two or three years I have had to say some harsh things about the Boston Symphony. To gloss over faults and weaknesses is not true friendliness, and the war and the strike certainly played hob with the once proud orchestra.

But Manager Brennan has had time to rebuild his band, weeding out incompetents who may have slipped in during the confusion of the past two or three years and replacing them with faultless players. At present it is a superb ensemble. The voice of the orchestra is both exquisite in tone and magnificent in power. We have our old orchestra back.

And Pierre Monteux has grown in statue tremendously in the three seasons he has been associated with the Boston orchestra. Three years ago he couldn't have played a Strauss tone poem as he did yesterday, or painted the tone picture of Debussy as he did with the "Nocturnes." [illegible] he leaves Boston and goes [illegible] to Europe they will discover [illegible] great conductor in

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The program opened with Mendelssohn's Italian Symphony in A major. When Victoria was first crowned they thought that Mendelssohn was the greatest of all composers. Why, they compared Mozart and Beethoven with him entirely to his advantage. Time treats a composer as it does a gold filled watch. For a few years the watch looks like gold, but in the end it turns out to be brass. Mendelssohn's Italian Symphony today is rather stupid, utterly without genius.

It has taken me a good many years to appreciate Debussy, but I certainly do enjoy him now. Debussy is a genius who will not turn brass. But you must settle yourself back and listen to his music with a different attitude from that with which you listen to Beethoven or Brahms. Nothing will come out and strike you in the face with its grandeur or glory. He percolates into your in'ards.

The Rimsky-Korsakoff music to "Sadko" was a delight to hear, and it was performed with the thorough understanding which Monteux displays for modern Russian music.

As far as the Strauss tone poem, "Don Juan" is concerned it was well worth while. Time flies and this tone poem, which was revolutionary in its day is now thirty-one years old. Strauss himself has started half a dozen revolutions since then.

HUNGARIAN IS SOLOIST FOR SYMPHONY

Erwin Nyiregyhazi, the Hungarian pianist of nineteen, whose concerts in New York last year singled him out as one of the most important newcomers of the season, will make his Boston debut when he appears as soloist with the Boston Symphony Orchestra at the second pair of Symphony concerts, to take place in Symphony Hall next Friday afternoon and Saturday evening, October 14 and 15. He will play with the orchestra Liszt's pianoforte concerto in A major. Pierre Monteux will conduct the masterly "Eroica" Symphony of Beethoven, which has not been heard at these concerts for two years; also the prelude to the Opera "Hansel and Graetel," by Humperdinck, the German composer, who died a short while ago, and a series of dances, selected from the Opera "Marouf, the Cobbler of Cairo," by Henri Rabaud, the former conductor of the Symphony Orchestra. This opera has had conspicuous success as produced by the Metropolitan Opera Company.

ADVTSR. Oct. 8.

SYMPHONY OPENS 41ST MUSIC YEAR

Orchestra More Brilliant Than Ever; Mr. Monteux' Triumph

BY OLIN DOWNES

The concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, was the most brilliant opening we remember in 20 years of symphony seasons. Neither since the war nor for years before it, at this stage of the season, had the band shown such technical precision, such glow, transparency, and varied tone color, and there was a programme! One which displayed to the utmost effectiveness the capacities of the players, and the authority and virtuosity of the conductor.

PLEASURE IN MENDELSSOHN

At a first glance at the programme Mendelssohn's "Italian" symphony roused apprehension. Time is past in which this symphony, ordinarily, would create enthusiasm. It is conventional. It is over long. There are many measures, especially in the first movement, of padding. Lo and behold! Mr. Monteux played this music with such a grace, with such an intuitive feeling for the exactly right pace, for the precise nuance, that one ambled along with the genial Felix Mendelssohn not merely tolerating, but taking absolute pleasure in his platitudes.

Mendelssohn's music is not easy, but very hard indeed to play and to interpret as it was interpreted yesterday. This was, in fact, the accomplishment of a great musician.

Then came music for the gourmandizers of tone color and pictorial and exotic effects: the early symphony poem of Rimsky-Korsakoff, "Sadko," and two of Debussy's Nocturnes for orchestra, which are certainly among the most exquisite fragments of music ever called into existence. It was long the custom, particularly on the part of critics of German musical tendencies, to pooh-pooh the music of the young Russians of the '60's as poorly made, thinly invented and with insufficient counterpoint. "Sadko" is youthful music, is thin in places, is now and again of an experimental character. What of it? It is music of audacious imagination, music of that huge curling monster, the sea. It is music in which a young composer with a color sense most gorgeous and exotic seizes boldly on the palette of instrumental colors prepared for him by one Hector Berlioz and paints pictures never before known to the tonal art. Mr. Monteux could not have done a composer a greater service than he did here. He recreated the composer's conception. He made it seem amost more perfectly executed than is the case.

Debussy's "L'Apres-midi d'un Faune" has overshadowed somewhat the Nocturnes for orchestra. The day may came when these pieces will be ranked even superior to the earlier famous work. So much happens in a single measure. There is the feeling, far deeper than any medium but music could express, of fresh pagan wonder and joy in nature. There are no conventions, no rules, simply the artist's reverent transcribing, with the most exact truth and the most subtle feeling of the things that he saw in his dream.

Then, too, the orchestration. There is nothing earthy in it.

Debussy's orchestra is here a thing of transparency and fire, a part of the skies. One does not point to this and that original effect. Every effect is original. Every moment is a moment of perfect beauty. Every second a miracle. For these two Nocturnes alone the world would be forced to rank Debussy an immortal.

Finally came the "Don Juan" of Strauss, also a youthful work, also audacious, but this time with a pride, a force, a molten flame of temperament which carries everything before it. Strauss' lover is not merely sensual. He is heroic, knightly. But his heart is cold, because, at heart, he knows the transiency of every passion he evokes, he knows that living he is dead. The sword thrust which kills this Don Juan is an aftermath, a formal acknowledgment, as we might say, of the death of the spirit which had occurred long ago. Here, again, Mr. Monteux triumphed, not because he tossed the thing off the end of his baton as if it were the merest bagatelle to perform, and relit Straussian fires and swept everybody away with the heat and the headlong splendor of this music, but because of the fitnesse of suggestion, the lack of melodrama of the concluding measures. Say what one will, Strauss is a psychologist. Is he really a composer? There are strong arguments to the contrary. His melodies are frequently commonplace, his method at times brutal, in bad taste, and yet he is compelling, he is superb. Call him what you like, this is true: He is an artist, and a temperament.

POST-Oct. 8.

NYIREGYHAZI AT THE SYMPHONY

For the second pair of Boston Symphony concerts, next Friday afternoon and Saturday evening, Mr. Monteux has compiled a program including the "Eroica" symphony by Beethoven, which has not been heard at these concerts for two years; the prelude to "Haensel and Gretel" by Humperdinck, who died last month, and the dances from "Marouf," by Rabaud. The first soloist of the season, Erwin Nyiregyhazi, the Hungarian pianist of 19 years, will make his debut in Boston. He will play Liszt's concerto in A major.

HERALD-Oct. 9.

SYMPHONY CONCERTS

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For the Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux has compiled a program of considerable interest, including the "Eroica" symphony, by Beethoven; the prelude to "Hansel and Graetel," by Humperdinck, the German composer, who died recently, and a series of dances selected from the opera, "Marouf, the Cobbler of Cairo," by Henri Rabaud, former conductor of the Symphony Orchestra. The first soloist of the season will appear, Erwin Nyiregyhazi, a young Hungarian pianist, new to Boston. Mr. Nyiregyhazi will play with the orchestra Liszt's concerto in A major.

ADVTSR. Oct. 9.

Prospects Of the New Season

The managerial announcements published in the newspapers during the past few weeks enable an experienced and skeptical reader to forecast some of the good and much of the less good that the new musical season will offer Boston audiences.

The Symphony season, to speak of first things first, has opened with prospects far brighter than they were a year ago. Then Mr Monteux' problem was to drill a reorganized orchestra into such shape that it might confirm a great if waning reputation. He and the players did better work last year than any unprejudiced listener expected from them.

This year, with few changes in personnel, the Boston Symphony Orchestra has a fair chance of regaining its supremacy over rival bands in other American cities. By the end of last season, it was equaling their work after surmounting difficulties greater than any one among its rivals has yet had to face. The exceptionally large sale of season tickets this year is encouraging evidence that this city, despite what its detractors at home and abroad say, will support any first rate musical undertaking cordially.

Mr Monteux, who is the best program maker the Symphony ever had, promises a number of interesting novelties. We shall probably hear unfamiliar numbers by De Falla, Ravel, Rabaud, Stravinsky, Marcel Dupre, Davico, de Sabata, Casella, Prokoviev and others. D'Indy will conduct a pair of concerts. It is to be wished that Richard Strauss and Casella, who are to appear in other American cities as guest conductors, might act in that capacity here.

The list of soloists includes two exceptional violinist, new to Boston, Vecsey and Kochanski. The veteran pianist, Siloti, and the great Russian soprano, Nina Koshetz, are among other newcomers.

Notable New Soloists

One regrets the absence of Elena Gerhardt, Julia Culp and Hulda Lashanska from the list. Marie Du Carp is a pianist whose claim to be heard with the Symphony is quite as good as that of either of the women pianists selected. But on the whole it is an attractive list.

GLOBE Oct. 9

NYIREGYHAZI AS SYMPHONY SOLOIST

For the second pair of Boston Symphony concerts, to take place in Symphony Hall next Friday afternoon and Saturday evening, Oct. 14 and 15, Pierre Monteux has compiled a programme of considerable interest. The first number will be the masterly "Eroica" Symphony by Beethoven, which has not been heard at these concerts for two years. He will also conduct the prelude to the opera, "Hansel and Graetel" by Humperdinck, the German composer, who died a short while ago, and a series of dances selected from the opera, "Marouf, the Cobbler of Cairo" by Henri Rabaud, the former conductor of the Symphony Orchestra. This opera has had conspicuous success as produced by the Metropolitan Opera Company.

The first soloist of the season will appear at this pair of concerts—Erwin Nyiregyhazi, the highly talented Hungarian pianist of 19, who will, on this occasion, make his debut in Boston. Reports from his concerts in New York indicate a phenomenal technique and brilliancy and likewise an unusual artistic grasp of the music in hand. Mr. Nyiregyhazi is the talented pupil of his older compatriot, Ernst Dohnanyi, who will also be heard as soloist later in the season. Mr. Nyiregyhazi will play with the orchestra Liszt's famous concerto in A major.

POST-Oct. 9

The Symphony Orchestra Regains Zest and Its Evening Concert Runs Accordingly—Strauss and Debussy Side by Side—The Tenor in New and Old Powers Finely and Fully Exercised—Rare Ancient Pieces and His Present Maturity

EVENING, above afternoon, is the time for concerts. After dark, as the way of artists and the way of audiences go, nervous tension runs higher, the mood is keener to give or to take pleasure. Concerts in the afternoon, established though they be in the music-making of America, are at bottom a concession to the feminine, the suburban public; while concerts in the evening presume that men also have ears for "the concord"—or the discord—"of sweet sounds"; that the "urban area," as "city-planners" sometimes say with a hint of condescension, may also contain interested eager folk. Wise and wary are the Muses, protectresses of the arts. Not yet has the "suburban home" quite engulfed them. So it was, perhaps, that the concert of the Symphony Orchestra on Saturday evening went with more zest than did the concert of Friday afternoon. Each began a new series; at each the same conductor, the same band were busy with the same pieces. The audiences, however, were different. To many hearers the weekly concert of Friday is obviously a thing of custom; to as many more the weekly concert of Saturday is occasion for lively sensation and warm enjoyment. Hence, in measure, a differing mood, evident when not only Mr. Monteux but also the standing orchestra were heartily greeted; continuing until the final item of the programme, Strauss's tone-poem "Don Juan," was applauded as though there were neither motor nor train to heed.

Orchestra and conductor shared this animation; music and performance gained by it. The clear, shining tone of the violins, the rich tone of the violoncellos, were not only fact to the ear but impulse to pleasure. The beauty that the wind-choir achieved in many a measure hid the skill and pains accomplishing it. The mellowness of the brass was final complement to the pervading euphony or, if the composer so willed, to the pervading ardor. The new plasticity of the band matched a new plasticity in the conductor. It neared the blending of force and finesse, the union of beauty of tone and of manifold expressive power that were its ancient glories. On Friday it played with assiduous care; on Saturday with kindling zeal. On the one day, it took thought; on the other it ran free and full. From the stage to the auditorium and back again went the spirit that warms a concert.

Alike Mr. Monteux and the chosen composers profited by this quickening air. Faded and frayed are many measures in Mendelssohn's "Italian Symphony." Some of them always were, many have since become, the commonplaces of music. Conductor and orchestra hid them under bright surface and graceful movement. They snatched from time two saving graces—charm in the middle divisions, sprightliness in the finale. Again, Mr. Monteux's lively instinct for pictorial music made Rimsky's 'Sadko" the scene that it is upon the theatre of the imagination. Not necessarily must a Russian ballet mime and dance it or Russian artist set in green waters and dresses of sea-shell and sea-plant. The miracle of Debussy, which is evanescent vision made precise musical image, renewed itself in the Nocturne of "Clouds"; while in the succeeding "Fetes," it was good to hear the

conductor spare not in sonorities. More than mist and moonbeam is Debussy, though some who play him used not to have him so. Light, not haze, is the glamor of "Fêtes." And the sheer sensuous magnificence, the propulsive power of "Don Juan," as though it were written in a single blaze of creation, once more flamed out of the music. An overladen piece is the tone-poem. Strauss crowds into it more stuff of the imagination than music will bear. He lacks Debussy's sense of selection. He multiplies his musical means until the swirl of them more smothers than stimulates the ear. He misses Debussy's choice precision. Yet what characterizing power, what delineative force, what sumptuous means and march! To either composer his own glories and, most of all, to us listeners, a responsive mood to both.

TRANS. Oct. 10

Dances from Mr. Rabaud's Opera, "Marouf," at Symphony Hall Tomorrow—A Novel Piece by Casella at Hand—Mr Goodrich as Organist—Mr. Zimbalist's Programme

DURING the season of Mr. Rabaud's leadership of the Symphony Orchestra, Mr. Monteux, as conductor of French operas at the Metropolitan, was from time to time engaged in directing performances of his colleague's "Marouf, Cobbler of Cairo," and on at least one occasion the composer himself was in the audience. Now, as graceful tribute to his predecessor, and because the music is intrinsically attractive, he has placed a set of dances, a sort of incidental ballet from this same "Marouf," upon the programme of the Symphony Concerts this week. The score of these dances is no more than a copious excerpt lifted bodily from the opera, and certain cuts are necessary to give the music sufficient continuity when it is heard outside the theatre. The scene that it accompanies is one of Oriental pomp and festivity, embellished with comic incident. Marouf, a poor cobbler, too frequently beaten by his virago of a wife, has fled by ship to Arabia, been wrecked and rescued, and now, posing as a man of wealth, he is about to marry the daughter of the Sultan. The music opens with trills in the wood-wind, two trumpets proclaim a decisive theme of which much use is made later on, and when in the opera the Sheik-al-Islam has read the marriage contract, there begins a ballet destined for the entertainment of the assembled guests. The first dance, in the key of D minor, is in brisk three-quarter rhythm; the wood-wind, punctuated by the celesta, bears a theme of Eastern character over a recurring sixteenth note figure in the strings. The second dance in F-sharp minor, is more restrained; the melody is first heard in a piccolo and then taken up by a clarinet; later, following a reappearance of the opening passage, the initial dance is repeated. Appropriate music now marks the entrance, upon a balcony, of the Princess, with veiled face, and surrounded by her maids of honor. The dancers, Marouf, all the dignitaries of the court salute her. In this episode there are peculiar touches in the orchestration—among them arpeggios and harmonics for the violas against trills in the flutes, cymbals and celesta. While Marouf distributes gifts and gold to the guests, and to the crowd without the wall—the humbler ones scrambling in the dust for his largesse—there comes a final dance, beginning wildly and increasing in frenzy to the end. As an essay in exotic coloring from a modern composer all this music is strangely diatonic, gaining effect not so much through unusual chord and interval as by rhythmic life and ingenious, often fascinating instrumentation.

Programmes in Prospect

Two novel pieces stand upon Mr. Monteux's programme for the Symphony Concerts of next week: a suite for orchestra by Casella drawn from his music to a "choreographicic comedy" by title "Le Couvent sur l'Eau," or "The Convent by the Water"; and an arrangement for organ and orchestra of Franck's Chorde in B minor (No. 2) for organ alone. Casella, already known here by his Rhapsody, "Italia," and his version for orchestra of Balakierev's piano-piece, "Islamey," is one of the younger Italin composers, individual and innovating like most of them, but more susceptible than some of his fellows to Parisian influences. The suite dates from 1912; comprises A Children's 'Round,' 'a Nocturne, a Final Dance, a Barcarolle, a Saraband, a movement "of Old Dadies"; and a Festival March; and was originally played by Mr. Monteux at hi concerts in Paris. Fragments of the suite have already been heard in the United States, as at Mr. Damrosch's concerts in New York last winter. Now in Boston and for the first times in America the whole music will come to performance. Mr. Wallace Goodrich, the notable organist who plays too seldom in public, made the arrangement of Franck's Chorale and will himself undulate the solo part. The symphony, at the beginning of the programme, is the third of Brahm's, in major.

At the first of the concerts of the Syhphony Orchestra at Cambridge on Thursday evening of next week in Sanders Theatre, Mr. Nyiregyhazi, the pianist, will be the "assisting artist" in the following programme:

Symphony in A major, "Italian"	Mendelssohn
Tone-Picture, "Sadko Under the Seas."	Rimsky-Korsakov
Concerto for Piano and Orchestra, No. 2, in A major	Liszt
Dances from the Opera, "Marouf"	Rabaud

TRANS. Oct. 15

The superb horn phrase should have accompanied the entrance of Lovelace into the ballroom, one of the most powerful scenes in Richardson's long-winded romance.

"Sadko" is amusing, though as a musical seascape it is not comparable with the sea music in "Scheherazade." The tone picture is interesting chiefly by its instrumentation and the exciting monotony of oriental repetition, for in eastern music, "exciting" and "monotonous" are not warring terms. It gains in the concert hall if only for this reason: that the hearer is not distracted by the ballet, for which the music was not written.

Another pleasant feature of the concert was the fact that Mr. Monteux did not find it necessary to begin the season with a symphony by Beethoven. There is time enough for this composer later, nor would there be a perturbation of nature if only one or two symphonies by him were played in the course of a season. They would then be appreciated all the more. Mendelssohn's "Italian" symphony still has agreeable pages, written with a clarity, a neatness, an elegance that are not displeasing. This music is eminently "genteel." Take the finale in saltarello form for example, suggested by a Roman carnival. Do we not see "Miss T—— a delicate young Englishwoman" pelting the composer with confetti? We see his blue coat as white as a miller's. And then we see him in his lodgings brushing this blue coat with extreme care and hanging it on a stretcher before he goes to bed. We are wrong; Mendelssohn was too "genteel" to do such a common thing as to go to bed; he undoubtedly "retired."

It has often been thought necessary in reviewing the first concert of a season to apologize for the performance: "the men have long been absent; they are not yet in the swing; no doubt soon, etc., etc." There was yesterday no thought of apology. There was nothing but praise. The orchestra was never in a better condition; it never played more intelligently, more brilliantly, and with a fined sense of euphony and color. This we owe to Mr. Monteux, and the players share in his glory.

The concert will be repeated tonight. The program of next week is as follows: Beethoven, "Eroica" symphony; Humperdinck, prelude to "Haensel and Gretel"; Liszt, Concerto in A Major, No. 2 (Mr. Nyiregyhazi, pianist); Rabaud, Dances from "Marouf" (first time in Boston).

HERALD-Oct. 8.

Established 1881
FROM

NEW YORK CITY

FAMOUS VIOLA PLAYER IN BOSTON SYMPHONY

Noted French Musician Will Become a Member of the Organization

(Special to The New York Review.)

Boston, Sept. 30.—Georges Fourel, well known in France as a master of the viola, has joined the Boston Symphony Orchestra. He will make his initial appearance in this country next week at the opening concert. He is twenty-nine years old. He served in the French army throughout the war, was wounded twice and received the War Cross. After demobilization he became a member of the Concerts Touche in Paris and also of the Kretly Quartet, which has made known much new music. Last winter he played at Monte Carlo.

SYMPHONY IN ITS 41ST SEASON

By FRED J. McISAAC.

Chalk up forty-one seasons for the Boston Symphony Orchestra.

The forty-first year started yesterday afternoon, and it is a great pleasure to state that the orchestra is back where it used to be, and that means incomparably the greatest band in the world.

During the past two or three years I have had to say some harsh things about the Boston Symphony. To gloss over faults and weaknesses is not true friendliness, and the war and the strike certainly played hob with the once proud orchestra.

But Manager Brennan has had time to rebuild his band, weeding out incompetents who may have slipped in during the confusion of the past two or three years and replacing them with faultless players. At present it is a superb ensemble. The voice of the orchestra is both exquisite in tone and magnificent in power. We have our old orchestra back.

And Pierre Monteux has grown in statue tremendously in the three seasons he has been associated with the Boston orchestra. Three years ago he couldn't have played a Strauss tone poem as he did yesterday, or painted the tone picture of Debussy as he did with the "Nocturnes." When he leaves Boston and goes back to Europe they will discover they have one great conductor in

The program opened with Mendelssohn's Italian Symphony in A major. When Victoria was first crowned they thought that Mendelssohn was the greatest of all composers. Why, they compared Mozart and Beethoven with him entirely to his advantage. Time treats a composer as it does a gold filled watch. For a few years the watch looks like gold, but in the end it turns out to be brass. Mendelssohn's Italian Symphony today is rather stupid, utterly without genius.

It has taken me a good many years to appreciate Debussy, but I certainly do enjoy him now. Debussy is a genius who will not turn brass. But you must settle yourself back and listen to his music with a different attitude from that with which you listen to Beethoven or Brahms. Nothing will come out and strike you in the face with its grandeur or glory. He percolates into your in'ards.

The Rimsky-Korsakoff music to "Sadko" was a delight to hear, and it was performed with the thorough understanding which Monteux displays for modern Russian music.

As far as the Strauss tone poem, "Don Juan" is concerned it was well worth while. Time flies and this tone poem, which was revolutionary in its day is now thirty-one years old. Strauss himself has started half a dozen revolutions since then.

HUNGARIAN IS SOLOIST FOR SYMPHONY

Erwin Nyiregyhazi, the Hungarian pianist of nineteen, whose concerts in New York last year singled him out as one of the most important newcomers of the season, will make his Boston debut when he appears as soloist with the Boston Symphony Orchestra at the second pair of Symphony concerts, to take place in Symphony Hall next Friday afternoon and Saturday evening, October 14 and 15. He will play with the orchestra Liszt's pianoforte concerto in A major. Pierre Monteux will conduct the masterly "Eroica" Symphony of Beethoven, which has not been heard at these concerts for two years; also the prelude to the Opera "Hansel and Graetel," by Humperdinck, the German composer, who died a short while ago, and a series of dances, selected from the Opera "Marouf, the Cobbler of Cairo," by Henri Rabaud, the former conductor of the Symphony Orchestra. This opera has had conspicuous success as produced by the Metropolitan Opera Company.

ADVTSR. Oct. 9.

SYMPHONY OPENS 41ST MUSIC YEAR

Orchestra More Brilliant Than Ever; Mr. Monteux' Triumph

BY OLIN DOWNES

The concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, was the most brilliant opening we remember in 20 years of symphony seasons. Neither since the war nor for years before it, at this stage of the season, had the band shown such technical precision, such glow, transparency, and varied tone color, and there was a programme! One which displayed to the utmost effectiveness the capacities of the players, and the authority and virtuosity of the conductor.

PLEASURE IN MENDELSSOHN

At a first glance at the programme Mendelssohn's "Italian" symphony roused apprehension. Time is past in which this symphony, ordinarily, would create enthusiasm. It is conventional. It is over long. There are many measures, especially in the first movement, of padding. Lo and behold! Mr. Monteux played this music with such a grace, with such an intuitive feeling for the exactly right pace, for the precise nuance, that one ambled along with the genial Felix Mendelssohn not merely tolerating, but taking absolute pleasure in his platitudes.

Mendelssohn's music is not easy, but very hard indeed to play and to interpret as it was interpreted yesterday. This was, in fact, the accomplishment of a great musician.

Then came music for the gourmandizers of tone color and pictorial and exotic effects: the early symphony poem of Rimsky-Korsakoff, "Sadko," and two of Debussy's Nocturnes for orchestra, which are certainly among the most exquisite fragments of music ever called into existence. It was long the custom, particularly on the part of critics of German musical tendencies, to pooh-pooh the music of the young Russians of the '60's as poorly made, thinly invented and with insufficient counterpoint. "Sadko" is youthful music, is thin in places, is now and again of an experimental character. What of it? It is music of audacious imagination, music of that huge curling monster, the sea. It is music in which a young composer with a color sense most gorgeous and exotic seizes boldly on the palette of instrumental colors prepared for him by one Hector Berlioz and paints pictures never before known to the tonal art. Mr. Monteux could not have done a composer a greater service than he did here. He recreated the composer's conception. He made it seem amost more perfectly executed than is the case.

Debussy's "L'Apres-midi d'un Faune" has overshadowed somewhat the Nocturnes for orchestra. The day may came when these pieces will be ranked even superior to the earlier famous work. So much happens in a single measure. There is the feeling, far deeper than any medium but music could express, of fresh pagan wonder and joy in nature. There are no conventions, no rules, simply the artist's reverent transcribing, with the most exact truth and the most subtle feeling of the things that he saw in his dream.

Then, too, the orchestration. There is nothing earthy in it.

Debussy's orchestra is here a thing of transparency and fire, a part of the skies. One does not point to this and that original effect. Every effect is original. Every moment is a moment of perfect beauty. Every second a miracle. For these two Nocturnes alone the world would be forced to rank Debussy an immortal.

Finally came the "Don Juan" of Strauss, also a youthful work, also audacious, but this time with a pride, a force, a molten flame of temperament which carries everything before it. Strauss' lover is not merely sensual. He is heroic, knightly. But his heart is cold, because, at heart, he knows the transiency of every passion he evokes, he knows that living he is dead. The sword thrust which kills this Don Juan is an aftermath, a formal acknowledgment, as we might say, of the death of the spirit which had occurred long ago. Here, again, Mr. Monteux triumphed, not because he tossed the thing off the end of his baton as if it were the merest bagatelle to perform, and relit Straussian fires and swept everybody away with the heat and the headlong splendor of this music, but because of the fitnesse of suggestion, the lack of melodrama of the concluding measures. Say what one will, Strauss is a psychologist. Is he really a composer? There are strong arguments to the contrary. His melodies are frequently commonplace, his method at times brutal, in bad taste, and yet he is compelling, he is superb. Call him what you like, this is true: He is an artist, and a temperament.

POST-

NYIREGYHAZI AT THE SYMPHONY

For the second pair of Boston Symphony concerts, next Friday afternoon and Saturday evening, Mr. Monteux has compiled a program including the "Eroica" symphony by Beethoven, which has not been heard at these concerts for two years; the prelude to "Haensel and Gretel" by Humperdinck, who died last month, and the dances from "Marouf," by Rabaud. The first soloist of the season, Erwin Nyiregyhazi, the Hungarian pianist of 19 years, will make his debut in Boston. He will play Liszt's concerto in A major.

HERALD-Oct. 9.

SYMPHONY CONCERTS

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ADVTSR. Oct. 9.

Prospects Of the New Season The managerial announcements published in the newspapers during the past few weeks enable an experienced and skeptical reader to forecast some of the good and much of the less good that the new musical season will offer Boston audiences.

The Symphony season, to speak of first things first, has opened with prospects far brighter than they were a year ago. Then Mr Monteux' problem was to drill a reorganized orchestra into such shape that it might confirm a great :f waning reputation. He and the players did better work last year than any unprejudiced listener expected from them.

This year, with few changes in personnel, the Boston Symphony Orchestra has a fair chance of regaining its supremacy over rival bands in other American cities. By the end of last season, it was equaling their work after surmounting difficulties greater than any one among its rivals has yet had to face. The exceptionally large sale of season tickets this year is encouraging evidence that this city, despite what its detractors at home and abroad say, will support any first rate musical undertaking cordially.

Mr Monteux, who is the best program maker the Symphony ever had, promises a number of interesting novelties. We shall probably hear unfamiliar numbers by De Falla, Ravel, Rabaud, Stravinsky, Marcel Dupre, Davico, de Sabata, Casella, Prokoviev and others. D'Indy will conduct a pair of concerts. It is to be wished that Richard Strauss and Casella, who are to appear in other American cities as guest conductors, might act in that capacity here.

The list of soloists includes two exceptional violinist, new to Boston, Vecsey and Kochanski. The veteran pianist, Siloti, and the great Russian soprano, Nina Koshetz, are among other new comers.

Notable New Soloists

One regrets the absence of Elena Gerhardt, Julia Culp and Hulda Lashanska from the list. Marie Du Carp is a pianist whose claim to be heard with the Symphony is quite as good as that of either of the women pianists selected. But on the whole it is an attractive list.

GLOBE Oct. 9

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Tone-Picture, "Sadko Under the Seas," Rimsky-Korsakow
Concerto for Piano and Orchestra, No. 2, in A major . . . . Liszt
Dances from the Opera, "Marouf" . . . . Rabaud

TRANS. Oct. 1

TIGHT BINDING

ung Pianist Symphony Star

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Erwin Nyiregyhazi

Erwin Nyiregyhazi (pronounced 'Near-reg-hazy') is a youth of nineteen and a native of Hungary, the land of Liszt. He is the star pupil of Erno Dohnanyi, the composer, conductor and pianist, who also is to be heard as a Symphony soloist later in the season. Nyiregyhazi's debut in New York last spring established him as the most important new pianist of the season. His first success was repeated at his recital in the same city last week.

ADVT-Oct 13

ASTOUNDS SYMPHONY AUDIENCE

Nyiregyhazi a Master of Piano at 18 Years

BY OLIN DOWNES

Genius is wisdom and youth. This is said by Edgar Lee Masters, and it was proved again at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. On that occasion the 18-year-old Hungarian pianist, Erwin Nyiregyhazi, made his Boston debut. He played Liszt's A major concerto like a poet and a whirlwind. He was very much of a surprise, for this concerto is not child's play, and those who looked for the first time on a young man, mostly arms and legs, with fingers so long that they made his sleeves seem too short and gave the effect of two fans when he spread his hands over the keyboard—those who looked on this shook their heads, and wondered where in the world he was going to get the tone to compete with Liszt's extremely brilliant and frequently heavy and noisy orchestration.

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Mr. Nyiregyhazi (pronounced as spelled!) had not only physical resources to play the concerto, but he had something rarer: as beautiful a singing tone, as noble and poetic a concept of the passages which demanded such treatment as any pianist the writer ever heard. There are players who observe subtle shades of color but who lack breadth. Players who take pride in their "breadth" and "musicianship", as they are pleased to call the results of much routine, often seem to forget that music is a thing of beauty as well as structure. Mr. Nyiregyhazi combined in his performance all the many qualities of head, hand and heart essential to the performance of a work which remains today extremely original, but for certain reasons difficult to make clear to an audience.

His rhythm, however capricious the rhythmic changes might seem, was never at fault. The orchestra tested it, and Mr. Monteux exulted in it. His understanding of the structure of the rhapsodic virtuoso piece was so sympathetic and so clear that it had an unprecedented unity of effect. His technic is unnecessary to discuss. He has an apparently unlimited supply of it. The crowning fact was an interpretation all poetry, imagination, fire-youth.

His Triumph Complete

The story goes that Mr. Nyiregyhazi, who is not only today a phenomenal performer, but also a composer, was in dire want, like so many of his countrymen in this post-war period, when arrangements were made for his tour. But he had already an enviable reputation in his vicinity in Europa. He still carries himself with a stiffness and a self-concious dignity which were amusing until people forgot their amusement in the sheer thrill and glamour of his playing.

Perhaps Mr. Nyireghazi was fortunate in choosing the one concerto he plays better than any others, perhaps the occasion of the moment inspired him. It is not easy to believe that at his age he can be so complete an artist as he appeared yesterday. If he is anything like it, all virtuosi before the public will [illegible] to look [illegible] their [illegible]. Mr. Nyireghazi is a musician as well as a man to excite an audience; his art is not only tempermental, it is reflective. Above all he has the white heat of sincerity and conviction and faith, which heaven grant he may not soon lose. His triumph yesterday was complete. The audience continued to applaud and recall him for minutes after he had finished.

"Hansel and Gretel"

The orchestral numbers were Beethoven's "Eroica" symphony; the prelude to Humperdink's "Hansel and Gretel," and dances from Henri Rabaud's opera, "Marouf," performed two winters ago in New York at the Metropolitan Opera House. Humperdinck has recently passed away, but the music of "Hansel and Gretel" will live a long time after him. It will live in spite of the swollen, Wagnerian orchestration, in spite of a certain homeliness and a quality almost bourgeois. For it is music woven of fairy tales, for happy, apple-cheeked children. It was handsome of Mr. Monteux, and it was a delightful musical feature of his programme—this memorial to an artist departed.

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Mr. Rabaud's dances are faithful reproductions with masterly instrumentation and the most expert technique, of oriental sounds. It is music for a ballet scene in the opera. The music needs the ballet. Well made, brilliant as it is, it becomes thin and rather tiresome before the end, lacking the color and the evolutions of the dancers.

POST, Oct. 15

YOUNG STAR AS SYMPHONY HERO

By E. F. HARKINS

An 18-year-old Hungarian, Erwin Nyiregyhazi, is the bright, paramount star of this week's Symphony concerts. Few soloists so young as he have been privileged to appear with Boston's famous orchestra, and few soloists of any age, in the last years, have appeared with such brilliant success.

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This tall, slim, pale, dignified youth is an extraordinary pianist and fitly enough he made his Boston debut yesterday in a performance of a concerto by Hungary's immortal pianist and composer, Franz Liszt—the concerto in A major, No. 2. One of Liszt's happiest, most brilliant and most characteristic compositions, the performance yesterday was positively Lisztian in mood and execution. Orchestra and soloist were both on their mettle, but the ovation at the end went to the slim boy with the wan and diffident smile. It was a tribute he will never forget.

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HUNGARIAN PIANIST AT SYMPHONY

Nyiregyhazi Makes Fine Impression by His Playing of Liszt's No. 2 Concerto

Erwin Nyiregyhazi, the Hungarian pianist, made his Boston debut yesterday at the Symphony concert. This extraordinary man has long been famed in Europe for his prodigious technique. He selected the Liszt concerto in A major, No. 2, for the piano and orchestra, a work of great difficulty, composed by a master pianist who piled up problems with the greatest glee.

Nyiregyhazi is a fantastic-looking person, but there has been no mistake about his skill. His long arms have enormous power. He goes crashing and smashing through a concerto in a way to astound one. His brilliancy is enormous. If he lacks anything it couldn't be discerned at a first hearing.

For the rest the program was light and agreeable. Beethoven's third symphony, Humperdinck's prelude to "Hansel und Gretel" and finally Rabaud's dances from "Marouf," an opera performed at the Metropolitan some seasons ago. Rabaud was our Boston conductor for a season just after Muck went out. The music is agreeable but not remarkable in any way.

AMER Oct 15

SYMPHONY GIVES SECOND CONCERT

Program Under Monteux Contains Beethoven's "Eroica"

PERFORMANCE IS MOVING ONE

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, "Eroica" symphony; Humperdinck, Prelude to "Haensel and Gretel"; Liszt, Piano Concerto No. 2, A major (Mr. Nyiregyhazi, pianist); Rabaud, dances from "Marouf, the Cobbler of Cairo."

The performance of the symphony was an intensely moving one. Not by reason of any superficiality or superfluity of emotion, extravagance in the interpretation for the purpose of putting the conductor above the composer, or any surprising reading of the text. No. The performance was a revelation of the inherent nobility of the music. Never before in Symphony Hall was this nobility so apparent.

We have all heard many performances of this symphony; we all have been tempted at times to complain of its length, of "over-development" in the first movement; to find the Funeral March long spun out; the Scherzo incongruous; the Finale a singular ending for a heroic work. Yesterday the symphony did not encourage cavillers or even questioners. No one asked why it bore the title "Heroic."

It is interesting to note the differance in the expression of heroism between this symphony and Strauss's "Heldenleben." To be sure Beethoven had Bonaparte at first in mind, while in "Heldenleben," the hero is—Richard Strauss, defying his enemies, rejoicing vaingloriously in his immortality as a composer. It is not necessary to accept the theories of Bethoven's commentators. The excellent Neitzel finds that in the second theme of the first movement, "the hero having for the first time exerted his force, turns about to look at the path he has trod." Wagner sees Man, not merely a triumphant soldier, the hero. Schindler believes the symphony to be the celebration of the French revolution. And so on, and so on. It is enough that the structure and the spirit of the symphony are heroic, that there is the grand gesture, that even in the mighty lamentation there is no whine of pessimism, no luxury of woe.

Humperdinck is dead and all his works, with the exception of "Haensel and Gretel," will follow him. The prelude to this opera brought up pleasant memories of the Boston Opera House. While the music was playing one thought of Mmes. Mattfelt and Alten, of Mmes. Swartz and Fisher as the children. One remembered the delightful scenes, the witch's flight in the air, and forgot the swollen, bombastic pages, so out-of-keeping in a simple tale. For Humperdinck, as Goldsmith said Dr. Johnson would, too often made little fishes talk like whales.

Mr. Nyiregyhazi played here for the first time. He is in his 19th year. The ringmaster used to say of the dashing equestrienne in the circus: "She rides well for one so young." This compliment is often paid a young pianist, but with this addition. "When he is older, he will play with greater thoughtfulness," or his performance is said to be not yet "mature." Youth is not an atrocious crime. Better the dash and the enthusiasm of the young, than the apathy of middle age, or the coolness of academic reserve. Mr. Nyireghyazi played Liszts' Second Concerto, and Liszt once remarked that youth is the time for a virtuoso display. The concerto is above all a virtuoso piece and it should be played as such. First of all brilliance is demanded in the performance. Yesterday the performance was appropriately brilliant and audacious. If there was at times circus pomp, it was in the music itself. The concerto is not one that calls for under statement, a sounding of emotional depths, or a display of intellectuality in analysis and dissection. We have heard certain "intellectual" pianists in the course of the last 40 years; they were indescribably boresome; to be heard only once, and that by accident. Mr. Nyireghyazi, whose modesty was almost painful, who came upon the stage and left it as a well-mannered lad, speaking a piece at a school exhibition, was recalled many times, and deservedly.

Rabaud's ballet music, played here for the first time, evidently needs the stage-setting, the costumes, and the dancing girls. As concert music, it is rather monotonous, chiefly interesting by occasional inventions in orchestration. No doubt in the opera it makes its effect as a part of the whole scene. Perhaps it is melodically oriental, but it does not bring the east before one as Felicien David does in "The Desert" or Carl Goldmark in his Prelude to "The Queen of Sheba," and in other pages of that gorgeously sensuous opera, not to mention music by Rimsky-Korsakoff and Balakireff.

The concert will be repeated tonight, the program of the concerts next week is as follows: Brahms, Symphony, No 3, F major; Franck-Goodrich, Organ Chorale No. 2 arranged for orchestra and organ; (first time at these concerts); Casella, Excerpts from "The Convent on the Water" (first time in Boston).

HERALD-Oct. 15

NYIREGHYAZI PLAYS WITH THE SYMPHONY

Young Hungarian Pianist a Mature Artist

Dance Music From Rabaud's Opera, "Marouf," a Novelty Here

The feature of yesterday's Symphony concert was the first appearance in Boston of Erwin Nyireghyazi, who gave a remarkably fine performance of Liszt's Piano Concerto in A major. Nyireghyazi is a Hungarian boy of 19, a pupil of Dohnanyi, much praised in New York last season. He is no mere wonder-child, but a master of the technique of his instrument, a mature, highly imaginative artist with a touch of creative genius in him.

Yesterday he was obviously painfully ill at ease before an audience, till he began to play and was able to forget that he was overheard. He was recalled five times, an unusual number for an artist unknown here. But he plainly cared more for the music, whose somewhat boisterous romanticism he seemed to love, than for the applause. He is a pianist for whom it seems safe to predict an unusually brilliant future.

The other novelty was the first performance here of some dance music from Rabaud's very successful opera "Marouf." Mr Monteux, who conducted the performances at the Metropolitan, gave a brilliant reading of his predecessor's work, which the audience thoroughly enjoyed. It is highly colored, highly spiced oriental material, treated with great skill and delicacy by a composer of no mean imaginative power.

The Prelude to "Hansel und Gretel" was given a sonorous, impressive performance in memory of Humperdinck, who has just died at his German home. It is a curious blend of Wagner and German folk song, not quite dainty enough to make ideal music for a fairy tale opera.

The "Eroica" Symphony, the only classic on the program, dwarfed all the other numbers, as the better work of Beethoven and Wagner invariably does. The performance, though lacking here and there in absolute precision of ensemble, conveyed the spirit of the work. The weakest point in Mr Monteux's conception of the music is the Funeral March, part of which he made dreamy in rhythm, instead of majestic. The scherzo at his hand was more effective than usual.

Next week Brahms' Third Symphony, a new Suite by Casella, and Mr Goodrich's arrangement for orchestra and organ of Franck's B minor Chorale comprise the program.

GLOBE-Oct. 15

SYMPHONY CONCERT

NYIREGYHAZI; ALSO LISZT AND BEETHOVEN

A Youthful Pianist, Yet Singularly Mature in a Concerto Both Glittering and Melancholy—Rabaud for Boredom and Humperdinck for Pleasure—The "Eroica Symphony" to Crown the Whole and Mr. Monteux Memorable

THE audience, after its manner, left Symphony Hall yesterday afternoon prattling about Mr. Nyiregyhazi. It had listened to him rapturously through Liszt's Concerto in A major; it had recalled him time after time, which is not its usual way with little-known pianists; but now, with comical mistrust of its own pleasure, it was asking all and sundry presumed to have expert knowledge of piano-playing: "What do you think of the boy?" Of course in the American vernacular of admiration, every one at once becomes a "boy," just as every play, concert or opera was, is and ever shall be a "show." In fact, moreover, the programme-book recorded Mr. Nyiregyhazi as born in 1903 and therefore in his nineteenth year. Yet in another sort of fact, he is not at all a "boy"; probably never was in qualities of the concert-room. There he looks any age below the middle thirties; suggests one who was born, as it were, mature; is certainly so in many an attribute of a pianist. He plays, for example, no heed to his audience, except as courtesy bids him acknowledge its plaudits. "At the piano," as the programmes say, he gives, furthermore, no hint of personal display, discloses not a trace of manner. Rather he is all for the music in hand, for the ends he would accomplish in it, for the means by which he would bring them to pass.

These means seemed yesterday the means of maturity. Liszt's Concerto in A major exacts much technically in the solo-part. Few are the feats of virtuosity that the composer (who was also pianist) has not set in the music after it squares away—Allegro Deciso—into the long Finale of mingled contrivance, juggling and rhapsody. Mr. Nyiregyhazi neither toiled over them nor flaunted them. He knew how with them as by the second nature in the pianist born; he also perceived them either as embroidery upon the changeful fabric of the Concerto or as jets of the rhapsodic spirit, pervading it. He did not polish them over-much as tonal jewelry; he did not make the barely perceptible pauses for proclamation that over-emphasize them. So played they fell into place alike in the music and in the pianist's armory. Mr. Nyiregyhazi plies, moreover, the weapons of the technician who is also musician. The line of the Concerto is fitful as becomes so rhapsodic a piece; yet he—and Mr. Monteux with him—kept it clear and flowing. The rhythm shifts again and again—further task fulfilled by pianist and conductor with an elasticity that seemed (as Liszt would have it) rather impulse than prescription.

Now and then, too, Mr. Nyiregyhazi—and Mr. Monteux with him—modified pace or rhythm at the prompting of his own instinct, and the listener caught in him flashes of heightening warming imagination. He answers as well to melody—to that haunting wailing melody, surely born of twilight on Hungarian plain, that however disguised, however transformed, returns to subdue rhapsody into melancholy. Mr. Nyiregyhazi understood its place in the Concerto; by pace and rhythm gave it character and illusion; in the quality of his tone let imagination play over it. On the surface, the music often glitters with the garniture of rhapsody; below—and sometimes above—recurs this persisting melancholy. Therein is the spirit and the truth of a poem in tones, virtuoso-piece though the despiteful may call it. Mr. Nyiregyhazi caught and conveyed this voice, this quality. Now all these seem the works of a pianist more mature than youthful in imagination and reflection; a pianist poised and measuring in all that he undertakes, yet warm to his music with responsive and communicating ardor. By these tokens Mr. Nyiregyhazi is no "boy." Rather, to return once more to the vernacular, he is "a wise youth."

The middle pieces of the concert—not in order of the programme but in quality and degree came and went—one with interest, the other with boredom. The bore was the dance-music from Mr. Rabaud's light opera of "Marouf, Cobbler of Cairo," in mild vogue through seven years in Paris, heard also passingly at the Metropolitan in New York. It re-tells Scheherazade's tale of the high-humored cobbler wedded to a nagging wife, of his flight with seamen, of his feigning in another place to be a rich merchant awaiting a treasure-laden caravan. So did the Sultan's daughter become his bride; so did he keep becoming state; so at last did the kindly powers of genie or the like aid and consummate his deception. A tale of pungent flavors with morals of gods and men, wives and husbands, worthy to be pondered to this day, set, besides, to music in which Mr. Rabaud is conscientiously light, thoughtfully oriental; regardful of new means and old, appropriate to such ends; sedulous in refinements of workmanship—the Arabian Nights as it were in the dry light of dryer tones, Scheherazade not exactly at ease in a dutiful composer's study. In his days at the Metropolitan, Mr. Monteux prepared "Marouf" for the stage, often conducted in it. Familiarly, the setting, the action, accompanying these dances and in measure lending character to them, rose before his eyes. In his memory ran other necessary backgrounds.

Listeners yesterday were in different case. Few, probably had heard and seen "Marouf," fewer still, so pleasured, recalled these dances in the theatre; for the opera is hardly one that memory treasures. For once the programme-book was no better in descriptive imagination than the rest of us. The outcome was, say, fifteen minutes of boredom, relieved only by Mr. Rabaud's ingenuities of workmanship take thought to follow the bes

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PERFORMANCE IS MOVING ONE

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, "Eroica" symphony; Humperdinck, Prelude to "Haensel and Gretel"; Liszt, Piano Concerto No. 2, A major (Mr. Nyiregyhazi, pianist); Rabaud, dances from "Marouf, the Cobbler of Cairo."

The performance of the symphony was an intensely moving one. Not by reason of any superficiality or superfluity of emotion, extravagance in the interpretation for the purpose of putting the conductor above the composer, or any surprising reading of the text. No. The performance was a revelation of the inherent nobility of the music. Never before in Symphony Hall was this nobility so apparent.

We have all heard many performances of this symphony; we all have been tempted at times to complain of its length, of "over-development" in the first movement; to find the Funeral March long spun out; the Scherzo incongruous; the Finale a singular ending for a heroic work. Yesterday the symphony did not encourage cavillers or even questioners. No one asked why it bore the title "Heroic."

It is interesting to note the differance in the expression of heroism between this symphony and Strauss's "Heldenleben." To be sure Beethoven had Bonaparte at first in mind, while in "Heldenleben," the hero is—Richard Strauss, defying his enemies, rejoicing vaingloriously in his immortality as a composer. It is not necessary to accept the theories of Bethoven's commentators. The excellent Neitzel finds that in the second theme of the first movement, "the hero having for the first time exerted his force, turns about to look at the path he has trod." Wagner sees Man, not merely a triumphant soldier, the hero. Schindler believes the symphony to be the celebration of the French revolution. And so on, and so on. It is enough that the structure and the spirit of the symphony are heroic, that there is the grand gesture, that even in the mighty lamentation there is no whine of pessimism, no luxury of woe.

Humperdinck is dead and all his works, with the exception of "Haensel and Gretel," will follow him. The prelude to this opera brought up pleasant memories of the Boston Opera House. While the music was playing one thought of Mmes. Mattfelt and Alten, of Mmes. Swartz and Fisher as the children. One remembered the delightful scenes, the witch's flight in the air, and forgot the swollen, bombastic pages, so out-of-keeping in a simple tale. For Humperdinck, as Goldsmith said Dr. Johnson would, too often made little fishes talk like whales.

Mr. Nyiregyhazi played here for the first time. He is in his 19th year. The ringmaster used to say of the dashing equestrienne in the circus: "She rides well for one so young." This compliment is often paid a young pianist, but with this addition. "When he is older, he will play with greater thoughtfulness," or his performance is said to be not yet "mature." Youth is not an atrocious crime. Better the dash and the enthusiasm of the young, than the apathy of middle age, or the coolness of academic reserve. Mr. Nyireghyazi played Liszts' Second Concerto, and Liszt once remarked that youth is the time for a virtuoso display. The concerto is above all a virtuoso piece and it should be played as such. First of all brilliance is demanded in the performance. Yesterday the performance was appropriately brilliant and audacious. If there was at times circus pomp, it was in the music itself. The concerto is not one that calls for under statement, a sounding of emotional depths, or a display of intellectuality in analysis and dissection. We have heard certain "intellectual" pianists in the course of the last 40 years; they were indescribably boresome; to be heard only once, and that by accident. Mr. Nyireghyazi, whose modesty was almost painful, who came upon the stage and left it as a well-mannered lad, speaking a piece at a school exhibition, was recalled many times, and deservedly.

Rabaud's ballet music, played here for the first time, evidently needs the stage-setting, the costumes, and the dancing girls. As concert music, it is rather monotonous, chiefly interesting by occasional inventions in orchestration. No doubt in the opera it makes its effect as a part of the whole scene. Perhaps it is melodically oriental, but it does not bring the east before one as Felicien David does in "The Desert" or Carl Goldmark in his Prelude to "The Queen of Sheba," and in other pages of that gorgeously sensuous opera, not to mention music by Rimsky-Korsakoff and Balakireff.

The concert will be repeated tonight, the program of the concerts next week is as follows: Brahms, Symphony, No 3, F major; Franck-Goodrich, Organ Chorale No. 2 arranged for orchestra and organ; (first time at these concerts); Casella, Excerpts from "The Convent on the Water" (first time in Boston).

HERALD - Oct. 15

NYIREGHYAZI PLAYS WITH THE SYMPHONY

Young Hungarian Pianist a Mature Artist

Dance Music From Rabaud's Opera, "Marouf," a Novelty Here

The feature of yesterday's Symphony concert was the first appearance in Boston of Erwin Nyireghyazi, who gave a remarkably fine performance of Liszt's Piano Concerto in A major. Nyireghyazi is a Hungarian boy of 19, a pupil of Dohnanyi, much praised in New York last season. He is no mere wonder-child, but a master of the technique of his instrument, a mature, highly imaginative artist with a touch of creative genius in him.

Yesterday he was obviously painfully ill at ease before an audience, till he began to play and was able to forget that he was overheard. He was recalled five times, an unusual number for an artist unknown here. But he plainly cared more for the music, whose somewhat boisterous romanticism he seemed to love, than for the applause. He is a pianist for whom it seems safe to predict an unusually brilliant future.

The other novelty was the first performance here of some dance music from Rabaud's very successful opera "Marouf." Mr Monteux, who conducted the performances at the Metropolitan, gave a brilliant reading of his predecessor's work, which the audience thoroughly enjoyed. It is highly colored, highly spiced oriental material, treated with great skill and delicacy by a composer of no mean imaginative power.

The Prelude to "Hansel und Gretel" was given a sonorous, impressive performance in memory of Humperdinck, who has just died at his German home. It is a curious blend of Wagner and German folk song, not quite dainty enough to make ideal music for a fairy tale opera.

The "Eroica" Symphony, the only classic on the program, dwarfed all the other numbers, as the better work of Beethoven and Wagner invariably does. The performance, though lacking here and there in absolute precision of ensemble, conveyed the spirit of the work. The weakest point in Mr Monteux's conception of the music is the Funeral March, part of which he made dreamy in rhythm, instead of majestic. The scherzo at his hand was more effective than usual.

Next week Brahms' Third Symphony, a new Suite by Casella, and Mr Goodrich's arrangement for orchestra and organ of Franck's B minor Chorale comprise the program.

GLOBE - Oct. 15

SYMPHONY CONCERT

NYIREGYHAZI; ALSO LISZT AND BEETHOVEN

A Youthful Pianist, Yet Singularly Mature in a Concerto Both Glittering and Melancholy—Rabaud for Boredom and Humperdinck for Pleasure—The "Eroica Symphony" to Crown the Whole and Mr. Monteux Memorable

THE audience, after its manner, left Symphony Hall yesterday afternoon prattling about Mr. Nyiregyhazi. It had listened to him rapturously through Liszt's Concerto in A major; it had recalled him time after time, which is not its usual way with little-known pianists; but now, with comical mistrust of its own pleasure, it was asking all and sundry presumed to have expert knowledge of piano-playing: "What do you think of the boy?" Of course in the American vernacular of admiration, every one at once becomes a "boy," just as every play, concert or opera was, is and ever shall be a "show." In fact, moreover, the programme-book recorded Mr. Nyiregyhazi as born in 1903 and therefore in his nineteenth year. Yet in another sort of fact, he is not at all a "boy"; probably never was in qualities of the concert-room. There he looks any age below the middle thirties; suggests one who was born, as it were, mature; is certainly so in many an attribute of a pianist. He plays, for example, no heed to his audience, except as courtesy bids him acknowledge its plaudits. "At the piano," as the programmes say, he gives, furthermore, no hint of personal display, discloses not a trace of manner. Rather he is all for the music in hand, for the ends he would accomplish in it, for the means by which he would bring them to pass.

These means seemed yesterday the means of maturity. Liszt's Concerto in A major exacts much technically in the solo-part. Few are the feats of virtuosity that the composer (who was also pianist) has not set in the music after it squares away—Allegro Deciso—into the long Finale of mingled contrivance, juggling and rhapsody. Mr. Nyiregyhazi neither toiled over them nor flaunted them. He knew how with them as by the second nature in the pianist born; he also perceived them either as embroidery upon the changeful fabric of the Concerto or as jets of the rhapsodic spirit, pervading it. He did not polish them over-much as tonal jewelry; he did not make the barely perceptible pauses for proclamation that over-emphasize them. So played they fell into place alike in the music and in the pianist's armory. Mr. Nyiregyhazi plies, moreover, the weapons of the technician who is also musician. The line of the Concerto is fitful as becomes so rhapsodic a piece; yet he—and Mr. Monteux with him—kept it clear and flowing. The rhythm shifts again and again—further task fulfilled by pianist and conductor with an elasticity that seemed (as Liszt would have it) rather impulse than prescription.

Now and then, too, Mr. Nyiregyhazi—and Mr. Monteux with him—modified pace or rhythm at the prompting of his own instinct, and the listener caught in him flashes of heightening warming imagination. He answers as well to melody—to that haunting wailing melody, surely born of twilight on Hungarian plain, that however disguised, however transformed, returns to subdue rhapsody into melancholy. Mr. Nyiregyhazi understood its place in the Concerto; by pace and rhythm gave it character and illusion; in the quality of his tone let imagination play over it. On the surface, the music often glitters with the garniture of rhapsody; below—and sometimes above—recurs this persisting melancholy. Therein is the spirit and the truth of a poem in tones, virtuoso-piece though the despiteful may call it. Mr. Nyiregyhazi caught and conveyed this voice, this quality. Now all these seem the works of a pianist more mature than youthful in imagination and reflection; a pianist poised and measuring in all that he undertakes, yet warm to his music with responsive and communicating ardor. By these tokens Mr. Nyiregyhazi is no "boy." Rather, to return once more to the vernacular, he is "a wise youth."

The middle pieces of the concert—not in order of the programme but in quality and degree came and went—one with interest, the other with boredom. The bore was the dance-music from Mr. Rabaud's light opera of "Mârouf, Cobbler of Cairo," in mild vogue through seven years in Paris, heard also passingly at the Metropolitan in New York. It re-tells Scheherazade's tale of the high-humored cobbler wedded to a nagging wife, of his flight with seamen, of his feigning in another place to be a rich merchant awaiting a treasure-laden caravan. So did the Sultan's daughter become his bride; so did he keep becoming state; so at last did the kindly powers of genie or the like aid and consummate his deception. A tale of pungent flavors with morals of gods and men, wives and husbands, worthy to be pondered to this day, set, besides, to music in which Mr. Rabaud is conscientiously light, thoughtfully oriental; regardful of new means and old, appropriate to such ends; sedulous in refinements of workmanship—the Arabian Nights as it were in the dry light of dryer tones, Scheherazade not exactly at ease in a dutiful composer's study. In his days at the Metropolitan, Mr. Monteux prepared "Mârouf" for the stage, often conducted in it. Familiarly, the setting, the action, accompanying these dances and in measure lending character to them, rose before his eyes. In his memory ran other necessary backgrounds.

Listeners yesterday were in different case. Few, probably had heard and seen "Mârouf," fewer still, so pleasured, recalled these dances in the theatre; for the opera is hardly one that memory treasures. For once the programme-book was no better in descriptive imagination than the rest of us. The outcome was, say fifteen minutes of boredom, relieved only by Mr. Rabaud's ingenuities of workmanship take thought, to follow the bes to write music of Oriental tang and Hardly by well-chosen intervals and harmonies, hardly by sophisticated with timbres comes flavor of the public place where sat Marouf as one enthroned, was entertained and gave largess. Onward ped those three relentless oboes; patiently quirked those pertinacious bassoons; here, there, everywhere trill answered trill. Nowhere came progress, hardly anywhere climax. What were they doing on the stage since here obviously was music minded to action, animated and diversified by it? The question was as vain as the little boy's in "Pelleas" when he tried to peer into Mélisande's chamber. And at length it was half-past four.

In contrast, through Humperdinck's Prelude to "Hänsel and Gretel," it was hard to hear the music "as such" across the hazes of memory. Here was operatic piece—piece written primarily for the theatre—that warmed too many recollections: Gretel with the inevitable hole in her stocking; Hänsel in instinctive boyish assumption of masculine superiority; the rumbling father; the wood fairy-haunted; the witch of the ginger-bread house and the hot oven—she was too amusing to be burned—even the gincracks of a folk-tale heaven, German fashion. Upon a day Boston had not declined into an operaless town and, less inert and self-complacent knew the pleasures of the singing stage. Yet Humperdinck's preluding is by no means panoramic. The hearer might not know a motiv or a suggestion in it and yet be interested, pleased. Good to hear are these clear, homely, running melodies. The tang of the green earth and the folk lively upon it is in them. Good as well are the clean-cut, honest rhythms, the broad, four-square periods. Good the simple sentiment because it is sincere when it flowers in these melodies and good by like virtue the humor when it steps to these rhythms. Not to be derided is the Wagnerian idiom in which, as music, all this flows. Behold it escaped from gods and heroes, fled from the temple of the grail, Isolde's garden and Tristan's castle-court, singing the song and telling the tale of fairy-book for young and old. And stooping, spectacled, timid stammering, old Englebert Humperdinck—Herr Professor in a remote university town of Germany if ever there was one—did this miracle of heart and mind. It went the world around for continuing delight. A fortnight ago he died. Mr. Monteux did well so to honor his memory. The conductor, broad of mind and warm of heart, is of those Frenchmen who see music whole.

Possibly out of this largeness and ardor the conductor rose to the heights and sounded the depths that he gained with Beethovens "Eroica Symphony." Mr. Monteux is unobtrusive; in the concert-hall he is no figure to arrest the eye and stir to amiable speculation. There are no anecdotes about him to bandy from tongue to tongue. He does not cheapen, American-wise, into a "personality." Rather he does his work; often permeates that work with his own spirit, and lets both speak for him. And, if some hearers would only believe it, more "personality" in play upon music, if not upon audiences, dwells therein than emanates from more applauded names. What essential to the playing and the hearing of the "Eroica Symphony" was missing from the performance of yesterday?

Mr. Monteux so paced and accented the music, so shaped it and kept it in flow that the expanding, mounting line of every movement stood clear; that each motiv and melody, the very progessions even and ornament, kept character; that each detail fell into place; that the whole symphony rose and cumulated in an audible majesty of design and march. Composers of our day have reason when they seek to make music more plastic than such design permits, to give it new freedoms and intensities. They deserve every encouragement in such brave and candid pioneering. Yet by the same token, Beethoven's symphonies of maturity must be so played that the hearer shall perceive this architectural majesty, know this designing and sustaining might. Mr. Monteux and the orchestra achieved both. So also they gained the manifold intensities of the music. For it is this fire of spirit, however exercised, that scale the heights and holds them, so keeping Beethoven's masterpieces perpetual. It heats his melody, unfolds and maintains it; welds his figures, animates his ornament; makes pattern molten; gives to form the march of a living thing. His rhythms beat to it; his inflections cut with it; by it his mood, his passion upsprings in the music, quickens it with the very breath of creation; has preserved and, maybe, will preserve it.

This intensity, wherever and however manifested, this noble exuberance wherever and however it played, permeated the "Eroica Symphony" at Mr. Monteux's hands and at the hands of an orchestra that was both responsive and fully accomplishing instrument. The fervors of the beginning, the lament of the slow movement, both desolate and transfiguring, the vigor of life in the Scherzo, the ardor joyously fulfilled of the Finale—not one missed that intensity which in Beethoven becomes "a noble rage," an elevation, human and super-human at once. So did the "Eroica Symphony" renew itself, as not for many a day and so did Mr. Monteux give proof of a "personality' 'that can release not only the substance but the spirit of Beethoven. To use the word in such circumstance is rather to debase both conductor and composer.

H. T. PARKER

TRAN. Oct. 15.

CONCERTS NEXT WEEK

Novel Music by Casella from Mr. Monteux—Mr. Goodrich as Organist in Public—Mme. Matzenauer and Mme. Homer in Song—Mr. Clement After Many Years—A New Violinist

TWO novel pieces stand upon Mr. Monteux's programme for the Symphony Concerts of next week: a Suite for orchestra by Casella drawn from his music to a "choreographic comedy" by title "Le Couvent sur l'Eau," or "The Convent by the Water"; and an arrangement for organ and orchestra of Franck's Choral in B minor (No. 2) for organ alone. Casella, already known here by his Rhapsody, "Italia," and his version for orchestra of Balakirev's piano-piece, "Islamey," is one of the younger Italian composers, individual and innovating like most of them, but more susceptible than some of his fellows to Parisian influences. The suite dates from 1912; comprises A Children's Round, a Nocturne, a Final Dance, a Barcarolle, a Saraband, a movement "of Old Ladies" and a Festival March. It was originally played by Mr. Monteux at his concerts in Paris. Fragments of the suite have already been heard in the United States, as at Mr. Damrosch's concerts in New York last winter. Now in Boston and for the first times in America the whole music will come to performance. Mr. Wallace Goodrich, the notable organist who plays too seldom in public, made the arrangement of Franck's Choral and will himself undertake the solo part. The symphony, at the beginning of the programme, is the third of Brahms, in F major.

At the first of the concerts of the Symphony Orchestra at Cambridge on Thursday evening of next week in Sanders Theatre, Mr. Nyiregyhazi, the pianist, will be the "assisting artist" in the following programme:

Symphony in A major, "Italian" . . . Mendelssohn
Tone-Picture, "Sadko Under the Seas," Rimsky-Korsakov
Concerto for Piano and Orchestra, No. 2, in A major . . . . Liszt
Dances from the Opera, "Marouf" . . . . . . Rabaud

TRANS. Oct. 15.

Second Concert by Symphony

Yesterday afternoon the second concert of the season was given in Symphony Hall by the Boston Symphony Orchestra, Pierre Monteux conducting.

The program opened with Beethoven's E-flat "Eroica" symphony. This triumphant work of the great composer is always a joy. Its first movement "Allegro con brio," with its delightful themes and elaborate developments thereof, form striking contrasts which make for sheer beauty. The second movement is in the form of a funeral march, but one with tonal qualities and ideas both majestic and military. The third, "Allegro Vivace," has a gay running theme with fleeting hunting song melodies for the horns. The last is a joy in that it contains not alone the theme of which Beethoven was so fond that he used it not alone in this symphony but in the finals of his Prometheus ballet, "Variations for pianoforte," and in a little country dance, but also a fugal development of length which is clear and interesting.

It is the playing of the orchestra under Mr. Monteux's apt guidance which makes a composition like the above the perfect work that it is.

Between Pumperdinck's prelude to "Hansel and Gretel," which is always refreshing, and the first Boston performance of Henri Rabaud's dances from "Marouf the Cobbler of Cairo," the soloist of the afternoon played Lizst's A major concerto, which is one movement. He was Erwin Nyiregyhazi, pianist, who made his American debut last year in New York.

Mr. Nyiregyhazi plays with understanding and true musical feeling. His touch is at once delicate and firm, but his phrasing was not quite so clear, due perhaps to poor pedalling.

TRAV. Oct. 15.

NEXT SYMPHONY PROGRAM

The third program of the Boston Symphony concert, Mr. Monteux conductor, next Friday afternoon and Saturday evening, will be headed by Brahms's Third Symphony in F major, which has not been played at these concerts for four seasons. There will also be heard, in its first performance at these concerts, an arrangement for orchestra and organ by Wallace Goodrich of Franck's Chorale for Organ No. 2, B minor, Mr. Goodrich, organist. There will also be the first performance in Boston of a suite from Casella's Ballet, "Le Couvent sur l'eau" ("The Convent on the Water"). Mr. Casella, who will visit America this year, is prominent among the members of the modern Franco-Italian school. This score is dedicated to Mr. Monteux. The numbers are as follows: a. Ronde d'Enfant; b. Nocturne, Danse Finale; c. Barcarolle, Sarabande; d. Pas des Vieilles Dames; e. Marche de Fete.

SYMPHONY IN CAMBRIDGE

The first concert this season of the Boston Symphony Orchestra, Mr. Monteux conductor, in Cambridge will take place in the Sanders Theatre next Thursday at 8 P. M. Mendelssohn, Italian Symphony; Rimsky-Korsakoff, "Sadko"; Liszt, Piano concerto in A major (Mr. Nyiregyhaziff, pianist) Rabaud, dances from "Marouf, the Cobbler of Cairo."

[13] HERALD. Oct. 16.

SYMPHONY PROGRAM

The program of the Boston Symphony concerts next Friday afternoon and Saturday evening, will include Brahm's third symphony in F major, Cesar Franck's second chorale for organ, with orchestral accompaniment, and a suite from Alfredo Casella's ballet, "Le Couvent sur l'eau."

ADVTSR. Oct. 16.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, third program. Third Symphony, Brahms; Chorale in B minor, No. 2, Franck-Goodrich; suite from "Le Couvent sur l'eau," Casella. (First time in Boston.) Soloist, Wallace Goodrich.

GLOBE - Oct. 16

Now Arrives Casella, New, Brave, Bold

Debated and Defiant Italian Composer, on Visit to America, Whose Music Has Place in the Symphony Concert Tomorrow

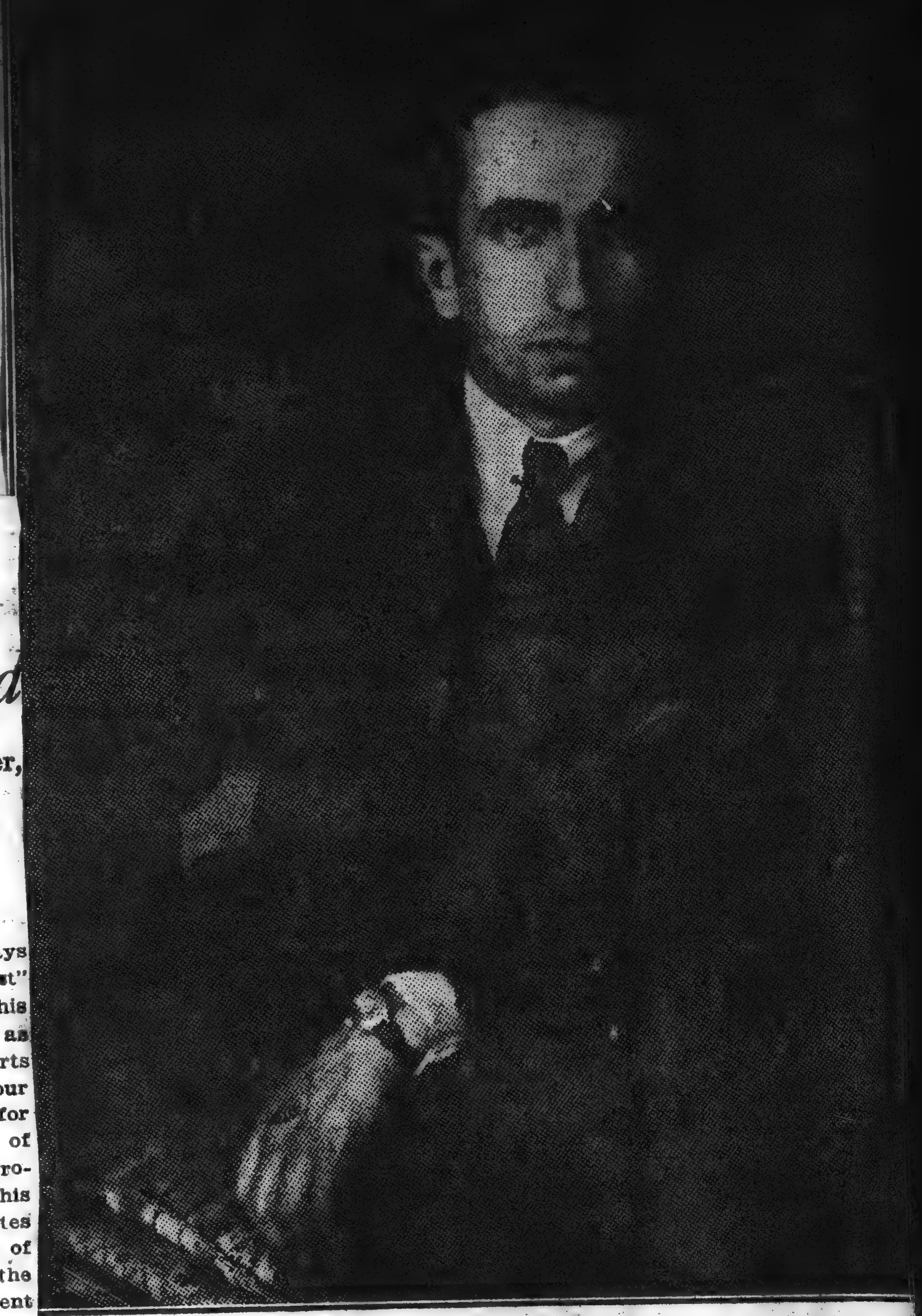
WITHIN the past few days Alfredo Casella, "futurist" composer, has come to this country to be heard as pianist in various concerts and to appear as guest-conductor with our orchestras. Tomorrow and Saturday for the first time, save in the lesser part of transcriber, his name appears on the programmes of the Symphony Concerts. This combination of circumstances stimulates fresh interest in him and in the school of which he is a conspicuous exponent—the Neo-Italian symphonists, whose recent flowering constitutes the most striking development in contemporary music. The first composer of Italy to make a reputation outside the opera-house was the estimable Sgambati. Following him Enrico Bossi and the abler Siningaglia emerged from the melodramatic bog which produced Mascagni, Leoncavallo, Puccini and their fellows. Then, coincident with the reform in opera itself, as introduced by Zandonai and Montemezzi, came the present swarm of doughty champions of "absolute music." Not that these men have altogether eschewed dramatic composition. Rather, without exception, unless it be Pizzetti, they have done their most significant work in another field while Pizzetti's reputedly remarkable stage pieces have so far made less of a stir in the world than his Sonata for violin and piano.

Slowly but surely the music of these young Italians is passing to America—and more specifically to Boston. At the Symphony Concerts Mr. Rabaud set the fashion with Malipiero's "Pauses of Silence"; Mr Jacchia at the "Pops" gave us Casella's Rhapsody, "Italia"; last season Mr. Monteux disclosed to us Respighi's "Fountains of Rome" and more of Malipiero, Mr. Toscanini brought with him scores by Pizzetti and de Sabata and the Boston Musical Association gave us our first hearing of Davico. Again Mme. Gauthier, in her recent exhibit of ultra-modern song, added another to the list—Mario Castelnuovo Now Casella comes once more to notice with the music to be heard tomorrow—a Suite drawn from his Choreographic Comedy, "Le Couvent sur l'Eau."

Ways and Works

Besides "Italia" and the brilliant transcription of Balakirev's "Islamy," played last season at a pair of Symphony Concerts, two other compositions of Casella have already been heard here—Mme. Gauthier, in the recital already mentioned, sang a strangely impressive song, "The Ox," and Mr. Maier and Mr. Pattison a year ago played the "Pupazzetti," five satirical pieces for piano-duet. These "easy pieces," as the composer dubs them, date from 1916, and in spite of their unpretentious nature they are quite characteristic of his more individual manner—that is, they are uncompromisingly dissonant and relentlessly polyharmonic. With Casella, as with all the "advanced" composers of the day, polyharmony or, as it is sometimes called polytony—the simultaneous employment of two or more tonalities—is almost an inner necessity. The homotonic polyphony of old can hardly go farther; polytony is inevitably the next step, though the ears of many of us are as yet ill attuned to it. Of greater consequence than these "Pupazzetti" are the "Pagine di Guerra" ("Pages of War"), four musical "films" also written for piano-duet but later arranged for orchestra. Their titles explain their purpose, while their effect is appropriately graphic. In order they are: "Defile of Heavy German Artillery," "Before the Ruins of Rheims Cathedral," "Charge of Cossack Cavalry" and "Wooden Crosses in Alsace." A fifth, "Crossing of Italian Cruisers," was added for the orchestral version, once heard in America from Mr. Damrosch.

For piano solo Casella has written much, but on this side of the water at least, the pianists—always a cautious breed—have yet to notice him. There are the usual early imitative and derivative pieces such as all composers write; there are some from a period of transition and several from maturer years. A set of Nine Pieces, written in 1914, are in the nature of polyharmonic experiments, a later Sonatina is one of the frequent manifestations of Casella's rich vein of irony; while a Poem for piano, "A Notte Alta" ("To the High Night"), since transcribed for piano and orchestra and to be thus heard in his forthcoming concerts in this country, is considered by the composer the worthiest of all his creations.



(By Courtesy of The Musical Quarterly)

Alfredo Casella

pleted an amusing set of "Eleven Infantile Pieces" for the piano, technically simple and apparently ingenuous, yet at th same time embodying all sorts of revolutionary ideas. Amusing in a very different way is the famous séries "A la manièr de . . . ." These parodies on the style of Wagner, Fauré (Casella's teacher) Brahms, Debussy, Strauss and Franc transcend mere mimicry. With uncann exactness they reveal the idiocyncracies—even the foibles—of the originals. Fauré is treated more recorously than the rest in a "[illegible] sans Paroles" that has dignity and beauty. Wagner is caricatured in an "Einleitung des [illegible] Aufzuges," marked with the familiar "Langsam und Schmachtend," saturated with the chromatics o "Tristan" and "Parsifal"; Brahms in a Intermezzo that apes his heavy-foote piano style, with its omnipresent sixths Debussy's turn comes in an "Entr'act pour un Dramé en Préparation"—an excellent joke in itself—replete with his mos obvious mannerisms; while an Aria in th style of C. Franck recalls that master' oleaginous progressions, his obsession b a single rhythmic figure. But it is in th three pages of a pseudo-Straussian "Symphonia Molestica" that Casella's wit i keenest; a capital touch is the part for "third hand," and the passage marke "Mit grossem Schwung und Begeisterung," if becomingly orchestrated, would almos deceive the initiated as to its authenticity Yet through it appears the mocking fac of Casella.

For the present only such intrepid adventurers as Mme. Gauthier are likely to essay Casella's more significant songs; for these require a bold spirit, an infallible sense of pitch and a sublime indifference to the listener's squeamishness. Like the early piano pieces, the first songs are innocuous enough, though by no means without beauty. The "Night in May," for voice and orchestra, written in 1913—and hence in the composer's thirty-first year—marks the first definite establishment of his own harmonic procedure. Two years later in "Adieu à la Vie," a setting of four poems by Tagore in André Gide's translation, he shows the utmost disregard for everything except his own ideals, his own conception of the truth. The piano is asked to yield sounds and timbres heretofore unperceived, and against the sometimes excruciating harmonies the singer must maintain a truly terrifying independence. Yet the open-minded will find in these songs lofty and uncompromising beauty, an inescapable realism, a profound melancholy and solemnity, while the ever-present philistine will regard them as wilfully ugly, consciously distorted and—most damning epithet of all—cerebral. Thus does history repeat itself.

The Suite of To-Morrow

As an orchestral composer Casella began his career with a Symphony in B minor, written in 1905 and published by Mathot of Paris. The score bears this dedication "A mon cher Maitre et ami, Xavier Leroux." Saving a delight in sonority and a lavish employment of arresting instrumental combinations, this early symphony is singularly unyouthful. It is compact, restrained, disdainful of mere lusciousness and sentimental appeal. Moreover the predominating influence, so far as such idioms are distinguishable nowadays, seems to have been neither Italian nor German, but French. As Casella entered the Conservatory in Paris at thirteen and thereafter was constantly associated with French musicians, such flavor is in no way surprising. In the Second Symphony Mr. Guido Gatti, arch-champion of the new Italians, finds traces of Wagner and Strauss, coupled with a tendency to "break forth into impassioned Mediterranean accents." In a subsequent Suite in C major and, needless to say, in the rhapsody "Italia," Casella is at once more himself and truer to his musical inheritance. As the latter piece is under consideration for performance at a later Symphony Concert a word or two regarding it will not be amiss. The music is based on snatches of folk-song and by turns it is savage, gloomy, passionate and gently lyrical. A note prefaced score best explains the content:

> In this Rhapsody the compo wished to evoke in music (but with suggestion of programme!) the lif Sicily and Naples; the former is closed—tragic, superstitious, fever under a flaming and terrible sun in the inferno of sulphur mines, w the latter bursts forth—turbulent, less, wildly alive with joy, in the m of the enchantment of the Bay of Nap

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H. T. Parker

TRAN. Oct. 15.

CONCERTS NEXT WEEK

Novel Music by Casella from Mr. Monteux—Mr. Goodrich as Organist in Public—Mme. Matzenauer and Mme. Homer in Song—Mr. Clement After Many Years—A New Violinist

TWO novel pieces stand upon Mr. Monteux's programme for the Symphony Concerts of next week: a Suite for orchestra by Casella drawn from his music to a "choreographic comedy" by title "Le Couvent sur l'Eau," or "The Convent by the Water"; and an arrangement for organ and orchestra of Franck's Choral in B minor (No. 2) for organ alone. Casella, already known here by his Rhapsody, "Italia," and his version for orchestra of Balakirev's piano-piece, "Islamey," is one of the younger Italian composers, individual and innovating like most of them, but more susceptible than some of his fellows to Parisian influences. The suite dates from 1912; comprises A Children's Round, a Nocturne, a Final Dance, a Barcarolle, a Saraband, a movement "of Old Ladies" and a Festival March. It was originally played by Mr. Monteux at his concerts in Paris. Fragments of the suite have already been heard in the United States, as at Mr. Damrosch's concerts in New York last winter. Now in Boston and for the first times in America the whole music will come to performance. Mr. Wallace Goodrich, the notable organist who plays too seldom in public, made the arrangement of Franck's Choral and will himself undertake the solo part. The symphony, at the beginning of the programme, is the third of Brahms, in F major.

At the first of the concerts of the Symphony Orchestra at Cambridge on Thursday evening of next week in Sanders Theatre, Mr. Nyiregyhazi, the pianist, will be the "assisting artist" in the following programme:

Symphony in A major, "Italian"...Mendelssohn
Tone-Picture, "Sadko Under the Seas," Rimsky-Korsakov
Concerto for Piano and Orchestra, No. 2, in A major.........................Liszt
Dances from the Opera, "Marouf"......Rabaud

TRAN. Oct. 15

Second Concert by Symphony

Yesterday afternoon the second concert of the season was given in Symphony Hall by the Boston Symphony Orchestra, Pierre Monteux conducting.

The program opened with Beethoven's E-flat "Eroica" symphony. This triumphant work of the great composer is always a joy. Its first movement "Allegro con brio," with its delightful themes and elaborate developments thereof, form striking contrasts which make for sheer beauty. The second movement is in the form of a funeral march, but one with tonal qualities and ideas both majestic and military. The third, "Allegro Vivace," has a gay running theme with fleeting hunting song melodies for the horns. The last is a joy in that it contains not alone the theme of which Beethoven was so fond that he used it not alone in this symphony but in the finals of his Prometheus ballet, "Variations for pianoforte," and in a little country dance, but also a fugal development of length which is clear and interesting.

It is the playing of the orchestra under Mr. Monteux's apt guidance which makes a composition like the above the perfect work that it is.

Between Pumperdinck's prelude to "Hansel and Gretel," which is always refreshing, and the first Boston performance of Henri Rabaud's dances from "Marouf the Cobbler of Cairo," the soloist of the afternoon played Lizst's A major concerto, which is one movement. He was Erwin Nyiregyhazi, pianist, who made his American debut last year in New York.

Mr. Nyiregyhazi plays with understanding and true musical feeling. His touch is at once delicate and firm, but his phrasing was not quite so clear, due perhaps to poor pedalling.

TRAN. Oct. 15

NEXT SYMPHONY PROGRAM

The third program of the Boston Symphony concert, Mr. Monteux conductor, next Friday afternoon and Saturday evening, will be headed by Brahms's Third Symphony in F major, which has not been played at these concerts for four seasons. There will also be heard, in its first performance at these concerts, an arrangement for orchestra and organ by Wallace Goodrich of Franck's Chorale for Organ No. 2, B minor, Mr. Goodrich, organist. There will also be the first performance in Boston of a suite from Casella's Ballet, "Le Couvent sur l'eau" ("The Convent on the Water"). Mr. Casella, who will visit America this year, is prominent among the members of the modern Franco-Italian school. This score is dedicated to Mr. Monteux. The numbers are as follows: a. Ronde d'Enfant; b. Nocturne, Danse Finale; c. Barcarolle, Sarabande; d. Pas des Vieilles Dames; e. Marche de Fete.

SYMPHONY IN CAMBRIDGE

The first concert this season of the Boston Symphony Orchestra, Mr. Monteux conductor, in Cambridge will take place in the Sanders Theatre next Thursday at 8 P. M. Mendelssohn, Italian Symphony; Rimsky-Korsakoff, "Sadko"; Liszt, Piano concerto in A major (Mr. Nyiregyhaziff, pianist) Rabaud, dances from "Marouf, the Cobbler of Cairo."

[13]

HERALD. Oct. 16.

SYMPHONY PROGRAM

The program of the Boston Symphony concerts next Friday afternoon and Saturday evening, will include Brahm's third symphony in F major, Cesar Franck's second chorale for organ, with orchestral accompaniment, and a suite from Alfredo Casella's ballet, "Le Couvent sur l'eau."

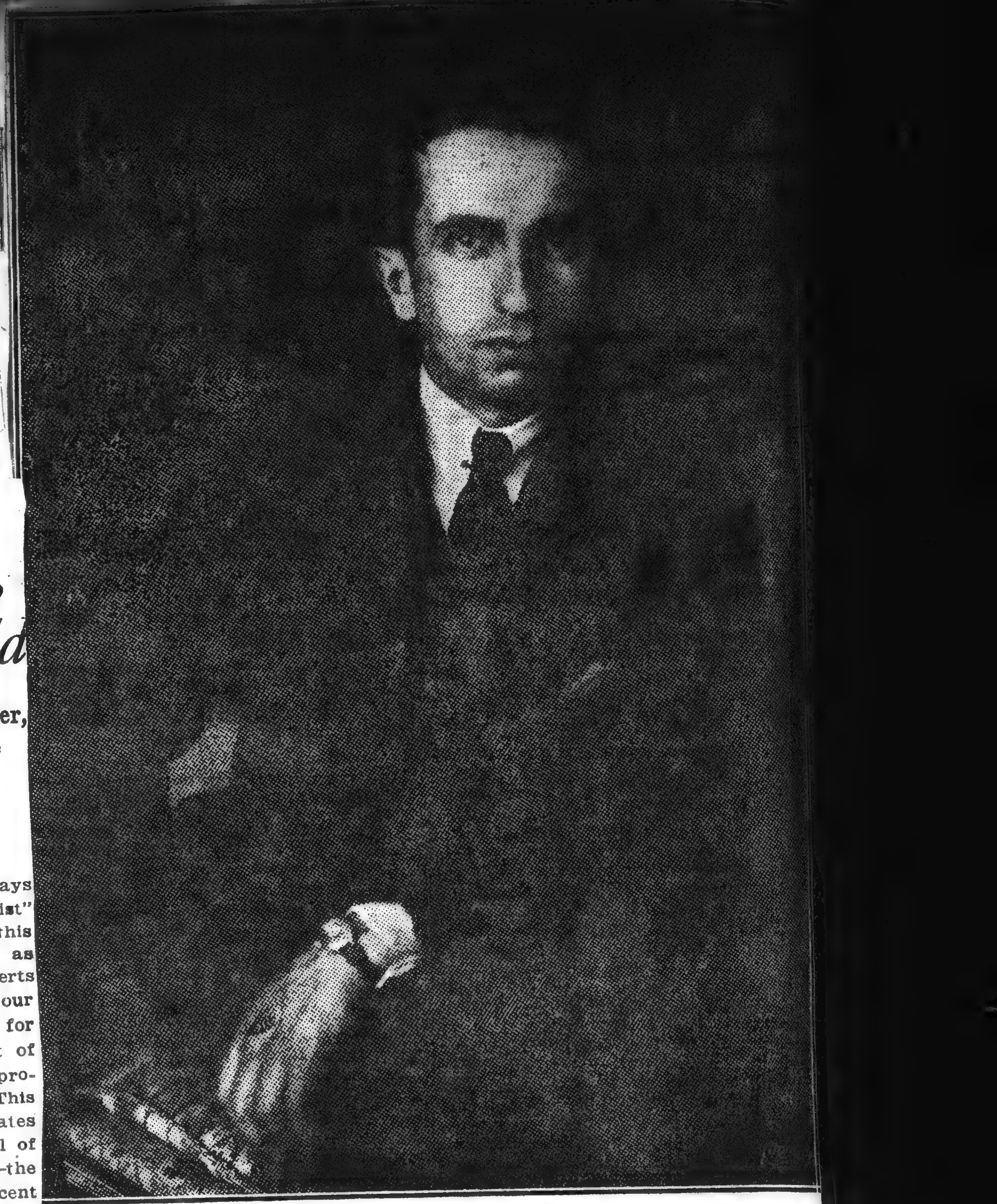
ADVTSR. Oct. 16

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, third program. Third Symphony, Brahms; Chorale in B minor, No. 2, Franck-Goodrich; suite from "Le Couvent sur l'eau," Casella. (First time in Boston.) Soloist, Wallace Goodrich.

GLOBE - Oct. 16

Now Arrives Casella, New, Brave, Bold

Debated and Defiant Italian Composer, on Visit to America, Whose Music Has Place in the Symphony Concert Tomorrow



(By Courtesy of The Musical Quarterly)

Alfredo Casella

WITHIN the past few days Alfredo Casella, "futurist" composer, has come to this country to be heard as pianist in various concerts and to appear as guest-conductor with our orchestras. Tomorrow and Saturday for the first time, save in the lesser part of transcriber, his name appears on the programmes of the Symphony Concerts. This combination of circumstances stimulates fresh interest in him and in the school of which he is a conspicuous exponent—the Neo-Italian symphonists, whose recent flowering constitutes the most striking development in contemporary music. The first composer of Italy to make a reputation outside the opera-house was the estimable Sgambati. Following him Enrico Bossi and the abler Siningaglia emerged from the melodramatic bog which produced Mascagni, Leoncavallo, Puccini and their fellows. Then, coincident with the reform in opera itself, as introduced by Zandonai and Montemezzi, came the present swarm of doughty champions of "absolute music." Not that these men have altogether eschewed dramatic composition. Rather, without exception, unless it be Pizzetti, they have done their most significant work in another field while Pizzetti's reputedly remarkable stage pieces have so far made less of a stir in the world than his Sonata for violin and piano.

Slowly but surely the music of these young Italians is passing to America—and more specifically to Boston. At the Symphony Concerts Mr. Rabaud set the fashion with Malipiero's "Pauses of Silence"; Mr Jacchia at the "Pops" gave us Casella's Rhapsody, "Italia"; last season Mr. Monteux disclosed to us Respighi's "Fountains of Rome" and more of Malipiero, Mr. Toscanini brought with him scores by Pizzetti and de Sabata and the Boston Musical Association gave us our first hearing of Davico. Again Mme. Gauthier, in her recent exhibit of ultra-modern song, added another to the list—Mario Castelnuovo. Now Casella comes once more to notice with the music to be heard tomorrow—a Suite drawn from his Choreographic Comedy, "Le Couvent sur l'Eau."

Ways and Works

Besides "Italia" and the brilliant transcription of Balakirev's "Islamy," played last season at a pair of Symphony Concerts, two other compositions of Casella have already been heard here—Mme. Gauthier, in the recital already mentioned, sang a strangely impressive song, "The Ox," and Mr. Maier and Mr. Pattison a year ago played the "Pupazzetti," five satirical pieces for piano-duet. These "easy pieces," as the composer dubs them, date from 1916, and in spite of their unpretentious nature they are quite characteristic of his more individual manner—that is, they are uncompromisingly dissonant and relentlessly polyharmonic. With Casella, as with all the "advanced" composers of the day, polyharmony or, as it is sometimes called polytony—the simultaneous employment of two or more tonalities—is almost an inner necessity. The homotonic polyphony of old can hardly go farther; polytony is inevitably the next step, though the ears of many of us are as yet ill attuned to it. Of greater consequence than these "Pupazzetti" are the "Pagine di Guerra" ("Pages of War"), four musical "films" also written for piano-duet but later arranged for orchestra. Their titles explain their purpose, while their effect is appropriately graphic. In order they are: "Defile of Heavy German Artillery," "Before the Ruins of Rheims Cathedral," "Charge of Cossack Cavalry" and "Wooden Crosses in Alsace." A fifth, "Crossing of Italian Cruisers," was added for the orchestral version, once heard in America from Mr. Damrosch.

For piano solo Casella has written much, but on this side of the water at least, the pianists—always a cautious breed—have yet to notice him. There are the usual early imitative and derivative pieces such as all composers write; there are some from a period of transition and several from maturer years. A set of Nine Pieces, written in 1914, are in the nature of polyharmonic experiments, a later Sonatina is one of the frequent manifestations of Casella's rich vein of irony; while a Poem for piano, "A Notte Alta" ("To the High Night"), since transcribed for piano and orchestra and to be thus heard in his forthcoming concerts in this country, is considered by the composer the worthiest of all his creations. A year ago he completed an amusing set of "Eleven Infantile Pieces" for the piano, technically simple and apparently ingenuous, yet at the same time embodying all sorts of revolutionary ideas. Amusing in a very different way is the famous séries "A la manière de . . . ." These parodies on the style of Wagner, Fauré (Casella's teacher) Brahms, Debussy, Strauss and Franck transcend mere mimicry. With uncanny exactness they reveal the idiocyncracies—even the foibles—of the originals. Fauré is treated more recorously than the rest in a "Roman sans Paroles" that has dignity and beauty. Wagner is caricatured in an "Einleitung des 3. Aufzuges," marked with the familiar "Langsam und Schmachtend," saturated with the chromatics of "Tristan" and "Parsifal"; Brahms in an Intermezzo that apes his heavy-footed piano style, with its omnipresent sixths; Debussy's turn comes in an "Entr'acte pour un Dramé en Préparation"—an excellent joke in itself—replete with his most obvious mannerisms; while an Aria in the style of C. Franck recalls that master's oleaginous progressions, his obsession by a single rhythmic figure. But it is in the three pages of a pseudo-Straussian "Symphonia Molestica" that Casella's wit is keenest; a capital touch is the part for a "third hand," and the passage marked "Mit grossem Schwung und Begeisterung," if becomingly orchestrated, would almost deceive the initiated as to its authenticity. Yet through it appears the mocking face of Casella.

For the present only such intrepid adventurers as Mme. Gauthier are likely to essay Casella's more significant songs; for these require a bold spirit, an infallible sense of pitch and a sublime indifference to the listener's squeamishness. Like the early piano pieces, the first songs are innocuous enough, though by no means without beauty. The "Night in May," for voice and orchestra, written in 1913—and hence in the composer's thirty-first year—marks the first definite establishment of his own harmonic procedure. Two years later in "Adieu à la Vie," a setting of four poems by Tagore in André Gide's translation, he shows the utmost disregard for everything except his own ideals, his own conception of the truth. The piano is asked to yield sounds and timbres heretofore unperceived, and against the sometimes excruciating harmonies the singer must maintain a truly terrifying independence. Yet the open-minded will find in these songs lofty and uncompromising beauty, an inescapable realism, a profound melancholy and solemnity, while the ever-present philistine will regard them as wilfully ugly, consciously distorted and—most damning epithet of all—cerebral. Thus does history repeat itself.

The Suite of To-Morrow

As an orchestral composer Casella began his career with a Symphony in B minor, written in 1905 and published by Mathot of Paris. The score bears this dedication "A mon cher Maitre et ami, Xavier Leroux." Saving a delight in sonority and a lavish employment of arresting instrumental combinations, this early symphony is singularly unyouthful. It is compact, restrained, disdainful of mere lusciousness and sentimental appeal. Moreover the predominating influence, so far as such idioms are distinguishable nowadays, seems to have been neither Italian nor German, but French. As Casella entered the Conservatory in Paris at thirteen and thereafter was constantly associated with French musicians, such flavor is in no way surprising. In the Second Symphony Mr. Guido Gatti, arch-champion of the new Italians, finds traces of Wagner and Strauss, coupled with a tendency to "break forth into impassioned Mediterranean accents." In a subsequent Suite in C major and, needless to say, in the rhapsody "Italia," Casella is at once more himself and truer to his musical inheritance. As the latter piece is under consideration for performance at a later Symphony Concert a word or two regarding it will not be amiss. The music is based on snatches of folk-song and by turns it is savage, gloomy, passionate and gently lyrical. A note prefaced to score best explains the content:

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CONCERTS NEXT WEEK

Novel Music by Casella from Mr. Monteux—Mr. Goodrich as Organist in Public—Mme. Matzenauer and Mme. Homer in Song—Mr. Clement After Many Years—A New Violinist

TWO novel pieces stand upon Mr. Monteux's programme for the Symphony Concerts of next week: a Suite for orchestra by Casella drawn from his music to a "choreographic comedy" by title "Le Couvent sur l'Eau," or "The Convent by the Water"; and an arrangement for organ and orchestra of Franck's Choral in B minor (No. 2) for organ alone. Casella, already known here by his Rhapsody, "Italia," and his version for orchestra of Balakirev's piano-piece, "Islamey," is one of the younger Italian composers, individual and innovating like most of them, but more susceptible than some of his fellows to Parisian influences. The suite dates from 1912; comprises A Children's Round, a Nocturne, a Final Dance, a Barcarolle, a Saraband, a movement "of Old Ladies" and a Festival March. It was originally played by Mr. Monteux at his concerts in Paris. Fragments of the suite have already been heard in the United States, as at Mr. Damrosch's concerts in New York last winter. Now in Boston and for the first times in America the whole music will come to performance. Mr. Wallace Goodrich, the notable organist who plays too seldom in public, made the arrangement of Franck's Choral and will himself undertake the solo part. The symphony, at the beginning of the programme, is the third of Brahms, in F major.

At the first of the concerts of the Symphony Orchestra at Cambridge on Thursday evening of next week in Sanders Theatre, Mr. Nyiregyhazi, the pianist, will be the "assisting artist" in the following programme:

Symphony in A major, "Italian" . . . Mendelssohn
Tone-Picture, "Sadko Under the Seas," Rimsky-Korsakov
Concerto for Piano and Orchestra, No. 2, in A major . . . Liszt
Dances from the Opera, "Marouf" . . . Rabaud

Second Concert by Symphony

Yesterday afternoon the second concert of the season was given in Symphony Hall by the Boston Symphony Orchestra, Pierre Monteux conducting.

The program opened with Beethoven's E-flat "Eroica" symphony. This triumphant work of the great composer is always a joy. Its first movement "Allegro con brio," with its delightful themes and elaborate developments thereof, form striking contrasts which make for sheer beauty. The second movement is in the form of a funeral march, but one with tonal qualities and ideas both majestic and military. The third, "Allegro Vivace," has a gay running theme with fleeting hunting song melodies for the horns. The last is a joy in that it contains not alone the theme of which Beethoven was so fond that he used it not alone in this symphony but in the finals of his Prometheus ballet, "Variations for pianoforte," and in a little country dance, but also a fugal development of length which is clear and interesting.

It is the playing of the orchestra under Mr. Monteux's apt guidance which makes a composition like the above the perfect work that it is.

Between Pumperdinck's prelude to "Hansel and Gretel," which is always refreshing, and the first Boston performance of Henri Rabaud's dances from "Marouf the Cobbler of Cairo," the soloist of the afternoon played Lizst's A major concerto, which is one movement. He was Erwin Nyiregyhazi, pianist, who made his American debut last year in New York.

Mr. Nyiregyhazi plays with understanding and true musical feeling. His touch is at once delicate and firm, but his phrasing was not quite so clear, due perhaps to poor pedalling.

NEXT SYMPHONY PROGRAM

The third program of the Boston Symphony concert, Mr. Monteux conductor, next Friday afternoon and Saturday evening, will be headed by Brahms's Third Symphony in F major, which has not been played at these concerts for four seasons. There will also be heard, in its first performance at these concerts, an arrangement for orchestra and organ by Wallace Goodrich of Franck's Chorale for Organ No. 2, B minor, Mr. Goodrich, organist. There will also be the first performance in Boston of a suite from Casella's Ballet, "Le Couvent sur l'eau" ("The Convent on the Water"). Mr. Casella, who will visit America this year, is prominent among the members of the modern Franco-Italian school. This score is dedicated to Mr. Monteux. The numbers are as follows: a. Ronde d'Enfant; b. Nocturne. Danse Finale; c. Barcarolle. Sarabande; d. Pas des Vieilles Dames; e. Marche de Fete.

SYMPHONY IN CAMBRIDGE

The first concert this season of the Boston Symphony Orchestra, Mr. Monteux conductor, in Cambridge will take place in the Sanders Theatre next Thursday at 8 P. M. Mendelssohn, Italian Symphony; Rimsky-Korsakoff, "Sadko"; Liszt, Piano concerto in A major (Mr. Nyiregyhaziff, pianist); Rabaud, dances from "Marouf, the Cobbler of Cairo."

[43] HERALD. Oct. 16.

SYMPHONY PROGRAM

The program of the Boston Symphony concerts next Friday afternoon and Saturday evening, will include Brahm's third symphony in F major, Cesar Franck's second chorale for organ, with orchestral accompaniment, and a suite from Alfredo Casella's ballet, "Le Couvent sur l'eau."

ADVER. Oct. 15

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, third program. Third Symphony, Brahms; Chorale in B minor, No. 2, Franck-Goodrich; suite from "Le Couvent sur l'eau," Casella. (First time in Boston.) Soloist, Wallace Goodrich.

GLOBE – Oct. 16

Now Arrives Casella, New, Brave, Bold

Debated and Defiant Italian Composer, on Visit to America, Whose Music Has Place in the Symphony Concert Tomorrow

(By Courtesy of The Musical Quarterly)

Alfredo Casella

WITHIN the past few days Alfredo Casella, "futurist" composer, has come to this country to be heard as pianist in various concerts and to appear as guest-conductor with our orchestras. Tomorrow and Saturday for the first time, save in the lesser part of transcriber, his name appears on the programmes of the Symphony Concerts. This combination of circumstances stimulates fresh interest in him and in the school of which he is a conspicuous exponent—the Neo-Italian symphonists, whose recent flowering constitutes the most striking development in contemporary music. The first composer of Italy to make a reputation outside the opera-house was the estimable Sgambati. Following him Enrico Bossi and the abler Siningaglia emerged from the melodramatic bog which produced Mascagni, Leoncavallo, Puccini and their fellows. Then, coincident with the reform in opera itself, as introduced by Zandonai and Montemezzi, came the present swarm of doughty champions of "absolute music." Not that these men have altogether eschewed dramatic composition. Rather, without exception, unless it be Pizzetti, they have done their most significant work in another field while Pizzetti's reputedly remarkable stage pieces have so far made less of a stir in the world than his Sonata for violin and piano.

Slowly but surely the music of these young Italians is passing to America—and more specifically to Boston. At the Symphony Concerts Mr. Rabaud set the fashion with Malipiero's "Pauses of Silence", Mr Jacchia at the "Pops" gave us Casella's Rhapsody, "Italia"; last season Mr. Monteux disclosed to us Respighi's "Fountains of Rome" and more of Malipiero, Mr. Toscanini brought with him scores by Pizzetti and de Sabata and the Boston Musical Association gave us our first hearing of Davico. Again Mme. Gauthier, in her recent exhibit of ultra-modern song, added another to the list—Mario Castelnuovo. Now Casella comes once more to notice with the music to be heard tomorrow—a Suite drawn from his Choreographic Comedy, "Le Couvent sur l'Eau."

Ways and Works

Besides "Italia" and the brilliant transcription of Balakirev's "Islamy," played last season at a pair of Symphony Concerts, two other compositions of Casella have already been heard here—Mme. Gauthier, in the recital already mentioned, sang a strangely impressive song, "The Ox," and Mr. Maier and Mr. Pattison a year ago played the "Pupazzetti," five satirical pieces for piano-duet. These "easy pieces," as the composer dubs them, date from 1916, and in spite of their unpretentious nature they are quite characteristic of his more individual manner—that is, they are uncompromisingly dissonant and relentlessly polyharmonic. With Casella, as with all the "advanced" composers of the day, polyharmony or, as it is sometimes called polytony—the simultaneous employment of two or more tonalities—is almost an inner necessity. The homotonic polyphony of old can hardly go farther; polytony is inevitably the next step, though the ears of many of us are as yet ill attuned to it. Of greater consequence than these "Pupazzetti" are the "Pagine di Guerra" ("Pages of War"), four musical "films" also written for piano-duet but later arranged for orchestra. Their titles explain their purpose, while their effect is appropriately graphic. In order they are: "Defile of Heavy German Artillery," "Before the Ruins of Rheims Cathedral," "Charge of Cossack Cavalry" and "Wooden Crosses in Alsace." A fifth, "Crossing of Italian Cruisers," was added for the orchestral version, once heard in America from Mr. Damrosch.

For piano solo Casella has written much, but on this side of the water at least, the pianists—always a cautious breed—have yet to notice him. There are the usual early imitative and derivative pieces such as all composers write; there are some from a period of transition and several from maturer years. A set of Nine Pieces, written in 1914, are in the nature of polyharmonic experiments, a later Sonatina is one of the frequent manifestations of Casella's rich vein of irony; while a Poem for piano, "A Notte Alta" ("To the High Night"), since transcribed for piano and orchestra and to be thus heard in his forthcoming concerts in this country, is considered by the composer the worthiest of all his creations. A year ago he completed an amusing set of "Eleven Infantile Pieces" for the piano, technically simple and apparently ingenuous, yet at th same time embodying all sorts of revolutionary ideas. Amusing in a very different way is the famous series "A la manièr de . . . ." These parodies on the style of Wagner, Fauré (Casella's teacher) Brahms, Debussy, Strauss and Franc transcend mere mimicry. With uncann exactness they reveal the idiocyncracies—even the foibles—of the originals. Fauré is treated more recorously than the rest in a "Roman sans Paroles" that has dignity and beauty. Wagner is caricatured in an "Einleitung des 3. Aufzuges," marked with the familiar "Langsam und Schmachtend, saturated with the chromatics o "Tristan" and "Parsifal"; Brahms in a Intermezzo that apes his heavy-foote piano style, with its omnipresent sixths Debussy's turn comes in an "Entr'act pour un Dramé en Préparation"—an excellent joke in itself—replete with his mos obvious mannerisms; while an Aria in th style of C. Franck recalls that master oleaginous progressions, his obsession b a single rhythmic figure. But it is in th three pages of a pseudo-Straussian "Symphonia Molestica" that Casella's wit i keenest; a capital touch is the part for "third hand," and the passage marke "Mit grossem Schwung und Begeisterung," if becomingly orchestrated, would almos deceive the initiated as to its authenticity Yet through it appears the mocking fac of Casella.

For the present only such intrepid adventurers as Mme. Gauthier are likely to essay Casella's more significant songs; for these require a bold spirit, an infallible sense of pitch and a sublime indifference to the listener's squeamishness. Like the early piano pieces, the first songs are innocuous enough, though by no means without beauty. The "Night in May," for voice and orchestra, written in 1913—and hence in the composer's thirty-first year—marks the first definite establishment of his own harmonic procedure. Two years later in "Adieu à la Vie," a setting of four poems by Tagore in André Gide's translation, he shows the utmost disregard for everything except his own ideals, his own conception of the truth. The piano is asked to yield sounds and timbres heretofore unperceived, and against the sometimes excruciating harmonies the singer must maintain a truly terrifying independence. Yet the open-minded will find in these songs lofty and uncompromising beauty, an inescapable realism, a profound melancholy and solemnity, while the ever-present philistine will regard them as wilfully ugly, consciously distorted and—most damning epithet of all—cerebral. Thus does history repeat itself.

The Suite of To-Morrow

As an orchestral composer Casella began his career with a Symphony in B minor, written in 1905 and published by Mathot of Paris. The score bears this dedication "A mon cher Maître et ami, Xavier Leroux." Saving a delight in sonority and a lavish employment of arresting instrumental combinations, this early symphony is singularly unyouthful. It is compact, restrained, disdainful of mere lusciousness and sentimental appeal. Moreover the predominating influence, so far as such idioms are distinguishable nowadays, seems to have been neither Italian nor German, but French. As Casella entered the Conservatory in Paris at thirteen and thereafter was constantly associated with French musicians, such flavor is in no way surprising. In the Second Symphony Mr. Guido Gatti, archchampion of the new Italians, finds traces of Wagner and Strauss, coupled with a tendency to "break forth into impassioned Mediterranean accents.' In a subsequent Suite in C major and, needless to say, in the rhapsody "Italia," Casella is at once more himself and truer to his musical inheritance. As the latter piece is under consideration for performance at a later Symphony Concert a word or two regarding it will not be amiss. The music is based on snatches of folk-song and by turns it is savage, gloomy, passionate and gently lyrical. A note prefaced to score best explains the content:

> In this Rhapsody the compos wished to evoke in music (but with suggestion of programme') the life Sicily and Naples; the former is d closed—tragic, superstitious, fevers under a flaming and terrible sun, in the inferno of sulphur mines, wh the latter bursts forth—turbulent, re less, wildly alive with joy, in the mi of the enchantment of the Bay of Napl

Casella's sole work for the stage, still unperformed there, is his ballet Couvent sur l'Eau." Written in 191 this music, according to Mr. Gatti, init a transformation of the composer's nique. But that by no means implies Casella the radical, the manipulato Schönbergian dissonance, is here in flower. Rather, much of the score fo familiar methods of harmony and me but oftener than not in a spirit of lesque. Again to quote Mr. Gatti:

> Its music was written to a grace plot in a seventeenth century ambie by the poet Vandoyer. In it appe tenuous, powdered, languid figu against a scenic background of pa canals and marble, moon-lit palac Its dances are whimsical, vertiginous. . . . The comedy is one in which choreography predominates; yet here and there sound accents of calm sorrow and sustained joy, one and the other felt by seventeenth century hearts and voiced by masked and powdered figures . . . and his genius has been able to hold the balance between the languid tenderness and the airy scepticism with which seventeenth century Venice was impregnated. The theme of the Bacarola and that of the Sarabanda—which somewhat recalls that of the Suite—deploy themselves with genuine vocal breadth and sway in a dream-like atmosphere; there is a breath of sensuality which seems to be given forth by the summer night, over the black sweeping waters of the lagoon. Consuelo's vocalized melody, flowing along in the popular rhythm of the gondola song, overflows its bounds of orchestral ornament like one of those great carnivorous flowers of tranquil aspect which exhale the sharpest perfume of moral passion. In the quartet of the little old ladies, on the other hand, there's screeching chatter, and it is as though a convention of hapless mouths were blindly opening the latter in obedience to the impulse of vertigo. This effect is obtained by instrumental timbres in the higher octave, with flute and harp pizzicatos (sic), with xylophone, celesta and bells; and it is an effect whose grotesqueness is almost death-like, one which makes the listener recall certain unforgettable groups of Goya.

The Suite from this ballet, as it will be heard to-morrow runs in five parts: Marche de fête Ronde d'enfants; Barcarolle; Sarabande; Pas des Vieilles Dames and Nocturne. In the March, in the Rondo on a childish tune and in the old ladies' dance (Allegretto molto moderato e ridiculo), the composer is frankly playful; but the Barcarolle with its haunting, wordless soprano solo and the Tristan-like melody of the Nocturne are deliberately and affectingly sensuous. Purposely diatonic as much of this music is, there are many harmonic and rhythmic effects that forecast Casella's later and more characteristic manner. It is interesting to note that this Suite is dedicated to Mr. Monteux and that it received first performance under the composer's direction, at one of the Con-

TIGHT BINDING

Sonata for and pieces for piano and flute and string quartet constitute Casella's in chamber-music. A warm ad of Mahler, he has transcribed for piano the latter's Seventh Symphony an editor he has made revisions of Preludes, Waltzes and Nocturnes of in, of the pieces for clavicembalo and of Frescobaldi, and brought out es a "Critical and Technical" edition Beethoven's Sonatas. Of a part with labors is the composition of cadenzas for the D-minor Concerto of Mozart. latest enthusiasm is said to be for rican rag-time and in his Five Pieces String Quartet are a "Valse Ridicule" a "Fox-Trott." Strangest exercise he has composed a set of five pieces the pianola in which, unhampered by limitations of the human hands, he oits the utmost resources and maxi- sonority of the pianoforte. An ex- pianist, he has been heard both as and in chamber-music through the and breadth of Europe, and he has ted much attention to reawakening est in the harpsichord and other al- forgotten instruments. To complete tale of his activities, he has directed permanent or guest-conductor, many of leading orchestras of France, Hol- Italy and Austria.

r, Too

many another musician since the of Berlioz, Casella writes in words as with notes. He has contributed to the "Societa Italiana di Musica na," an organ of propaganda, while culent magazine of his own, "Ars absorbs much of his time and en- At least one example of his writing en translated into English, an appre- of Rossini which appeared a few ago in The Chesterian and later its way to one of the programme of the Symphony Orchestra. A por- f it is worth requoting here:

few months ago I was present at rtain concert, no mater in what or country, where a performance delightful symphony of Mozart given. My pleasure was great, but would seem that my face betrayed sign of it, for in the middle of the gio, my neighbor, an amiable and thy man, whose millions allow him which my poverty entirely pre- es me from, to have one's music posed by others and merely affixing signature thereto, my neighbor, y, cautiously remarked to me, w you must suffer listening to such ic, and how I admire your self- rol!"

lthough I have long ago given up problem of determining the limit human stupidity, I turned a some- t bewildered face on my compan- and rejoined as quietly as possible: dear colleague, what if I told you I adore Rossini?"

er, in the course of the same article, admitting that Rossini had not the d humanity" of Beethoven, Casella sagaciously. "But then a small gen- so often more amusing than a great Without wishing to be irreverent or xical, I will take the liberty of point- t that Boccacio is less forbidding Dante, Scarlatti less austere than and Tintoretto certainly more agree- o look at than Michael Angelo."

ic?

return by way of conclusion to Ca- more important work—composition— be said for the benefit of those who in contrasts and comparisons that less of a romanticist than Pizzetti Respighi, less subtle than Malipiero, a lyricist than Castelnuovo. On the hand he is the most virile, the most ctual and the most cosmopolitan er of the group. Incidentally, he was rst of them to compel recognition d. Perhaps more than any of his enions, he has been accused of eclec- , that horror of small and parochial By their independence of the mu- traditions of their own country and eager assimilation of the music of schools these neo-Italians have d that dread reproach. Indeed, Ca- and Malipiero are condemned as vio- un-Italian because, forsooth, they not confined themselves to the ways rdi and Puccini. But it must be re- bered that nearly all composers who made their mark have, in varying e, availed themselves of the musical ulas of nations other than their own.

BRILLIANT OPENING OF SYMPHONY CONCERTS

Orchestra with Mr. Monteux Leading, Approaches its Pre-War Standard—Mr. Nyiregyhazi the Soloist

On Thursday evening, the Boston Symphony Orchestra, now in its forty-first year, gave a brilliant opening to the Cambridge series of concerts at Sanders Theatre. The program was as follows: Mendelssohn, Italian Symphony; Rimsky-Korsakow, "Sadko"; Liszt, Concerto in A major; Rabaud, Dances from "Marouf". Mr. Erwin Nyiregyhazi was the soloist.

How fresh the Mendelssohn symphony sounded! Perhaps the harmonic scheme appears rather evident to some. The work was composed eighty-eight years ago. Many question the title of "Italian" symphony because the first three movements do not suggest Italy in any way. Mendelssohn was not writing a tone-poem. What exquisite light passages for strings it contains, and what a wealth of thematic material so skillfully developed!

"Sadko", composed by Rimsky Korsakow in 1867, has been called the first Russian symphonic poem. It was the germ from which the opera of the same name sprang in 1896. Korsakow re-orchestrated the tone-poem in 1891, the new version of which is always played. How it recalled the unforgettable Diaghileff Ballet Russe, and the gorgeous Bakst settings and costumes! Korsakow is always remarkably effective with the orchestra, no matter if at times he sounds banal on the pianoforte. The combination of the barbaric splendor of Russian folk-music and oriental sensuousness never fails to charm; his orchestration will forever serve as a perfect model. It is a pity then to think that he is only known to us through "Scheherazade", "Capricco Espagnol", and "Le Coq d'Or", when there are some fifteen other operas and ballets totally unknown outside of Petrograd, Moscow, and Paris.

Soloist's Rendering Superb

Few people in the audience Thursday night had ever heard of Mr. Nyiregyhazi before. Few will ever forget him. They did not know he was a Hungarian of only eighteen years of age. His playing of Liszt's pyrotechnic concerto was superb, and he surpassed both previous performances in Boston. His technique was flawless; his control of tone in the more sentimental passages was in excellent taste. Fortunately "Sadko" had sufficiently aroused a decidedly frigid audience to give him the warm applause he merited.

The dances from "Marouf" by Rabaud suffer in concert presentation. Their oriental monotony becomes occidental monotony, and the contrast they make to the rest of this charming opera cannot be realized. True there are some extremely clever orchestral effects, but the ballet and settings are felt to be lacking. The highly contrapuntal climax does not "sound" through with the clarity of the rest of the opera. "Marouf" has been performed in its entirety in New York, and at the Opera Comique in Paris.

[illegible] in Paris before [illegible] made, light music, [illegible] resource of the modern orchestra [illegible]. The tunes and rhythms [illegible] simple without being vulgar. The harmonies are daring without being ugly.

Although the music loses much of its effect without the ballet it was written to accompany, it obviously pleased the audience. Mr Monteux was at his best, which is very good, indeed, in this piece. Mrs Littlefield sang the interesting measures for soprano, which are without words, intelligently and beautifully.

Mr Goodrich was deservedly applauded for his remarkably effective transcription for orchestra and organ of Franck's Second Chorale for organ, in which he played the organ part. He has arranged the music so that the orchestra supplements without duplicating the organ. The orchestra can do much, especially in percussion and strings, that is beyond the resources of the organ. When the wood wind is directly compared with the corresponding organ stops the orchestra far surpasses the organ. Mr Goodrich has not made the organ enter into futile competition with the orchestra. He has used it chiefly for its characteristic diapason quality, and let the orchestra do the rest.

The symphony was Brahms' Third, which was given a workaday performance, often not a little heavy-footed. It is hard to avoid making Brahms' orchestration sound clumsy, since it often is so in fact.

GLOBE. Oct. 22.

באסטאן סימפאני גרייט זיך פאר אינטערעסאנטען סעזאן אין קארנעגי האל

די באסטאן סימפאני גרייט זיך פאר א סע-
זאן פון פינף קאנצערטען אין קארנעגי האל.
אין די פאלגענדע פינף דאנערשטאג-אווענדען
און שבת־נאכמיטאגס: נאוועמבער 3טער און
5טער, דעצעמבער 1טער און 3טער, יאנואר
5טער און 7טער, פעברואר 2טער און 4טער,
און מארטש 16טער און 18טער. יעדע פאר קאנ-
צערטען וועלען צוזאמענגעשטעלט ווערען פון
אנדערע פראגראמען.

די באסטאן סימפאני האט געעפענט איהר
סעזאן אין באסטאן דעם 7טען, און די אוים-
נאהמע וואס דער ארקעסטער האט געקראגען,
האט נים געקאנט זיין ווארימער און שטורמי-
שער. די קוואליטי פון דער פארשטעלונג און
פון דעם אנסאמבל אין איהר איצטיגער פארם,
איז שטארק געלויבט געווארען.

פיער מאנטאו, דער בארימטער איריש־
פראנצויזישער דיריגענט, געוועזענער דיריגענט
אין מעטראפאליטען און דעם צווייטען סעזאן
מיט דעם ארקעסטער, איז געווען צו באזוך אין
יוראפ מיט'ן ציעל צו זוכען נייע ווערק, און ער
האט געבראכט איניגע ניקסיגע נאוועלטיעס.
און מר. מאנטאו איז בעוואוסט צו האבען א
הויז פאר גוטע ווערק.

ער וועט זיך אבער אבגעבען אין פרוים-
ברענגען די אלטע פונקט ווי די נייע אויף א
אופן, אז דער ארקעסטער זאל באקומען דעם
גלאנץ וואס ער האט אימער געהאט אלס די
פיינסטע ארקעסטער־געזעלשאפט אין לאנד.

די סובסקריפשאנס אין באסטאן אזוי גוט
ווי אין ניו יארק זיינען שוין באלד ווי פאר-
קויפט, און דער פינאנציעלער ערפאלג אזוי גוט
ווי דער ארטיסטישער, איז שוין געזיכערט.

JEW. DAY-WAHEIT Oct 16

NEW WORK GIVEN BY SYMPHONY

Casella's Ballet Introduced—Goodrich at the Organ

[illegible] as well as the organ to do it justice. He endeavored to keep in the organ part music appropriate to that instrument and none other, and to give to the orchestral instruments such passages as seemed to imperatively demand their colors and sonorities. The performance was eloquent, not only on the part of Mr. Goodrich, the organ, but also the orchestra. Let us add that it is probably a streak of inborn conservatism which makes us prefer this work, with all its orchestral possibilities, as Franck wrote it, for the organ alone.

The feature of the concert, after all, was the performance of Brahms' symphony. Mr. Monteux, a modern when he discourses the music of a Casella or Strawinsky or Ravel, frequently astonishes one by his exceptional knowledge of every tradition of the classic school—and after all, the Brahms of this romantic symphony remains a classicist. To an underlying feeling for proportion and coherence, which could hardly be excelled, was added an interpretation of the rarest beauty and eloquence. This alone would have made the concert an occasion to remember.

POST. Oct. 22.

Boston Talent with Symphony

Boston talent was well represented at the third program of the Symphony Orchestra yesterday afternoon. Wallace Goodrich's arrangement of the Franck Organ Chorale in B minor was the second number and Laura Littlefield sang part of the Casella Orchestral Excerpts from "Le Couvent Sur L'Eau."

Mr. Goodrich has been contemplating the present arrangement for the Franck Chorale for some time past. He accomplished his purpose in the latter part of the summer of 1920. He has given to each portion of the work what its character suggested or demanded in his mind. He has done this nobly and as given by the orchestra with him at the organ yesterday it was a splendid number.

The first number on the program yesterday was Brahms F Major Symphony. A majestic work, indeed, and one which keeps its proud strength within dignified bounds. In it there are delightful passages which recur again and again during the ensuing elaboration. The work is in four movements and as given by the orchestra under Mr. Monteux's leadership yesterday it proved exceedingly worthy.

The Casella number is a bright thing in its idea and construction. Glowing passages written for ballet music purpose, it is here whimsical, here calmly sorrowful and here filled with a certain sustained joy.

The melodies are well written, their style being flowing and clear. In the Barcarolle Mrs. Littlefield's voice made a delightful effect against the orchestral background. In the "Old Ladies' Dance" one was reminded of witches cavorting about in toothless ecstacy but with none the less striking and wild effects in the music.

TRAV. Oct. 22.

FOURTH SYMPHONY PROGRAM

For the fourth pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon, October 29th, Pierre Monteaux will present the following program: The Suite in D major, No. 4, By Bach; Schubert's incidental music to the play, "Rosamunde," Berlioz's Overture "The Roman Carnival," and Theophile Ysaye's First Symphony in F major. This work by the distinguished brother of the violinist will on this occasion have its first performance in Boston.

AMER. Oct. 22.

THIRD CONCERT BY SYMPHONY

In spite of the fact that a symphony by Brahms headed the program at yesterday afternoon's concert, the orchestral excerpts from Casella's "Le Couvent sur l'eau" made the most memorable feature of the performance, perhaps because of the inherent charm of the music and possibly because dainty bits like these of Casella's afford a better vehicle for Mr. Monteux's genius.

Casella delights by his very freshness and youth, by his nerve and agility and unexpectedness. If the Saraband was to celebrate a dance characterized by the prudes as "pestiferous," certainly they would have regarded Casella's Ronde D'Enfants as exertmely provocative. The "Pas des Vieilles Dames," with its gently accentuated minuet steps, echoed a mild humor in every note.

Yet the solemn beauty of Franck's organ chorale would alone have made yesterday's performance significant. Franck strikes a responsive chord in nearly everyone. The sonorous quality of tone, the fervor and the emotional power of the climaxes need no exposition nor any praise. Mr. Goodrich's playing is too well known and appreciated to need comment.

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In this symphony, as in many of Brahms' works, he gives the really impressive and the really significant things to the wind instruments, and always they make a solid background for his theme.

The program in entirety was as follows: Symphony No. 3, in F Major, Brahms; Organ Chorale No. 2, B minor, arranged for orchestra and organ by Wallace Goodrich (Mr. Goodrich at the organ), Franck; Orchestral Excerpts from "Le Couvent sur l'eau," Casella.

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HERALD - Oct. 23.

Fourth Symphony Programme

The programme for the fourth pair of Boston Symphony concerts to take place in Symphony Hall next Friday afternoon, Oct. 28, and Saturday evening, October 29, will include the First Symphony in A major by Theophile Ysaye, the highly talented brother of the Belgian violinist, which is to have its first performance in Boston on this occasion. Another number of interest will be the Suite of Bach in D major, No. 4. The remainder of the programme will consist of ballet numbers and the second entr-acte from the incidental music which Schubert wrote to the play "Rosamunde," and Berlioz's brilliant overture, "The Roman Carnival."

POST - Oct. 23.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, fourth program; Symphony in A, Theophile Ysaye (first time here); Suite in D major, Bach (first time at these concerts); incidental music from "Rosamunde," Schubert; "Roman Carnival" Overture, Berlioz. There is no soloist.

GLOBE - Oct 23

The Boston Symphony Orchestra is undertaking as large a travelling schedule as possible this year, which will include the usual 15 concerts in Greater New York, and concerts in cities as far south as Baltimore, Washington and Richmond, and as far north as Montreal, besides the 48 regular concerts in Boston.

Pierre Monteux spent the summer in Europe in preparation for this, his third season. In Paris he conducted a symphony concert in which he introduced the tone poem of the late Charles T. Griffes, "The Pleasure Dome of Kubla-Khan," which was enthusiastically received by public and press. Mr. Monteux devoted a large part of his sojourn in Europe in quest of new works of genius from various countries, the finest of which will probably figure on his programmes here, although a just recognition of the music of to-day and tomorrow will give due place to the predominance of the standard works of the orchestral repertory.

The personnel of the orchestra remains substantially as in former seasons, with only one newcomer among the leaders of sections, and three other minor changes. The new virtuoso is Georges Fourel, who has come frm Europe to head the viola section. He is a prize graduate of the Paris Conservatory. He has played with the large orchestras of France, notably as viola soloist of the Lamoureux concerts.

Another event of interest is the new Burgin String Quartet, which is being organized by Richard Burgin, the concertmaster of the orchestra, together with the other leaders of the string sections, in the same way that the Kneisel Quartet was organized within the ranks of the Boston Symphony Orchestra in the '80s.

The soloists who are to appear in each of the five concerts in Providence include Bronislaw Huberman, the great European violinist, whose visit to America, shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of 15, this artist was praised by Brahms, the composer, and Patti, the singer. His teacher was Josef Joachim.

There will be two piano soloists. The first of these, Wilhelm Bachaus, first came to this country in 1912 and gave concerts, besides his appearances with the Boston Symphony Orchestra. The other pianist, Raymond Havens, is far more familiar to the Providence public, although he has never appeared here with the Boston Symphony Orchestra. Mr. Havens is a native of Providence, and his early training also took place in this city. He has given concerts in New York, other cities of the East, and in Europe.

The latest announcement of musical events in Providence is that of the Boston Symphony concerts. These are to be on Nov. 15, Dec. 20, Jan. 24 and Feb. 28 and April 11, in Infantry Hall. These concerts are included in the 41st annual season of this organization which opened in Boston on Oct. 7.

PROV. JOURN. O

Post - Standard

R. 18, 1921.

OSTON SYMPHONY ORCHESTRA RECEIVED WITH ENTHUSIASM

erre Monteaux Gives Brilliant Reading of Cesar Franck Symphony—Rimsky-Korsakoff Caprice on Spanish Themes Played With Splendid Spirit.

fore an audience of 1,200 persons, esenting the strictly musical folk he community, the Boston Sym- ny orchestra, under the baton of re Monteaux, gave a concert of an edingly high character at the state ory last night. Mr. Monteaux and fine company of players won the eciation of every person in the with the result that there was nuine ovation for players and con- tor. In Mr. Monteaux the Boston phony organization has a polished, ified and musical conductor who fests great intelligence, and at same time is as modest as he is icianly.

Franck symphony in D minor een played here before. To it Mr. eaux gives a reading that is bril- in itself, and his conception is sustained by a group of more than 100 players of exceptional skill. There was marked beauty of tone, color and warmth of delivery. The work commanded far more admiration than on a previous occasion when it was played here by a smaller orchestra from the west. In fact the beauty of the composition, especially the first movement, never has been so revealed in Syracuse. It was a rare combination of volume, beautiful tonal effects and thrilling climax.

The Rimsky-Korsakoff caprice on Spanish themes was a delight. It is most familiar, but never tiresome. It was played with splendid spirit and the work of the concert master, R. Burgin, was notable for beauty and finish. "The Creatures of Prometheus," by Beethoven, was most interesting and gave an opportunity for the violoncello, flute, clarinet and harp to be used to the best possible advantage.

The concert was brought to a stirring close with the Wagner overture to "Tannhauser," which never fails to bring enjoyment to a critical audience when given with the dash and finish which characterized its reading last night.

It was good to have heard the Boston symphony again after a long absence, and Syracuse was fortunate to be included in a short tour outside of the New England states and New York city.

There was a large reception at the Clark music store in the afternoon for the two harpists of the orchestra, Madame Lucille Delcourt and Alfred Holy, the distinguished player in ensemble, soloist and teacher.

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tury as it was known to Venice. There is certainly the flavor of the archaic, also of what is decorative and extravagant. There are passages of very poetic color. This music must be effective on the stage, and without the stage spectacle it makes a vivid impressions. It is virtuoso stuff, and further than that one is not willing to go after a single hearing.

Mr. Goodrich's Contribution

Mr. Goodrich has orchestrated Franck's chorale in a musicianly and respectful manner, knowing and lov- [illegible] reserved for some

TIGHT BINDING

11

Monteux in the Casino de Paris last of them before the war early Sonata for violoncello and piano, pieces for piano and flute and recent string quartet constitute Casella's efforts in chamber-music. A warm admirer of Mahler, he has transcribed for the piano the latter's Seventh Symphony. As an editor he has made revisions of the Preludes, Waltzes and Nocturnes of Chopin, of the pieces for clavicembalo and organ of Frescobaldi, and brought out besides a "Critical and Technical" edition of Beethoven's Sonatas. Of a part with these labors is the composition of cadenzas for the D-minor Concerto of Mozart. His latest enthusiasm is said to be for American rag-time and in his Five Pieces for String Quartet are a "Valse Ridicule" and a "Fox-Trott." Strangest exercise of all, he has composed a set of five pieces for the pianola in which, unhampered by the limitations of the human hands, he exploits the utmost resources and maximum sonority of the pianoforte. An excellent pianist, he has been heard both as soloist and in chamber-music through the length and breadth of Europe, and he has devoted much attention to reawakening interest in the harpsichord and other almost forgotten instruments. To complete the tale of his activities, he has directed as permanent or guest-conductor, many of the leading orchestras of France, Holland, Italy and Austria.

Writer, Too

Like many another musician since the time of Berlioz, Casella writes in words as well as with notes. He has contributed largely to the "Società Italiana di Musica Moderna," an organ of propaganda, while a truculent magazine of his own, "Ars Nova," absorbs much of his time and energy. At least one example of his writing has been translated into English, an appreciation of Rossini which appeared a few months ago in The Chesterian and later found its way to one of the programme books of the Symphony Orchestra. A portion of it is worth requoting here:

A few months ago I was present at a certain concert, no mater in what town or country, where a performance of a delightful symphony of Mozart was given. My pleasure was great, but it would seem that my face betrayed no sign of it, for in the middle of the Adagio, my neighbor, an amiable and wealthy man, whose millions allow him that which my poverty entirely precludes me from, to have one's music composed by others and merely affixing one's signature thereto, my neighbor, I say, cautiously remarked to me, "How you must suffer listening to such music, and how I admire your self-control!"

Although I have long ago given up the problem of determining the limit of human stupidity, I turned a somewhat bewildered face on my companion and rejoined as quietly as possible: "My dear colleague, what if I told you that I adore Rossini?"

Later, in the course of the same article, after admitting that Rossini had not the humanity" of Beethoven, Casella sagaciously. "But then a small genius is so often more amusing than a great one. Without wishing to be irreverent or paradoxical, I will take the liberty of pointing out that Boccacio is less forbidding than Dante, Scarlatti less austere than Bach and Tintoretto certainly more agreeable to look at than Michael Angelo."

Eclectic?

To return by way of conclusion to Casella's more important work—composition—it may be said for the benefit of those who delight in contrasts and comparisons that he is less of a romanticist than Pizzetti and Respighi, less subtle than Malipiero, less of a lyricist than Castelnuovo. On the other hand he is the most virile, the most intellectual and the most cosmopolitan member of the group. Incidentally, he was the first of them to compel recognition abroad. Perhaps more than any of his companions, he has been accused of eclecticism, that horror of small and parochial minds. By their independence of the musical traditions of their own country and their eager assimilation of the music of other schools these neo-Italians have earned that dread reproach. Indeed, Casella and Malipiero are condemned as violently un-Italian because, forsooth, they have not confined themselves to the ways of Verdi and Puccini. But it must be remembered that nearly all composers who have made their mark have, in varying degree, availed themselves of the musical formulas of nations other than their own.

(Quarterly)

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BRILLIANT OPENING OF SYMPHONY CONCERTS

Orchestra with Mr. Monteux Leading, Approaches its Pre-War Standard—Mr. Nyiregyhazi the Soloist

On Thursday evening, the Boston Symphony Orchestra, now in its forty-first year, gave a brilliant opening to the Cambridge series of concerts at Sanders Theatre. The program was as follows: Mendelssohn, Italian Symphony; Rimsky-Korsakow, "Sadko"; Liszt, Concerto in A major; Rabaud, Dances from "Marouf". Mr. Erwin Nyiregyhazi was the soloist.

How fresh the Mendelssohn symphony sounded! Perhaps the harmonic scheme appears rather evident to some. The work was composed eighty-eight years ago. Many question the title of "Italian" symphony because the first three movements do not suggest Italy in any way. Mendelssohn was not writing a tone-poem. What exquisite light passages for strings it contains, and what a wealth of thematic material so skillfully developed!

"Sadko", composed by Rimsky Korsakow in 1867, has been called the first Russian symphonic poem. It was the germ from which the opera of the same name sprang in 1896. Korsakow re-orchestrated the tone-poem in 1891, the new version of which is always played. How it recalled the unforgettable Diaghileff Ballet Russe, and the gorgeous Bakst settings and costumes! Korsakow is always remarkably effective with the orchestra, no matter if at times he sounds banal on the pianoforte. The combination of the barbaric splendor of Russian folk-music and oriental sensuousness never fails to charm; his orchestration will forever serve as a perfect model. It is a pity then to think that he is only known to us through "Scheherazade", "Capricco Espagnol", and "Le Coq d'Or", when there are some fifteen other operas and ballets totally unknown outside of Petrograd, Moscow, and Paris.

Soloist's Rendering Superb

Few people in the audience Thursday night had ever heard of Mr. Nyiregyhazi before. Few will ever forget him. They did not know he was a Hungarian of only eighteen years of age. His playing of Liszt's pyrotechnic concerto was superb, and he surpassed both previous performances in Boston. His technique was flawless; his control of tone in the more sentimental passages was in excellent taste. Fortunately "Sadko" had sufficiently aroused a decidedly frigid audience to give him the warm applause he merited.

The dances from "Marouf" by Rabaud suffer in concert presentation. Their oriental monotony becomes occidental monotony, and the contrast they make to the rest of this charming opera cannot be realized. True there are some extremely clever orchestral effects, but the ballet and settings are felt to be lacking. The highly contrapuntal climax does not "sound" through with the clarity of the rest of the opera. "Marouf" has been performed in its entirety in New York, and at the Opera Comique in Paris.

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cated to Mr. Monteux, who conducted the first performance in Paris before the war. It is deftly made, light music, employing every resource of the modern orchestra skilfully. The tunes and rhythms are simple without being vulgar. The harmonies are daring without being ugly.

Although the music loses much of its effect without the ballet it was written to accompany, it obviously pleased the audience. Mr Monteux was at his best, which is very good, indeed, in this piece. Mrs Littlefield sang the interesting measures for soprano, which are without words, intelligently and beautifully.

Mr Goodrich was deservedly applauded for his remarkably effective transcription for orchestra and organ of Franck's Second Chorale for organ, in which he played the organ part. He has arranged the music so that the orchestra supplements without duplicating the organ. The orchestra can do much, especially in percussion and strings, that is beyond the resources of the organ. When the wood wind is directly compared with the corresponding organ stops the orchestra far surpasses the organ. Mr Goodrich has not made the organ enter into futile competition with the orchestra. He has used it chiefly for its characteristic diapason quality, and let the orchestra do the rest.

The symphony was Brahms' Third, which was given a workaday performance, often not a little heavy-footed. It is hard to avoid making Brahms' orchestration sound clumsy, since it often is so in fact.

GLOBE. Oct. 22.

באסטאן סימפאני גרייט זיך פאר אינטערעסאנטע סעזאן אין קארנעגיע האל

די באסטאן סימפאני גרייט זיך פאר א סע־זאן פון וויכטיגע קאנצערטען אין קארנעגי האל, אין די פאלגענדע פינף דאנערשטאג־אווענדען און שבת־נאכמיטאגס: נאוועמבער 3טער און 5טער, דעצעמבער 1טער און 3טער, יאנואר 5טער און 7טער, פעברואר 2טער און 4טער, און מארטש 16טער און 18טער. יעדע פאר קאנ־צערטען וועלען צוזאמענגעשטעלט ווערען פון אנדערע פראגראמען.

די באסטאן סימפאני האט געעפענט איהר סעזאן אין באסטאן דעם 7טען, און די אויפ־נאהמע וואס דער ארקעסטער האט געקראגען, האט ניט געקאנט זיין ווארימער און שטורמי־שער. די קוואליטי פון דער פארשטעלונג און פון דעם אנסאמבל אין איהר איצטיגער פארם, איז שטארק געלויבט געווארען.

פיער מאנטאו, דער באריהמטער אידיש־פראנצויזישער דירינגענט, געוועזענער דירינגענט אין מעטראפאליטען און דעם צווייטען סעזאן מיט דעם ארקעסטער, איז געווען צו באזוך אין יוראפ מיט'ן ציעל צו זוכען נייע ווערק, און ער האט געבראכט אייניגע וויכטיגע נאוועלטיעס. און מר. מאנטאו איז באוואוסט צו האבען א הוש פאר גוטע ווערק.

ער וועט זיך אבער אפגעבען אין ארויס־ברענגען די אלטע פונקט ווי די נייע אויף א אופן, אז דער ארקעסטער זאל באקומען דעם גלאנץ וואס ער האט אימער געהאט אלס די פיינסטע ארקעסטער־געזעלשאפט אין לאנד.

די סובסקריפשאנס אין באסטאן אזוי גוט ווי אין ניו יארק זיינען שוין כמעט ווי פאר־קויפט, און דער פינאנציעלער ערפאלג אזוי גוט ווי דער ארטיסטישער, איז שוין געזיכערט.

JEW. DAY-WAHEIT. Oct. 14

NEW WORK GIVEN BY SYMPHONY

Casella's Ballet Introduced—Goodrich at the Organ

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time the resources of the orchestra as well as the organ to do it justice. He endeavored to keep in the organ part music appropriate to that instrument and none other, and to give to the orchestral instruments such passages as seemed to imperatively demand their colors and sonorities. The performance was eloquent, not only on the part of Mr. Goodrich, the organ, but also the orchestra. Let us add that it is probably a streak of inborn conservatism which makes us prefer this work, with all its orchestral possibilities, as Franck wrote it, for the organ alone.

The feature of the concert, after all, was the performance of Brahms' symphony. Mr. Monteux, a modern when he discourses the music of a Casella or Strawinsky or Ravel, frequently astonishes one by his exceptional knowledge of every tradition of the classic school—and after all, the Brahms of this romantic symphony remains a classicist. To an underlying feeling for proportion and coherence, which could hardly be excelled, was added an interpretation of the rarest beauty and eloquence. This alone would have made the concert an occasion to remember.

POST. Oct. 22.

Boston Talent with Symphony

Boston talent was well represented at the third program of the Symphony Orchestra yesterday afternoon. Wallace Goodrich's arrangement of the Franck Organ Chorale in B minor was the second number and Laura Littlefield sang part of the Casella Orchestral Excerpts from "Le Couvent Sur L'Eau."

Mr. Goodrich has been contemplating the present arrangement for the Franck Chorale for some time past. He accomplished his purpose in the latter part of the summer of 1920. He has given to each portion of the work what its character suggested or demanded in his mind. He has done this nobly and as given by the orchestra with him at the organ yesterday it was a splendid number.

The first number on the program yesterday was Brahms F Major Symphony. A majestic work, indeed, and one which keeps its proud strength within dignified bounds. In it there are delightful passages which recur again and again during the ensuing elaboration. The work is in four movements and as given by the orchestra under Mr. Monteux's leadership yesterday it proved exceedingly worthy.

The Casella number is a bright thing in its idea and construction. Glowing passages written for ballet music purpose, it is here whimsical, here calmly sorrowful and here filled with a certain sustained joy.

The melodies are well written, their style being flowing and clear. In the Barcarolle Mrs. Littlefield's voice made a delightful effect against the orchestral background. In the "Old Ladies' Dance" one was reminded of witches cavorting about in toothless ecstacy but with none the less striking and wild effects in the music.

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Casella delights by his very freshness and youth, by his nerve and agility and unexpectedness. If the Saraband was to celebrate a dance characterized by the prudes as "pestiferous," certainly they would have regarded Casella's Ronde D'Enfants as exertmely provocative. The "Pas des Vieilles Dames," with its gently accentuated minuet steps, echoed a mild humor in every note.

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HERALD-Oct. 23.

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POST-Oct. 23.

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The soloists who are to appear in each of the five concerts in Providence include Bronislaw Huberman, the great European violinist, whose visit to America, shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of 15, this artist was praised by Brahms, the composer, and Patti, the singer. His teacher was Josef Joachim.

There will be two piano soloists. The first of these, Wilhelm Bachaus, first came to this country in 1912 and gave concerts, besides his appearances with the Boston Symphony Orchestra. The other pianist, Raymond Havens, is far more familiar to the Providence public, although he has never appeared here with the Boston Symphony Orchestra. Mr. Havens is a native of Providence, and his early training also took place in this city. He has given concerts in New York, other cities of the East, and in Europe.

The latest announcement of musical events in Providence is that of the Boston Symphony concerts. These are to be on Nov. 15, Dec. 20, Jan. 24 and Feb. 28 and April 11, in Infantry Hall. These concerts are included in the 41st annual season of this organization which opened in Boston on Oct. 7

PROV-JOUNL-Oct. 23.

Post-Standard

BER 18, 1921.

BOSTON SYMPHONY ORCHESTRA RECEIVED WITH ENTHUSIASM

Pierre Monteaux Gives Brilliant Reading of Cesar Franck Symphony—Rimsky-Korsakoff Caprice on Spanish Themes Played With Splendid Spirit.

Before an audience of 1,200 persons, representing the strictly musical folk of the community, the Boston Symphony orchestra, under the baton of Pierre Monteaux, gave a concert of an exceedingly high character at the state armory last night. Mr. Monteaux and his fine company of players won the appreciation of every person in the house with the result that there was a genuine ovation for players and conductor. In Mr. Monteaux the Boston Symphony organization has a polished, dignified and musical conductor who manifests great intelligence, and at the same time is as modest as he is musicianly.

The Franck symphony in D minor has been played here before. To it Mr. Monteaux gives a reading that is brilliant in itself, and his conception is sustained by a group of more than 100 players of exceptional skill. There was marked beauty of tone, color and warmth of delivery. The work commanded far more admiration than on a previous occasion when it was played here by a smaller orchestra from the west. In fact the beauty of the composition, especially the first movement, never has been so revealed in Syracuse. It was a rare combination of volume, beautiful tonal effects and thrilling climax.

The Rimsky-Korsakoff caprice on Spanish themes was a delight. It is most familiar, but never tiresome. It was played with splendid spirit and the work of the concert master, R. Burgin, was notable for beauty and finish. "The Creatures of Prometheus," by Beethoven, was most interesting and gave an opportunity for the violoncello, flute, clarinet and harp to be used to the best possible advantage.

The concert was brought to a stirring close with the Wagner overture to "Tannhauser," which never fails to bring enjoyment to a critical audience when given with the dash and finish which characterized its reading last night.

It was good to have heard the Boston symphony again after a long absence, and Syracuse was fortunate to be included in a short tour outside of the New England states and New York city.

There was a large reception at the Clark music store in the afternoon for the two harpists of the orchestra, Madame Lucille Delcourt and Alfred Holy, the distinguished player in ensemble, soloist and teacher.

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tury as it was known to Venice. There is certainly the flavor of the archaic, also of what is decorative and extravagant. There are passages of very poetic color. This music must be effective on the stage, and without the stage spectacle it makes a vivid impressions. It is virtuoso stuff, and further than that one is not willing to go after a single hearing.

Mr. Goodrich's Contribution

Mr. Goodrich has orchestrated Franck's chorale in a musicianly and respectful manner. Knowing and loving this work, he had craved for some

TIGHT BINDING

Monteux in the Casino de Paris-
last of them before the war.
An early Sonata for violoncello and
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iter, Too

ike many another musician since the
e of Berlioz, Casella writes in words
well as with notes. He has contributed
gely to the "Società Italiana di Musica
derna," an organ of propaganda, while
truculent magazine of his own, "Ars
a," absorbs much of his time and en-
y. At least one example of his writing
been translated into English, an appre-
ion of Rossini which appeared a few
nths ago in The Chesterian and later
nd its way to one of the programme
ks of the Symphony Orchestra. A por-
of it is worth requoting here:

> A few months ago I was present at
> certain concert, no mater in what
> own or country, where a performance
> a delightful symphony of Mozart
> vas given. My pleasure was great, but
> would seem that my face betrayed
> o sign of it, for in the middle of the
> Adagio my neighbor, an amiable and
> wealthy man, whose millions allow him
> hat which my poverty entirely pre-
> ludes me from, to have one's music
> omposed by others and merely affixing
> ne's signature thereto, my neighbor,
> say, cautiously remarked to me,
> "How you must suffer listening to such
> music, and how I admire your self-
> ontrol!"
>
> Although I have long ago given up
> he problem of determining the limit
> f human stupidity, I turned a some-
> what bewildered face on my compan-
> on and rejoined as quietly as possible:
> "My dear colleague, what if I told you
> hat I adore Rossini?"

Later, in the course of the same article,
ile admitting that Rossini had not the
road humanity" of Beethoven, Casella
s sagaciously. "But then a small gen-
is so often more amusing than a great
. Without wishing to be irreverent or
radoxical, I will take the liberty of point-
out that Boccacio is less forbidding
n Dante, Scarlatti less austere than
ch, and Tintoretto certainly more agree-
e to look at than Michael Angelo."

ectic?

o return by way of conclusion to Ca-
la's more important work—composition—
may be said for the benefit of those who
ight in contrasts and comparisons that
is less of a romanticist than Pizzetti
l Respighi, less subtle than Malipiero,
s of a lyricist than Castelnuovo. On the
er hand he is the most virile, the most
ellectual and the most cosmopolitan
mber of the group. Incidentally, he was
first of them to compel recognition
road. Perhaps more than any of his
mpanions, he has been accused of eclec-
ism, that horror of small and parochial
nds. By their independence of the mu-
al traditions of their own country and
eir eager assimilation of the music of
her schools these neo-Italians have
rned that dread reproach. Indeed, Ca-
lla and Malipiero are condemned as vio-
ntly un-Italian because, forsooth, they
ave not confined themselves to the ways
Verdi and Puccini. But it must be re-
embered that nearly all composers who
ave made their mark have, in varying
egree, availed themselves of the musical
rmulas of nations other than their own.
Vas not Richard Wagner, with his diverse
ndebtedness to Beethoven, Weber, Bellini,
pontini and Meyerbeer, to Bach and Liszt,
he greatest eclectic of them all?

WARREN STOREY SMITH

terly)

In a subsequent
needless to say, in
Casella is at once
ruer to his musical in-
latter piece is under
performance at a later
a word or two regard-
amiss. The music is
is of folk-song and by
gloomy. nate and
note prefaced to the
the content:

sody the composer
n music (but with no
gramme!) the life of
; the former is dis-
perstitious, feverish,
and terrible sun, or
sulphur mines, while
rth—turbulent, reck-
filled with joy, in the midst
of the Bay of Naples.

k for the stage, and
re, is his ballet, "La
Written in 1911-12,
to Mr. Gatti, initiates
the composer's tech-
means implies that
the manipulator of
score, is here in full
of the score follows
harmony and melody,
in a spirit of bur-
s Mr. Gatti:

tten to a graceful
century ambient
In it appear
languid figures,
background of parks
moon-lit palaces.

For the Symphony Concerts of next
eek, Mr. Monteux's programme ranges
om Bach, seldom heard of late from the
chestra, to a Symphony, new to Boston,
Théophile Ysaye, brother of the eminent
olinist and conductor. Bach's Suite in
major begins the listed pieces; then fol-
w Schubert's incidental music to the play,
Rosamond," and Berloz's Overture, "Ro-
n Carnival"; while the younger Ysaye's
mphony ends the day.

TRANS.

BRILLIANT OPENING OF SYMPHONY CONCERTS

Orchestra with Mr. Monteux Leading, Approaches its Pre-War Standard—Mr. Nyiregyhazi the Soloist

On Thursday evening, the Boston Symphony Orchestra, now in its forty-first year, gave a brilliant opening to the Cambridge series of concerts at Sanders Theatre. The program was as follows: Mendelssohn, Italian Symphony; Rimsky-Korsakow, "Sadko"; Liszt, Concerto in A major; Rabaud, Dances from "Marouf". Mr. Erwin Nyiregyhazi was the soloist.

How fresh the Mendelssohn symphony sounded! Perhaps the harmonic scheme appears rather evident to some. The work was composed eighty-eight years ago. Many question the title of "Italian" symphony because the first three movements do not suggest Italy in any way. Mendelssohn was not writing a tone-poem. What ex uisite light passages for strings it contains, and what a wealth of thematic material so skillfully developed!

"Sadko", composed by Rimsky Korsakow in 1867, has been called the first Russian symphonic poem. It was the germ from which the opera of the same name sprang in 1896. Korsakow re-orchestrated the tone-poem in 1891, the new version of which is always played. How it recalled the unforgettable Diaghileff Ballet Russe, and the gorgeous Bakst settings and costumes! Korsakow is always remarkably effective with the orchestra, no matter if at times he sounds banal on the pianoforte. The combination of the barbaric splendor of Russian folk-music and oriental sensuousness never fails to charm; his orchestration will forever serve as a perfect model. It is a pity then to think that he is only known to us through "Scheherazade", "Capricco Espagnol", and "Le Coq d'Or", when there are some fifteen other operas and ballets totally unknown outside of Petrograd, Moscow, and Paris.

Soloist's Rendering Superb

Few people in the audience Thursday night had ever heard of Mr. Nyiregyhazi before. Few will ever forget him. They did not know he was a Hungarian of only eighteen years of age. His playing of Liszt's pyrotechnic concerto was superb, and he surpassed both previous performances in Boston. His techni ue was flawless; his control of tone in the more sentimental passages was in excellent taste. Fortunately "Sadko" had sufficiently aroused a decidedly frigid audience to give him the warm applause he merited.

The dances from "Marouf" by Rabaud suffer in concert presentation. Their oriental monotony becomes occidental monotony, and the contrast they make to the rest of this charming opera cannot be realized. True there are some extremely clever orchestral effects, but the ballet and settings are felt to be lacking. The highly contrapuntal climax does not "sound" through with the clarity of the rest of the opera. "Marouf" has been performed in its entirety in New York, and at the Opera Comi ue in Paris.

When all is said and done, Mr. Monteux deserves no end of praise. Ever since the doubtful days of two years ago, the orchestra has steadily improved until it now approaches its old standard again. No one may conduct Beethoven and Wagner like Toscanni, nor Brahms and Strauss like Muck, but Mr. Monteux is probably the most well balanced conductor we have had in years, and he excels in the contemporary music of the Russian and French schools.

A. L. S. '22.

CRIMSON. Oct. 22

CASELLA'S BALLET

cated to Mr. Monteux, who conducted the first performance in Paris before the war. It is deftly made, light music, employing every resource of the modern orchestra skilfully. The tunes and rhythms are simple without being vulgar. The harmonies are daring without being ugly.

Although the music loses much of its effect without the ballet it was written to accompany, it obviously pleased the audience. Mr Monteux was at his best, which is very good, indeed, in this piece. Mrs Littlefield sang the interesting measures for soprano, which are without words, intelligently and beautifully. Mr Goodrich was deservedly applauded for his remarkably effective transcription for orchestra and organ of Franck's Second Chorale for organ, in which he played the organ part. He has arranged the music so that the orchestra supplements without duplicating the organ. The orchestra can do much, especially in percussion and strings, that is beyond the resources of the organ. When the wood wind is directly compared with the corresponding organ stops the orchestra far surpasses the organ. Mr Goodrich has not made the organ enter into futile competition with the orchestra. He has used it chiefly for its characteristic diapason quality, and let the orchestra do the rest.

The symphony was Brahms' Third, which was given a workaday performance, often not a little heavy-footed. It is hard to avoid making Brahms' orchestration sound clumsy, since it often is so in fact.

GLOBE. Oct. 22.

באַסטאָן סימפּאָני גרייט זיך פאר אינטערעסאַנטען סעזאָן אין קאַרנעגיע האַל

די באסטאן סימפאני גרייט זיך פאר א סעזאן פון וויכטיגע קאנצערטען אין קארנעגי האל, אין די פאלגענדע פינף דאנערשטאג-אווענדען און שבת-נאכמיטאגס: נאוועמבער 3טער און 5טער, דעצעמבער 1טער און 3טער, יאנואר 5טער און 7טער, פעברואר 2טער און 4טער, און מארטש 16טער און 18טער. יעדע פאר קאנצערטען וועלען צוזאמענגעשטעלט ווערען פון אנדערע פראגראמען.

די באסטאן סימפאני האט געעפענט איהר סעזאן אין באסטאן דעם 7טען, און די אויפנאהמע וואס דער ארקעסטער האט געקראגען, האט ניט געקאנט זיין ווארימער און שטורמישער. די קוואליטי פון דער פארשטעלונג און פון דעם אנסאמבל אין איהר איצטיגער פארם, איז שטארק געלויבט געווארען.

פיער מאנטאו, דער בארימטער אידיש-פראנצויזישער דירינענט, געוועזענער דיריגענט אין מעטראפאליטען און דעם צווייטען סעזאן מיט דעם ארקעסטער, איז געווען צו באזוך אין יוראפ מיט'ן ציעל צו זוכען נייע ווערק, און ער האט געבראכט איינינע וויכטיגע נאוועלטיעס. און מר. מאנטאו איז בעוואוסט צו האבען א הויש פאר גוטע ווערק.

ער וועט זיך אבער אפגעבען אין ארויסברענגען די אלטע פונקט ווי די נייע אויף אן אופן, אז דער ארקעסטער זאל באקומען דעם גלאנץ וואס ער האט איטער נעהאט אלס די פיינסטע ארקעסטער-געזעלשאפט אין לאנד.

די סובסקריפשאנס אין באסטאן אזוי גוט ווי אין ניו יארק זיינען שוין כמעט ווי פארקויפט, און דער פינאנציעלער ערפאלג אזוי גוט ווי דער ארטיסטישער, איז שוין געזיכערט.

JEW. DAY-WAHEIT. Oct. 1

NEW WORK GIVEN BY SYMPHONY

Casella's Ballet Introduced—Goodrich at the Organ

BY OLIN DOWNES

The programme given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall, consisted of the 3d Symphony of Brahms; Cesar Franck's organ chorale in B-minor as arranged for organ and orchestra by Wallace Goodrich, who was organist on this occasion, and a new ballet suite by Alfredo Casella, dedicated to Mr. Monteux.

DECORATIVE AND POETIC

Casella's music is extremely interesting. It is hard to say whether it is

Mr. Goodrich has orchestrated Franck's chorale in a musicianly and respectful manner. Knowing and loving this work he had craved for some time the resources of the orchestra as well as the organ to do it justice. He endeavored to keep in the organ part music appropriate to that instrument and none other, and to give to the orchestral instruments such passages as seemed to imperatively demand their colors and sonorities. The performance was eloquent, not only on the part of Mr. Goodrich, the organ, but also the orchestra. Let us add that it is probably a streak of inborn conservatism which makes us prefer this work, with all its orchestral possibilities, as Franck wrote it, for the organ alone.

The feature of the concert, after all, was the performance of Brahms' symphony. Mr. Monteux, a modern when he discourses the music of a Casella or Strawinsky or Ravel, frequently astonishes one by his exceptional knowledge of every tradition of the classic school—and after all, the Brahms of this romantic symphony remains a classicist. To an underlying feeling for proportion and coherence, which could hardly be excelled, was added an interpretation of the rarest beauty and eloquence. This alone would have made the concert an occasion to remember.

POST. Oct. 22.

Boston Talent with Symphony

Boston talent was well represented at the third program of the Symphony Orchestra yesterday afternoon. Wallace Goodrich's arrangement of the Franck Organ Chorale in B minor was the second number and Laura Littlefield sang part of the Casella Orchestral Excerpts from "Le Couvent Sur L'Eau."

Mr. Goodrich has been contemplating the present arrangement for the Franck Chorale for some time past. He accomplished his purpose in the latter part of the summer of 1920. He has given to each portion of the work what its character suggested or demanded in his mind. He has done this nobly and as given by the orchestra with him at the organ yesterday it was a splendid number.

The first number on the program yesterday was Brahms F Major Symphony. A majestic work, indeed, and one which keeps its proud strength within dignified bounds. In it there are delightful passages which recur again and again during the ensuing elaboration. The work is in four movements and as given by the orchestra under Mr. Monteux's leadership yesterday it proved exceedingly worthy.

The Casella number is a bright thing in its idea and construction. Glowing passages written for ballet music purpose, it is here whimsical, here calmly sorrowful and here filled with a certain sustained joy.

The melodies are well written, their style being flowing and clear. In the Barcarolle Mrs. Littlefield's voice made a delightful effect against the orchestral background. In the "Old Ladies' Dance" one was reminded of witches cavorting about in toothless ecstacy but with none the less striking and wild effects in the music.

TRAV. Oct. 22.

FOURTH SYMPHONY PROGRAM

For the fourth pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon, October 29th, Pierre Monteaux will present the following program The Suite in D major, No. 4, By Bach Schubert's incidental music to the play, "Rosamunde," Berlioz's Overture "The Roman Carnival," and Theophile Ysaye's First Symphony in F major. This work by the distinguished brother of the violinist will on this occasion have its first performance in Boston.

AMER. Oct. 22.

THIRD CONCERT BY SYMPHONY

In spite of the fact that a symphony by Brahms headed the program at yesterday afternoon's concert, the orchestral excerpts from Casella's "Le Couvent sur l'eau" made the most memorable feature of the performance, perhaps because of the inherent charm of the music and possibly because dainty bits like these of Casella's afford a better vehicle for Mr. Monteux's genius.

Casella delights by his very freshness and youth, by his nerve and agility and unexpectedness. If the Saraband was to celebrate a dance characterized by the prudes as "pestiferous," certainly they would have regarded Casella's Ronde D'Enfants as exertmely provocative. The "Pas des Vieilles Dames," with its gently accentuated minuet steps, echoed a mild humor in every note.

Yet the solemn beauty of Franck's organ chorale would alone have made yesterday's performance significant. Franck strikes a responsive chord in nearly everyone. The sonorous quality of tone, the fervor and the emotional power of the climaxes need no exposition nor any praise. Mr. Goodrich's playing is too well known and appreciated to need comment.

The Brahms symphony afforded considerable contrast to the Beethoven "Eroica," performed last week, although this, too, has some

claims in the first and last movements, to the same title. Many people have found it strongly suggestive of Wagner of Tristan in the plaintiveness and the exultagency of the second movement, and of Tannhauser in the first.

In this symphony, as in many of Brahms' works, he gives the really impressive and the really significant things to the wind instruments, and always they make a solid background for his theme.

The program in entirety was as follows: Symphony No. 3, in F Major, Brahms; Organ Chorale No. 2, B minor, arranged for orchestra and organ by Wallace Goodrich (Mr. Goodrich at the organ), Franck; Orchestral Excerpts from "Le Couvent sur l'eau," Casella.

ADVTSR. Oct. 22.

FOURTH SYMPHONY PROGRAM

The program for the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening will include the First Symphony in A major by Theophile Ysaye, the highly talented brother of the Belgian violinist, which will have its first performance in Boston on this occasion. Another number of interest will be the Suite of Bach in D major, No. 4, which, because its authenticity was for a long while not established, has never before been heard at these concerts. The remainder of the program will consist of ballet numbers and the second entr'acte from the incidental music which Schubert wrote to the play "Rosamunde," and Berlioz's brilliant overture, "The Roman Carnival."

HERALD-Oct. 23.

Fourth Symphony Programme

The programme for the fourth pair of Boston Symphony concerts to take place in Symphony Hall next Friday afternoon, Oct. 28, and Saturday evening, October 29, will include the First Symphony in A major by Theophile Ysaye, the highly talented brother of the Belgian violinist, which is to have its first performance in Boston on this occasion. Another number of interest will be the Suite of Bach in D major, No. 4. The remainder of the programme will consist of ballet numbers and the second entr-acte from the incidental music which Schubert wrote to the play "Rosamunde," and Berlioz's brilliant overture, "The Roman Carnival."

POST-Oct. 23.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, fourth program; Symphony in A, Theophile Ysaye (first time here); Suite in D major, Bach (first time at these concerts); incidental music from "Rosemunde," Schubert; "Roman Carnival" Overture, Berlioz. There is no soloist.

GLOBE-Oct. 23

The Boston Symphony Orchestra is undertaking as large a travelling schedule as possible this year, which will include the usual 15 concerts in Greater New York, and concerts in cities as far south as Baltimore, Washington and Richmond, and as far north as Montreal, besides the 48 regular concerts in Boston.

Pierre Monteux spent the summer in Europe in preparation for this, his third season. In Paris he conducted a symphony concert in which he introduced the tone poem of the late Charles T. Griffes, "The Pleasure Dome of Kubla-Khan," which was enthusiastically received by public and press. Mr. Monteux devoted a large part of his sojourn in Europe in quest of new works of genius from various countries, the finest of which will probably figure on his programmes here, although a just recognition of the music of to-day and tomorrow will give due place to the predominance of the standard works of the orchestral repertory.

The personnel of the orchestra remains substantially as in former seasons, with only one newcomer among the leaders of sections, and three other minor changes. The new virtuoso is Georges Fourel, who has come frm Europe to head the viola section. He is a prize graduate of the Paris Conservatory. He has played with the large orchestras of France, notably as viola soloist of the Lamoureux concerts.

Another event of interest is the new Burgin String Quartet, which is being organized by Richard Burgin, the concertmaster of the orchestra, together with the other leaders of the string sections, in the same way that the Kneisel Quartet was organized within the ranks of the Boston Symphony Orchestra in the '80s.

The soloists who are to appear in each of the five concerts in Providence include Bronislaw Huberman, the great European violinist, whose visit to America, shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of 15, this artist was praised by Brahms, the composer, and Patti, the singer. His teacher was Josef Joachim.

There will be two piano soloists. The first of these, Wilhelm Bachaus, first came to this country in 1912 and gave concerts, besides his appearances with the Boston Symphony Orchestra. The other pianist, Raymond Havens, is far more familiar to the Providence public, although he has never appeared here with the Boston Symphony Orchestra. Mr. Havens is a native of Providence, and his early training also took place in this city. He has given concerts in New York, other cities of the East, and in Europe.

The latest announcement of musical events in Providence is that of the Boston Symphony concerts. These are to be on Nov. 15, Dec. 20, Jan. 24 and Feb. 28 and April 11, in Infantry Hall. These concerts are included in the 41st annual season of this organization which opened in Boston on Oct. 7.

PROV-JOUNL. Oct. 23.

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RUSSIA CLOSER TO DEATH, SAYS U. S. FOOD HEAD

THE POST-S

Low operating cost

TIGHT BINDING

Monteux in the Casino de Paris, most of them before the war. An early Sonata for violoncello and piano, pieces for piano and flute and recent string quartet constitute Casella's efforts in chamber-music. A warm admirer of Mahler, he has transcribed for the piano the latter's Seventh Symphony. As an editor he has made revisions of the Preludes, Waltzes and Nocturnes of Chopin, of the pieces for clavicembalo and organ of Frescobaldi, and brought out besides a "Critical and Technical" edition of Beethoven's Sonatas. Of a part with these labors is the composition of cadenzas for the D-minor Concerto of Mozart. His latest enthusiasm is said to be for American rag-time and in his Five Pieces for String Quartet are a "Valse Ridicule" and a "Fox-Trott." Strangest exercise of all, he has composed a set of five pieces for the pianola in which, unhampered by the limitations of the human hands, he exploits the utmost resources and maximum sonority of the pianoforte. An excellent pianist, he has been heard both as soloist and in chamber-music through the length and breadth of Europe, and he has devoted much attention to reawakening interest in the harpsichord and other almost forgotten instruments. To complete the tale of his activities, he has directed as permanent or guest-conductor, many of the leading orchestras of France, Holland, Italy and Austria.

Writer, Too

Like many another musician since the time of Berlioz, Casella writes in words as well as with notes. He has contributed largely to the "Società Italiana di Musica Moderna," an organ of propaganda, while a truculent magazine of his own, "Ars Nova," absorbs much of his time and energy. At least one example of his writing has been translated into English, an appreciation of Rossini which appeared a few months ago in The Chesterian and later found its way to one of the programme books of the Symphony Orchestra. A portion of it is worth requoting here:

> A few months ago I was present at a certain concert, no mater in what town or country, where a performance of a delightful symphony of Mozart was given. My pleasure was great, but it would seem that my face betrayed no sign of it, for in the middle of the Adagio, my neighbor, an amiable and wealthy man, whose millions allow him that which my poverty entirely precludes me from, to have one's music composed by others and merely affixing one's signature thereto, my neighbor, I say, cautiously remarked to me, "How you must suffer listening to such music, and how I admire your self-control!"
>
> Although I have long ago given up the problem of determining the limit of human stupidity, I turned a somewhat bewildered face on my companion and rejoined as quietly as possible: "My dear colleague, what if I told you that I adore Rossini?"

Later, in the course of the same article, while admitting that Rossini had not the "grand humanity" of Beethoven, Casella says sagaciously. "But then a small genius is so often more amusing than a great one. Without wishing to be irreverent or paradoxical, I will take the liberty of pointing out that Boccacio is less forbidding than Dante, Scarlatti less austere than Bach, and Tintoretto certainly more agreeable to look at than Michael Angelo."

Eclectic?

To return by way of conclusion to Casella's more important work—composition—it may be said for the benefit of those who delight in contrasts and comparisons that he is less of a romanticist than Pizzetti and Respighi, less subtle than Malipiero, less of a lyricist than Castelnuovo. On the other hand he is the most virile, the most intellectual and the most cosmopolitan member of the group. Incidentally, he was the first of them to compel recognition abroad. Perhaps more than any of his companions, he has been accused of eclecticism, that horror of small and parochial minds. By their independence of the musical traditions of their own country and their eager assimilation of the music of other schools these neo-Italians have earned that dread reproach. Indeed, Casella and Malipiero are condemned as violently un-Italian because, forsooth, they have not confined themselves to the ways of Verdi and Puccini. But it must be remembered that nearly all composers who have made their mark have, in varying degree, availed themselves of the musical formulas of nations other than their own.

e Musical Quarterly)

cents." In a subsequent
and, needless to say, in
talia," Casella is at once
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r performance at a later
ert a word or two regard-
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A note prefaced to the
ains the content:
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work for the stage, and
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not in a spirit of bur-
quote Mr. Gatti:
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background of parks
ble, moon-lit palaces.

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BROTHERS

BRILLIANT OPENING OF SYMPHONY CONCERTS

Orchestra with Mr. Monteux Leading, Approaches its Pre-War Standard—Mr. Nyiregyhazi the Soloist

On Thursday evening, the Boston Symphony Orchestra, now in its forty-first year, gave a brilliant opening to the Cambridge series of concerts at Sanders Theatre. The program was as follows: Mendelssohn, Italian Symphony; Rimsky-Korsakow, "Sadko"; Liszt, Concerto in A major; Rabaud, Dances from "Marouf". Mr. Erwin Nyiregyhazi was the soloist.

How fresh the Mendelssohn symphony sounded! Perhaps the harmonic scheme appears rather evident to some. The work was composed eighty-eight years ago. Many question the title of "Italian" symphony because the first three movements do not suggest Italy in any way. Mendelssohn was not writing a tone-poem. What exquisite light passages for strings it contains, and what a wealth of thematic material so skillfully developed!

"Sadko", composed by Rimsky Korsakow in 1867, has been called the first Russian symphonic poem. It was the germ from which the opera of the same name sprang in 1896. Korsakow reorchestrated the tone-poem in 1891, the new version of which is always played. How it recalled the unforgettable Diaghileff Ballet Russe, and the gorgeous Bakst settings and costumes! Korsakow is always remarkably effective with the orchestra, no matter if at times he sounds banal on the pianoforte. The combination of the barbaric splendor of Russian folk-music and oriental sensuousness never fails to charm; his orchestration will forever serve as a perfect model. It is a pity then to think that he is only known to us through "Scheherazade", "Capricco Espagnol", and "Le Coq d'Or", when there are some fifteen other operas and ballets totally unknown outside of Petrograd, Moscow, and Paris.

Soloist's Rendering Superb

Few people in the audience Thursday night had ever heard of Mr. Nyiregyhazi before. Few will ever forget him. They did not know he was a Hungarian of only eighteen years of age. His playing of Liszt's pyrotechnic concerto was superb, and he surpassed both previous performances in Boston. His technique was flawless; his control of tone in the more sentimental passages was in excellent taste. Fortunately "Sadko" had sufficiently aroused a decidedly frigid audience to give him the warm applause he merited.

The dances from "Marouf" by Rabaud suffer in concert presentation. Their oriental monotony becomes occidental monotony, and the contrast they make to the rest of this charming opera cannot be realized. True there are some extremely clever orchestral effects, but the ballet and settings are felt to be lacking. The highly contrapuntal climax does not "sound" through with the clarity of the rest of the opera. "Marouf" has been performed in its entirety in New York, and at the Opera Comique in Paris.

When all is said and done, Mr. Monteux deserves no end of praise. Ever since the doubtful days of two years ago, the orchestra has steadily improved until it now approaches its old standard again. No one may conduct Beethoven and Wagner like Toscanni, nor Brahms and Strauss like Muck, but Mr. Monteux is probably the most well balanced conductor we have had in years, and he excels in the contemporary music of the Russian and French schools.

A. L. S. '22

CRIMSON Oct. 22

CASELLA'S BALLET EXCERPTS PLEASE

Symphony Plays Suite for First Time in Boston

Orchestral excerpts from Casella's ballet, "Le Couvent sur l'eau," were played for the first time in Boston at yesterday's Symphony concert. Casella, known here for his rhapsody "Italia," which Mr Jacchia has often put on the Pop programs, and by several bits of chamber music, is one of the most prominent members of the new school of composers which has lately arisen in Italy in revolt against the tradition of Italian opera, exemplified by Puccini and Mascagni.

The suite played yesterday is dedicated to Mr Monteux, who conducted the first performance in Paris before the war. It is deftly made, light music, employing every resource of the modern orchestra skilfully. The tunes and rhythms are simple without being vulgar. The harmonies are daring without being ugly.

Although the music loses much of its effect without the ballet it was written to accompany, it obviously pleased the audience. Mr Monteux was at his best, which is very good, indeed, in this piece. Mrs Littlefield sang the interesting measures for soprano, which are without words, intelligently and beautifully.

Mr Goodrich was deservedly applauded for his remarkably effective transcription for orchestra and organ of Franck's Second Chorale for organ, in which he played the organ part. He has arranged the music so that the orchestra supplements without duplicating the organ. The orchestra can do much, especially in percussion and strings, that is beyond the resources of the organ. When the wood wind is directly compared with the corresponding organ stops the orchestra far surpasses the organ. Mr Goodrich has not made the organ enter into futile competition with the orchestra. He has used it chiefly for its characteristic diapason quality, and let the orchestra do the rest.

The symphony was Brahms' Third, which was given a workaday performance, often not a little heavy-footed. It is hard to avoid making Brahms' orchestration sound clumsy, since it often is so in fact.

GLOBE. Oct. 22.

באסטאן סימפאני גרייט זיך פאר אינטערעסאנטע סעזאן אין קארנעגיע האל

די באסטאן סימפאני גרייט זיך פאר א סעזאן פון וויכטיגע קאנצערטען אין קארנעגי האל, אין די פאלגענדע פינף דאנערשטאג-אווענדען און שבת-נאכמיטאגס: נאוועמבער 3טער און 5טער, דעצעמבער 1טער און 3טער, יאנואר 5טער און 7טער, פעברואר 2טער און 4טער, און מארטש 16טער און 18טער. יעדע פאר קאנצערטען וועלען צוזאמענגעשטעלט ווערען פון אנדערע פראגראמען.

די באסטאן סימפאני האט געעפענט איהר סעזאן אין באסטאן דעם 7טען, און די אויפנאהמע וואס דער ארקעסטער האט געקראגען, האט ניט געקאנט זיין ווארימער און שטורמישער. די קוואליטי פון דער פארשטעלונג און פון דעם אנסאמבל אין איהר איצטיגער פארם, איז שטארק געלויבט געווארען.

פיער מאנטא, דער בארימטער אידיש־פראנצויזישער דיריגענט, געוועזענער דיריגענט אין מעטראפאליטען און דעם צווייטען סעזאן מיט דעם ארקעסטער, איז געוועזן צו באזוך אין יוראפ מיט'ן ציעל צו זוכען נייע ווערק, און ער האט געבראכט אייניגע וויכטיגע נאוועלטיעס. און מר. מאנטא איז באוואוסט צו האבען א הוש פאר גוטע ווערק.

ער וועט זיך אבער אפגעבען אין ארויסברענגען די אלטע פונקט ווי די נייע אויף אזא אופן, אז דער ארקעסטער זאל באקומען דעם גלאנץ וואס ער האט אימער געהאט אלס די פיינסטע ארקעסטער־געזעלשאפט אין לאנד.

די סובסקריפשאנס אין באסטאן אזוי גוט ווי אין ניו יארק זיינען שוין כמעט ווי פארקויפט, און דער פינאנציעלער ערפאלג אזוי גוט ווי דער ארטיסטישער, איז שוין געזיכערט.

JEW. DAY-WAHEIT Oct.

NEW WORK GIVEN BY SYMPHONY

Casella's Ballet Introduced—Goodrich at the Organ

BY OLIN DOWNES

The programme given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall, consisted of the 3d Symphony of Brahms; Cesar Franck's organ chorale in B-minor as arranged for organ and orchestra by Wallace Goodrich, who was organist on this occasion, and a new ballet suite by Alfredo Casella, dedicated to Mr. Monteux.

DECORATIVE AND POETIC

Casella's music is extremely interesting. It is hard to say whether it is very original, because it is so well made, so brilliantly orchestrated, and so clearly the work of a man not only of intellect but of temperament. The erudition of Casella, still a young man, one of the leaders and propagandists of the ultra modern Italian composers of today, is profound. This is true of his knowledge not only of music, but of many other subjects.

He is said to have achieved in this ballet the atmosphere of the 17th century as it was known to Venice. There is certainly the flavor of the archaic, also of what is decorative and extravagant. There are passages of very poetic color. This music must be effective on the stage, and without the stage spectacle it makes a vivid impression. It is virtuoso stuff, and further than that one is not willing to go after a single hearing.

Mr. Goodrich's Contribution

Mr. Goodrich has orchestrated Franck's chorale in a musicianly and respectful manner. Knowing and loving this work, he had craved for some time the resources of the orchestra as well as the organ to do it justice. He endeavored to keep in the organ part music appropriate to that instrument and none other, and to give to the orchestral instruments such passages as seemed to imperatively demand their colors and sonorities. The performance was eloquent, not only on the part of Mr. Goodrich, the organ, but also the orchestra. Let us add that it is probably a streak of inborn conservatism which makes us prefer this work, with all its orchestral possibilities, as Franck wrote it, for the organ alone.

The feature of the concert, after all, was the performance of Brahms' symphony. Mr. Monteux, a modern when he discourses the music of a Casella or Strawinsky or Ravel, frequently astonishes one by his exceptional knowledge of every tradition of the classic school—and after all, the Brahms of this romantic symphony remains a classicist. To an underlying feeling for proportion and coherence, which could hardly be excelled, was added an interpretation of the rarest beauty and eloquence. This alone would have made the concert an occasion to remember.

POST. Oct. 22.

Boston Talent with Symphony

Boston talent was well represented at the third program of the Symphony Orchestra yesterday afternoon. Wallace Goodrich's arrangement of the Franck Organ Chorale in B minor was the second number and Laura Littlefield sang part of the Casella Orchestral Excerpts from "Le Couvent Sur L'Eau."

Mr. Goodrich has been contemplating the present arrangement for the Franck Chorale for some time past. He accomplished his purpose in the latter part of the summer of 1920. He has given to each portion of the work what its character suggested or demanded in his mind. He has done this nobly and as given by the orchestra with him at the organ yesterday it was a splendid number.

The first number on the program yesterday was Brahms F Major Symphony. A majestic work, indeed, and one which keeps its proud strength within dignified bounds. In it there are delightful passages which recur again and again during the ensuing elaboration. The work is in four movements and as given by the orchestra under Mr. Monteux's leadership yesterday it proved exceedingly worthy.

The Casella number is a bright thing in its idea and construction. Glowing passages written for ballet music purpose, it is here whimsical, here calmly sorrowful and here filled with a certain sustained joy.

The melodies are well written, their style being flowing and clear. In the Barcarolle Mrs. Littlefield's voice made a delightful effect against the orchestral background. In the "Old Ladies' Dance" one was reminded of witches cavorting about in toothless ecstasy but with none the less striking and wild effects in the music.

TRAV. Oct 22.

FOURTH SYMPHONY PROGRAM

For the fourth pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon, October 28th, Pierre Monteux will present the following program: The Suite in D major, No. 4, By Bach; Schubert's incidental music to the play, "Rosamunde," Berlioz's Overture "The Roman Carnival," and Theophile Ysaye's First Symphony in F major. This work by the distinguished brother of the violinist will on this occasion have its first performance in Boston.

AMER. Oct. 22.

THIRD CONCERT BY SYMPHONY

In spite of the fact that a symphony by Brahms headed the program at yesterday afternoon's concert, the orchestral excerpts from Casella's "Le Couvent sur l'eau" made the most memorable feature of the performance, perhaps because of the inherent charm of the music and possibly because dainty bits like these of Casella's afford a better vehicle for Mr. Monteux's genius.

Casella delights by his very freshness and youth, by his nerve and agility and unexpectedness. If the Saraband was to celebrate a dance characterized by the prudes as "pestiferous," certainly they would have regarded Casella's Ronde D'Enfants as exertmely provocative. The "Pas des Vieilles Dames," with its gently accentuated minuet steps, echoed a mild humor in every note.

Yet the solemn beauty of Franck's organ chorale would alone have made yesterday's performance significant. Franck strikes a responsive chord in nearly everyone. The sonorous quality of tone, the fervor and the emotional power of the climaxes need no exposition nor any praise. Mr. Goodrich's playing is too well known and appreciated to need comment.

The Brahms symphony afforded considerable contrast to the Beethoven "Eroica," performed last week, although this, too, has some claims in the first and last movements, to the same title. Many people have found it strongly suggestive of Wagner of Tristan in the plaintiveness and the exultagency of the second movement, and of Tannhauser in the first.

In this symphony, as in many of Brahms' works, he gives the really impressive and the really significant things to the wind instruments, and always they make a solid background for his theme.

The program in entirety was as follows: Symphony No. 3, in F Major, Brahms; Organ Chorale No. 2, B minor, arranged for orchestra and organ by Wallace Goodrich (Mr. Goodrich at the organ), Franck; Orchestral Excerpts from "Le Couvent sur l'eau," Casella.

ADVTSR. Oct 22.

FOURTH SYMPHONY PROGRAM

The program for the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening will include the First Symphony in A major by Theophile Ysaye, the highly talented brother of the Belgian violinist, which will have its first performance in Boston on this occasion. Another number of interest will be the Suite of Bach in D major, No. 4, which, because its authenticity was for a long while not established, has never before been heard at these concerts. The remainder of the program will consist of ballet numbers and the second entr'acte from the incidental music which Schubert wrote to the play "Rosamunde," and Berlioz's brilliant overture, "The Roman Carnival."

HERALD-Oct. 23.

Fourth Symphony Programme

The programme for the fourth pair of Boston Symphony concerts to take place in Symphony Hall next Friday afternoon, Oct. 28, and Saturday evening, October 29, will include the First Symphony in A major by Theophile Ysaye, the highly talented brother of the Belgian violinist, which is to have its first performance in Boston on this occasion. Another number of interest will be the Suite of Bach in D major, No. 4. The remainder of the programme will consist of ballet numbers and the second entr-acte from the incidental music which Schubert wrote to the play "Rosamunde," and Berlioz's brilliant overture, "The Roman Carnival."

POST-Oct. 23.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, fourth program: Symphony in A, Theophile Ysaye (first time here); Suite in D major, Bach (first time at these concerts); incidental music from "Rosamunde," Schubert; "Roman Carnival" Overture, Berlioz. There is no soloist.

GLOBE-Oct. 23

The Boston Symphony Orchestra is undertaking as large a travelling schedule as possible this year, which will include the usual 15 concerts in Greater New York, and concerts in cities as far south as Baltimore, Washington and Richmond, and as far north as Montreal, besides the 48 regular concerts in Boston.

Pierre Monteux spent the summer in Europe in preparation for this, his third season. In Paris he conducted a symphony concert in which he introduced the tone poem of the late Charles T. Griffes, "The Pleasure Dome of Kubla Khan," which was enthusiastically received by public and press. Mr. Monteux devoted a large part of his sojourn in Europe in quest of new works of genius from various countries, the finest of which will probably figure on his programmes here, although a just recognition of the music of to-day and tomorrow will give due place to the predominance of the standard works of the orchestral repertory.

The personnel of the orchestra remains substantially as in former seasons, with only one newcomer among the leaders of sections, and three other minor changes. The new virtuoso is Georges Fouel, who has come frm Europe to head the viola section. He is a prize graduate of the Paris Conservatory. He has played with the large orchestras of France, notably as viola soloist of the Lamoureux concerts.

Another event of interest is the new Burgin String Quartet, which is being organized by Richard Burgin, the concertmaster of the orchestra, together with the other leaders of the string sections, in the same way that the Kneisel Quartet was organized within the ranks of the Boston Symphony Orchestra in the '80s.

The soloists who are to appear in each of the five concerts in Providence include Bronislaw Huberman, the great European violinist, whose visit to America, shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of 15, this artist was praised by Brahms, the composer, and Patti, the singer. His teacher was Josef Joachim.

There will be two piano soloists. The first of these, Wilhelm Bachaus, first came to this country in 1912 and gave concerts, besides his appearances with the Boston Symphony Orchestra. The other pianist, Raymond Havens, is far more familiar to the Providence public, although he has never appeared here with the Boston Symphony Orchestra. Mr. Havens is a native of Providence, and his early training also took place in this city. He has given concerts in New York, other cities of the East, and in Europe.

The latest announcement of musical events in Providence is that of the Boston Symphony concerts. These are to be on Nov. 15, Dec. 20, Jan. 24 and Feb. 28 and April 11, in Infantry Hall. These concerts are included in the 41st annual season of this organization which opened in Boston on Oct. 7.

PROV-JOUNL-Oct. 23.

PIERRE MONTEUX,
Conductor of the Boston Symphony Orchestra.

BOSTON SYMPHONY

An unusually splendid season of Boston Symphony concerts is anticipated in Infantry Hall on the following five Tuesday evenings: Nov. 15, Dec. 20, Jan. 24, Feb. 28 and April 11.

The orchestra could not have had a more auspicious season's opening than the first pair of concerts in Symphony Hall, Boston, on Oct. 7 and 8, and subsequent concerts there. The quality of performances and the ensemble in its present state were unanimously praised. Indeed there are other signs that this, the 41st season of the orchestra, will be the most successful of them all.

The Providence concerts are a part of their travelling schedule, which is as large as can be undertaken, and includes the usual 15 concerts in Greater New York, and concerts in cities as far south as Richmond, Washington and Baltimore, and as far north as Montreal. For the 48 regular concerts in Boston, and for concerts elsewhere, practically all the seats have been taken in advance by subscription.

Pierre Monteux, the illustrious conductor, spent the summer in Europe in preparation for this, his third season. In Paris he conducted a notable symphony concert in which he gave the French public a taste of American musical achievement by introducing the tone poem of the late Charles T. Griffes, "The Pleasure Dome of Kubla-Khan," which was enthusiastically received by public and press. Mr. Monteux devoted a large part of his sojourn in Europe to a quest of new works of genius from various countries, the finest of which will probably figure on his programs here, although a just recognition of the music of to-day and to-morrow will give due place to the predominance of the standard works of the orchestral repertory.

The personnel of the orchestra remains substantially as in former seasons, with only one newcomer among the leaders of sections, and three other minor changes. The new virtuoso is Georges Fourel, who has come from Europe to head the viola section, and is a prize graduate of the Paris Conservatory. He has played with conspicuous success with the large orchestras of France, notably as viola soloist of the Lamoureux concerts.

Another event of interest is the new Burgin String Quartette, which is being organized by Richard Burgin, the talented concertmaster of the orchestra, together with the other leaders of the string sections, in the same way that the Kneisel Quartette was organized within the ranks of the Boston Symphony Orchestra in the 80's.

The soloists who are to appear in each of the five concerts in Providence are such as to add considerably to the interest of the symphony concerts here. Much may be expected from the appearance of Bronislaw Huberman, the great European violinist, whose visit to America, shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of fifteen, this artist displayed such remarkable skill that Brahms, the composer, and Patti, the singer, shared the enthusiasm of Josef Joachim, his teacher and became warmly interested in him. In his present full maturity he has come to be regarded throughout Europe as one of the most brilliant living masters of his instrument.

There will be two piano soloists. The first of these, Wilhelm Bachaus, as highly regarded among the pianists of Europe as is Huberman among the violinists, first came to this country in 1912 when his concerts, including appearances with the Boston Symphony Orchestra, were so fine, that they are still remembered by all who heard him. The other pianist is far more familiar to the Providence public, although he has never appeared here with the Boston Symphony Orchestra. Raymond Havens is a native of Providence and his early training took place in this city. The fame of this virtuoso has been extended in recent seasons by concerts in New York, other cities of the East and in Europe also. Mr. Haven's several former

Helen Stanley, erstwhile prima donna of the Chicago Opera Company, who has during recent seasons devoted her career entirely to the concert stage. The large and rich qualities of Mlle. Alcock's voice, together with her skill as a dramatic interpreter of song, have won her an enviable place among concert and oratorio singers. This noted contralto has formerly sung with conspicuous success in Boston and other cities as soloist with the Boston Symphony Orchestra.

PROV. TRBNE - Oct. 23

"Special" Symphony Concerts

A New Series for a New Public

NO longer will the concerts of the Symphony Orchestra in Boston be confined to the established series of twenty-four Friday afternoons and twenty-four Saturday evenings, with two matinées for its Pension Fund added in good measure and matinées for school-children, here and there on its calendar, to set them in the musical way they should go. Now, for the first time within the longest memory, it will undertake five "special concerts" at home, in answer, press-agents' phrase though it is, to a genuine public demand. These concerts will take place in Symphony Hall on Monday evenings at monthly intervals, beginning on Nov. 28, continuing through Jan. 16, Feb. 13, March 13, and April 10. The full orchestra will share in them; Mr. Monteux will conduct at all of them; Miss Liebling for singer, Mr. Powell and Mr. Mirovitch for pianists, Mr. Burgin for violinist and Mr. Bedetti for violoncellist, will be heard in solo-pieces; while the programmes will correspond in essential respects to those of the regular concerts. Finally, the prices will range from $4 to $7.50 for the series, or from 80 cents to $1.50 a concert. Elsewhere an advertisement contains particulars for purchasers.

The demand for these "special concerts" has been so variously expressed as to seem unmistakable. The Young Women's Christian Association, the Woman's Educational Union and similar societies have asked for them and taken tickets accordingly. By many signs a plentiful public exists unwilling or unable to commit itself to twenty-four successive concerts week by week. Yet it would gladly hear the orchestra four or five times in a season. Another public, numerous among students, seeks vainly for seats on Friday afternoon, finds them all taken, but will not subscribe for places on Saturday evenings because for those free hours it prefers other diversions. On Mondays it will not be so preoccupied. Finally, there is the new public that suspects the pleasures of the Symphony Concerts, yet dreads surfeit with them. A modest five, for beginning, should tempt it. From all these quarters will come the prospective audiences for Monday evenings. So, taking a leaf from the book of the Chicago Orchestra, does the Boston Orchestra prefer desirable and fruitful work at home to wanderings elsewhere. It assigned this reason as one, last spring, for the abandonment of concerts in Philadelphia, Baltimore and Washington. The over-wise wagged knowing heads, hinted at declining prestige and revenue. Now they also are enlightened.

TRANS. Oct. 26.

There will be no Symphony Concerts next week since the orchestra then makes its first journey of the new season to New York. For the concerts at home a week later, on Nov. 11 and 12, Mr. Monteux proposes two new pieces: "A Poem of Youth," from the pen of David Stanley Smith, professor of music at Yale; and "Emotions," tone-poem by the Parisian, Hue, and one more attempt to transmute into tones French moods of war-time. "Anguish — Prayer — Tumult — Calm — Bells of Peace — Trumpets of Victory" are the subtitles set by the composer. The symphony for these concerts is the second of Sibelius in D major. At them besides, Mr. Vecsey, the violinist, returning to America for the first time since his days as prodigy, will play Chaikovsky's Concerto. It has been too long unheard at Symphony Hall.

At the concerts of the Symphony Orchestra in New York Mr. Monteux will repeat Beethoven's "Eroica Symphony" and Brahms's Symphony in F major, each lately and eloquently played at home. His miscellaneous pieces will be Rimsky-Korsakov's "Sadko"; Debussy's Nocturnes, "Clouds" and "Fêtes"; Berlioz's Overture, "Roman Carnival"; Strauss's tone-poem, "Don Juan"; and fragments of Schubert's music to "Rosamond." At the concert on Saturday afternoon, Nov. 5, Mr. Goodrich will be heard in his version for organ and orchestra of Franck's Chorale in B minor.

TRANS. Oct. 27.

[15]

NEW SERIES OF SPECIAL CONCERTS IS ANNOUNCED

The Boston Symphony Orchestra announces a new series of five special concertts at Symphony Hall to be given on Monday evenings, Nov 28, Jan 16, Feb 13, March 13 and April 10, at prices within the reach of almost any purse. The soloists will be Estelle Liebling, soprano; John Powell and Alfred Mirovitch, pianists; Richard Burgin, violinist, and Jean Bedetti, cellist.

The programs will resemble those of the regular Symphony concerts, presumably with a preponderance of standard music over novelties. Tickets at $7.50, $5 and $4 for the series go on sale Monday, Nov 7. Mail orders will be filled in order of receipt before the public sale opens.

GLOBE Oct. 27.

Extra Symphony Concerts Billed

For the first time in its history the Boston Symphony Orchestra is to give a series of popular price concerts, beginning Monday night, Nov. 28. There will be five of these concerts, scattered through the season, ending April 10. The full orchestra, led by Pierre Monteux, will take part.

To make the concerts additionally attractive to music-lovers who have not yet acquired the Symphony habit, there will be a soloist at each concert. The solo list includes two pianists, John Powell and Alfred Mirowitch; Estelle Liebling, soprano; Richard Burgin, the concertmaster of the orchestra, and Jean Bedetti, the leading 'cellist.

The demand for more Symphony concerts is coming in part from enthusiasts who missed getting tickets for the regular Symphony season, the subscription sale for which was the largest on record.

ADVTSR. Oct. 27.

4TH CONCERT OF SYMPHONY

Compositions by Bach Schubert, Berlioz and Ysaye Given

PERFORMANCE TO BE REPEATED TONIGHT

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Bach, Overture (Suite) in D Major, No. 4; Schubert Ballet Music, No. 1, Entr'acte No. 2 and Ballet Music No. 2 from "Rosamunde"; Berlioz, Overture, "Roman Carnival"; Theophile Ysaye, Symphony, F major, No. 1.

Mr. Monteux, thinking wisely that the suite of Bach would prove monotonous if constant tonality were repeated, substituted for one movement in dance rhythm, an Adagio from Bach's Concerto in F, No. 5. This Adagio, beautiful in itself, gave the needed contrast. Mr. Monteux also varied the Minuet by the change between the string and the wind choirs. The lively movements were played in a fresh and spirited manner, with nuances that were not too modern: music that showed impartially the technical prowess of the strings and wind instruments. Strange to say, this suite was played here for the first time at a Symphony concert, if not for the first time in the city.

The lovely orchestral music that Schubert wrote for "Rosamunde" followed. What a wealth of melodic beauty! What color from the use of a few instruments! What unexpected modulations, effective by their apparent simplicity! There are passages that might be called twilight-music; pages of a haunting tenderness; pages of a quiet sadness, not displeasing.

If the performance of the "Rosamunde" music was enchanting, the performance of the overture by Berlioz was of dazzling brilliance. This overture, over 75 years old, is as modern as if it had been composed last summer. There are still writers about music who insist that the music of Berlioz is empty and futile, full of sound and fury signifying nothing, sounding brass and clashing cymbals, unmelodic, "ungrammatical," though they admit that he was of a certain historical importance. He was much more than that, although the man who said that the greatest musical work of Berlioz is his "Treatise on Instrumentation" would have been justified if he had also said that Berlioz put this treatise, but not pedantically, into many of his compositions.

The symphony of Theophile Ysaye, the brother of the great violinist, was first performed at Brussels in November, 1901. The composer was then 39 years old, so that certain unpleasant features of this symphony cannot be attributed to youthful enthusiasm or inexperience. The symphony is planned on a large scale, so large that cuts were made for the performance yesterday, which was the first in Boston. To add to the vigor, or the strenuousness of the music, four tubas besides a brass tuba are employed. The introduction, one of unusual length, elaborate, gives promise of important pages to follow. Who was the Athenian gentleman who built so stately and ornate a porch that when he came to his dwelling he had money only for a humble house? This introduction and the middle section of the

Scherzo are the most noteworthy portions of the symphony. The latter has a poetic idea, poetically expressed, but even here one notes the composer's unwillingness to be concise, his inability to stop when he has said what he had worth saying. The chief thematic material of the symphony is not distinguished, not salient, and the development is diffuse, suffering from instrumentation that is often muddy. Climax after climax is boisterous and bombastic. Mr. Monteux, as is his habit, had taken great pains in rehearsal, and the composer, if he were living, could not take exception to the interpretation or the actual performance.

The concert will be repeated tonight. The orchestra will be away on its first trip next week. The program for Nov. 11, 12 will be as follows: Sibelius, Symphony No. 2, D-major; Smith, A Poem of Youth, op. 47 (first performance); Tschaikowsky, Violin Concerto; Hue, "Emotions" (1918)—first time in Boston. Ferenc Vecsey will be the violinist.

HERALD - Oct. 29.

SYMPHONY VIRTUOSI DISPLAYED

Solo Players' Skill Is Shown in Familiar Works

BY OLIN DOWNES

The Boston Symphony season, thus far, has been a very brilliant one. The performances of yesterday were the most brilliant of the season. The programme was of unusually entertaining character, if one excepts the noisy and poor symphony of Theophile Ysaye which ended the programme. It was preceded by an unfamiliar suite of Bach, the 4th suite, in D major, which Bach wrote while he was chapelmaster of Prince Leopold of Anhalt Cothen—not the suite which has the misnamed "Air for the G-string"; the incidental music of Schubert's "Rosamunde," and the "Carnival Romain" overture of Berlioz.

FROM BACH TO BERLIOZ

In these performances solo players of the orchestra as well as the band as a whole distinguished themselves. The separate tonal strands of the fine square-toed music of old Bach were as beautifully moulded and differentiated, the one from the other, as the simple and really divine scraps of melody which Schubert gives his wind instruments. The whole span of orchestral development was symbolized in the gradual transition from the formality and the high, rather thin but fascinating character of Bach's instrumentation, as opposed to the romantic beauty of Schubert and, at last, the flaming volcano of an orchestra which Berlioz employs in his exciting overture.

This overture is thrice familiar, nevertheless Mr. Monteux gave by his pace and his coloring a new warm languor to the introduction in which Mr. Speyer so beautifully played his English horn solo, and a new nervousness, a new flare to the intoxicating final.

Humor in Bach

Bach's suite opens with a pompous introduction which might equally have been the work of Handel, then with rather routine rapid movement, and this section ends over a long pedal point in which the composer, momentarily forgetting lengths of periods and the like, weaves together fresh thoughts which strike him as he goes along, over his resounding bass.

The humor of the Bourrees and of the "Rejouissance" is perfectly delightful. It is in the adagio that the music becomes more than wonderful tone weaving, more than the splendid job of a master workman for a Prince's holiday. Therein is the reflectiveness, the poetry, the restrained passion which Bach, also, knew.

A Miracle in Music

But if all the other music were forgotten the thrice familar music of Schubert would remain. This music is simply a miracle. With a few chords, an instrument here and another there, the shy, fat-backed, bespectacled little Schubert takes us away to another realm. In that realm is ineffable beauty, the distant echo of tears, and wondrous compassion and consolation for the suffering Schubert knew so well.

Mr. Monteux's reading was the most poetic we have ever heard. He would have been at a loss, however, to put his conceptions into effect had he had at his disposal less skilled musicians. If only to hear the solo playing of Messrs. Laurent, Longy, Laus, and Sand, the music would have been worth while. These and other leaders of the different sections of the orchestra ennobled whatever they touched. Yesterday each of them seemed in the vein, fairly excelling himself, in the service of the transcendent genius of the humble, poverty-ridden Franz Peter Schubert.

Ysaye's Symphony

The Ysaye symphony is unoriginal, over-orchestrated, with traces of

Franck, Wagner, and other composers. One looks for the original phrase or mood, the passage of harmony or of instrumental color which shall reveal a talent. The nearest approach to this comes in the middle part of the Scherzo, a mood of light melancholy, a transformation, if memory did not play us a trick, of a motive heard earlier in the score. Elsewhere the composer attempts this and that, makes over-much of inherently poor material, prolonging inexcusably his symphony, especially at the very end, as if he were one of the most depraved of our politicians, shouting, "The Eagle, the Eagle," at the top of his voice, while the crowd dispersed with yells and jeers.

POST-Oct. 27

NOVELTIES BY BACH AND YSAYE AT THE SYMPHONY

Unfamiliar pieces by Bach and Theophile Ysaye, and familiar classics by Schubert and Berlioz, were contained in yesterday's Symphony program. There was no soloist. Bach's Suite in D major has never been played at these concerts because its authenticity was for a long time in doubt. Yet much of the music in it could scarcely have been written by a composer of lesser genius. It has the tremendous vitality which distinguishes Bach's work from that of 18th century routiniers.

Mr Monteux kept approximately the original orchestration, including the high notes for trumpets, which are both difficult to play and shrill. Other conductors use revised scores of Bach which are often incongruous in style. It was, perhaps, musically wisest to let the composer speak for himself in the idiom of his own day, instead of trying to guess what he would have done with the resources of a modern orchestra. The performance, like the orchestration, was faithful to the composer's style. It was warmly applauded.

The beautiful excerpts from Schubert's "Rosamunde" were a reproach to such composers as Theophile Ysaye, whose Symphony in F major ended the concert. All M Ysaye's harmonic and contrapuntal ingenuities could not atone for the painful lack in his work of genuine melody and genuine rhythm. Schubert's music is simple where his is complex and involved. But it is too often forgotten nowadays that intricacy is the easiest refuge from banality. One doubts whether a simple piece by M Ysaye, or by many a better known modern composer would prove to be more than trivial.

The performance of Berlioz' "Roman Carnival" was among the most brilliant yet given by the present orchestra. "Rosamunde," too, was exceptionally well played. The first half of the concert was a triumph for Mr Monteux and his men. If the Ysaye symphony seemed dull and confused, the fault was chiefly with the composer, who, whatever his merits, lacked the indefinable something called genius.

There are no Symphony concerts next week. The program for Nov 11 and 12 includes new pieces by Hue and David Stanley Smith, and Sibelius' Second Symphony. The soloist is Ferenc Vecsey, who will play the Tschaikowsky violin concerto.

GLOBE - Oct. 2

VECSEY SOLOIST FOR FIFTH SYMPHONY

Great Hungarian Violinist to Play at Concerts on Nov. 11 and 12

To most Bostonians the Boston Symphony Orchestra is just a name, because the concerts are sold out for the entire season long in advance, and at high prices, and the chances to hear it are nil. Therefore the news that a series of five special concerts at popular prices are to be given on Monday nights this Winter should be welcomed with delight. There will be five soloists with these concerts, all artists of importance—Mirovitch, the pianist; John Powell, pianist; Estelle Liebling, soprano; Richard Burgin, the concert master and violinist, and Jean Bedetti, the cellist.

The concerts are being arranged with the co-operation of several of the big organizations like the Y. M. C. A. and capacity houses are assured. The first concert takes place Monday evening, November 28.

FIFTH SYMPHONY PROGRAM.

The fifth program of the Boston Symphony concerts will be given at Symphony Hall on Friday afternoon, November 11, and Saturday evening, November 12, following the first regular Southern trip of the orchestra which will occupy the coming week. At this pair of concerts, Feren Vecsey, the great Hungarian violinist, who has just arrived in this country from Europe, where his fame is of the very highest, will appear as soloist, playing with the orchestra Tschaiowsky's perennially popular concerto in D major.

Pierre Monteux will also conduct the Second Symphony of Sibelius in D major, "A Poem of Youth," by David Stanley Smith, which will have its first performance on this occasion, and, in observance of Armistice Day, Georges Hue's symphonic poem "Emotion." The following sub-titles are written over the music by the composer: Anguish, Prayer, Tumult, Subsidence, Bells of Peace, Trumpets of Victory.

AMER. Oct. 2

...At... ...hony

...week's Sym... program for the most part was heartily enjoyed by the large audience attending yesterday's matinee concert, the enjoyment springing largely from the classic numbers chosen by Mr. Monteux. These were the Bach suite in D major, Schubert's "Rosamunde" suite and the "Roman Carnival" overture by Berlioz. In place of the gavotte in the Bach suite the orchestra played the adagio from the same composer's concerto No. 5

As a final number came the Theophile Ysaye symphony, a work brought to this country by Charles Martin Loeffler, the Boston composer, who formerly played in the Symphony Orchestra. Theophile Ysaye, brother of Eugene, the violinist and conductor, wrote this unconventional work nearly 20 years ago, at the start of a career that ended prematurely. Like most works written in the new manner, it interested rather than captured those who attended this first hearing in Boston.

The same program will be repeated tonight.

AM. SR. Oct 29

ESTABLISHED 18.. SEP 18 1921

From

COURANT

Hartford, Conn.

Boston Symphony Orchestra.

Behind the musical achievement which the name of the Boston Symphony orchestra has come to represent, there lies a long record of the application of musical genius, the constancy of high purpose, and the expenditure of wealth. The aim was ... ensemble as close to the ideals of perfection in performance as humanly possible. Only gradually, through ...eless years of upbuilding effort by one after another of the world's greatest conductors, has the goal been won. During the last two years the orchestra has profited signally by the illustrious powers of its present conductor, Pierre Monteux. His splendid record as conductor of concerts, opera and ballet in the largest cities of Europe and America has been confirmed and enhanced by his success at this post of honor; indeed, never have the Boston Symphony concerts been more evidently enjoyed and generally praised than under his direction.

Never in the musical history of Hartford has such an imposing array of artists been marshalled under one management and presented under such pleasing auspices as the coming Sedgwick Concert Course. The artists are of undisputed magnitude and Parsons's theater as a concert hall possesses advantages in acoustics and comfort unequalled by any other auditorium in Hartford, but the capacity of Parsons's theater is limited and as the bare announcement of these concerts is sufficient to insure sold out houses the management urges music lovers to take immediate advantage of purchasing seats en bloc for the three artists. The purchase of Boston Symphony seats must be made separate. All applications should be sent to F. A. Sedgwick at Sedgwick and Casey's Asylum street.

ROM Journal

OCT 2 1921

Atlanta, Ga

A campaign is soon to be begun in Boston to raise a $2,000,000 endowment fund for the Boston Symphony orchestra. This step is to be taken because of the large deficit last year.

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rom OCT 5 1921

OURNAL COURIER,

New Haven, Conn.

Muck Orchestra For Propaganda?

Boston, Oct. 4.—Testimony was heard in federal court today that James J. Bosdan, proprietor of a local news agency, tried to sell stolen government documents purporting to contain "inside information" gathered by the department of justice in various important cases. Bosdan is charged with the larceny of the papers, possessing them, and attempting to dispose of them for personal gain.

Harry H. Guterman testified that Bosdan told him he had records of the case of Dr. Karl Muck, former conductor of the Boston Symphony orchestra, who was deported for pro-German sympathies during the war. In this connection, Guterman added, Bosdan told him of an alleged interview at Potsdam between the German emperor and the late Henry L. Higginson, of this city, which Bosdan said resulted in establishment of the orchestra for the spread of German propaganda.

From OCT 5 1921

Commercial Appeal

Memphis, Tenn.

SAYS COL. HIGGINSON WAS KAISER'S ALLY

Used Boston Symphony For Propaganda, Lawyer Told.

BOSTON, Oct. 4.—Testimony was heard in federal court today that James J. Bosdan, proprietor of a local news agency, tried to sell stolen government documents purporting to contain "inside information" gathered by the Department of Justice in various important cases. Bosdan is charged with the larceny of the papers, possessing them and attempting to dispose of them for personal gain.

Copies of official reports of inquiries into the unexplained murder of William K. Dean at East Jaffrey, N. H., in 1918, alleged to have been found in Bosdan's home, were introduced into the evidence, and witnesses were called to tell of alleged attempts by Bosdan to sell them.

Harry H. Guterman, a lawyer employed by the town of Jaffrey in connection with the Dean murder, told of his investigation. He said he was called on the telephone by a man who said he was James J. Bosdan and that he had complete records of the inquiries.

Guterman testified that Bosdan also told him he had records of the case of Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, who was deported for pro-German sympathies during the war. In this connection, Guterman added, Bosdan told him of an alleged interview at Potsdam between the German emperor and the late Henry Lee Higginson of this city, which Bosdan said resulted in establishment of the orchestra for the spread of German propaganda.

FROM OCT -6 1921 Y

Cornell Alumni NEWS

Ithaca, N. Y.

UNIVERSITY CONCERTS

The University concerts given annually by the Department of Music start this year on December 1 with the appearance of Florence Easton, soprano. The next number is the Boston Symphony Orchestra of one hundred members, conducted by Pierre Monteux, on December 15, which will be followed by a recital by Josef Hofmann, pianist, on February 27. The last number in the series is a joint concert by Marguerite D'Alvarez, contralto, and Pablo Casals, violoncellist, on March 17.

Established 1881

FROM OCT -8 1921 K

EVE. POST

NEW YORK CITY

The Boston Symphony Society will give five concerts this season in the Brooklyn Academy of Music, beginning November 4.

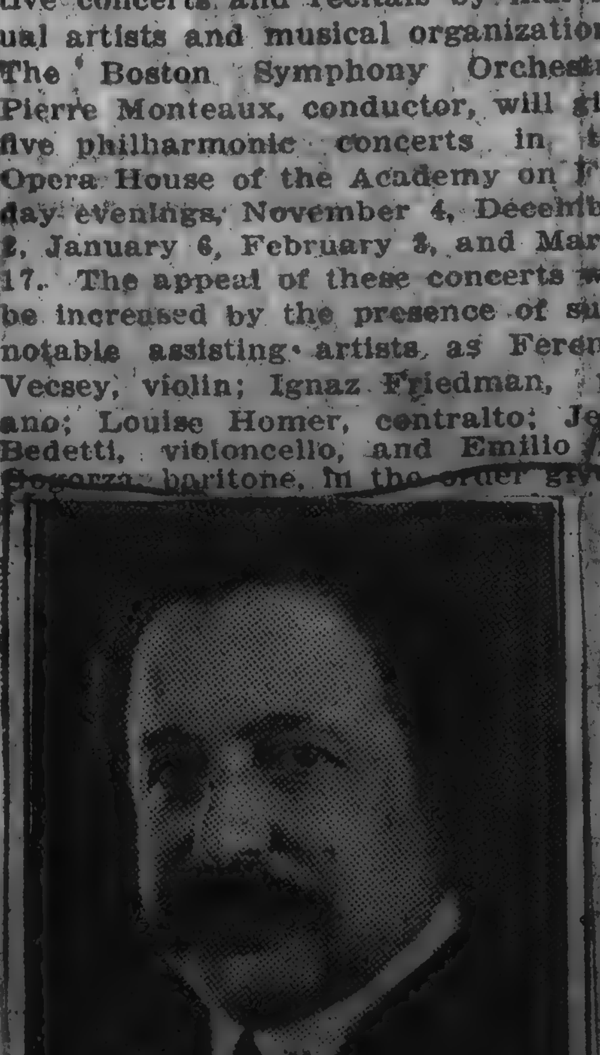
OCT -9 1921 D

EAGLE

...yn, New York

THE INSTITUTE'S PLANS

The musical program of the Brooklyn Institute of Arts and Sciences opens with the joint recital on Thursday evening, October 27, by the Hungarian artists, Erno Dohnanyi, pianist and composer, and Emil Telmanyi, violinist. As in previous years the backbone of the Institute's program will be found in orchestral music, although there are many attractive concerts and recitals by individual artists and musical organizations. The Boston Symphony Orchestra, Pierre Monteaux, conductor, will give five philharmonic concerts in the Opera House of the Academy on Friday evenings, November 4, December 2, January 6, February 3, and March 17. The appeal of these concerts will be increased by the presence of such notable assisting artists as Ferenc Vecsey, violin; Ignaz Friedman, piano; Louise Homer, contralto; Jean Bedetti, violoncello, and Emilio De Gogorza, baritone. In the order given



PIERRE MONTEUX
CONDUCTOR
BOSTON SYMPHONY

Evening Globe

New York

OCT 12 1921

The Boston Symphony Orchestra, which will begin its New York series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall on Nov. 3 and 5, opened its forty-first season in Symphony Hall, Boston, last week. The programme included Mendelssohn's "Italian" symphony, Rimsky-Korsakoff's "Sadko," Debussy's two nocturnes, "Nuages" and "Fêtes," and "Don Juan" by Strauss. During the stay in Europe of the conductor, Pierre Monteux, he was in quest of new works in various countries, and has made selections of compositions by the following: From France, Roussel, Ravel, Rabaud, Honneger (noted member of the Parisian "Six"), and Marcel Duprez; from England, Bantock and Bax; from Italy, Davico, Tomassini, Malpiero, Casella and de Sabata; from Russia, Stravinsky and Prokofieff; from Germany, Schrecker; and from Spain, De Falla.

SUN

...ss New York City

OCT 15 1921 D

Symphonies and Such.

Pierre Monteux began his third season as conductor of the Boston Symphony Orchestra when he conducted the brilliant opening pair of concerts in Symphony Hall, Boston, on October 7 and 8. The programme was as follows: Mendelssohn's "Italian" symphony, Rimsky-Korsakoff's "Sadko," Debussy's two nocturnes, "Nuages" and "Fetes" and Strauss's "Don Juan."

The usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall, to begin on November 3 and 5, are a part of a travelling schedule which is as large as the orchestra can undertake. It will include concerts in a number of Eastern cities as far South as Washington, Baltimore and Richmond, and as far north as Montreal.

New scores to be heard will be selected from the following composers: From France, Roussel, Ravel, Rabaud, Honneger (the noted member of the Parisian "Six") and Mercel Dupres; from England, Bantock and Bax; from Italy, Davico, Tomassini, Malipiero, Casella and De Sabata; from Russia, Stravinsky and Prokovieff; from Germany, Shrecker, and from Spain, De Falla.

ESTABLISHED 1881 OCT 15 1921 K

From

EVENING JOURNAL,

New York City

The Boston Symphony Orchestra, this season again under the conductorship of Pierre Monteux, will give its usual five Thursday evening and the same number of Saturday afternoon concerts in Carnegie Hall, beginning November 3 and 5. Mr. Monteux has brought back a number of new scores from Europe with him, many of which should prove of great interest.

From OCT 16 1921

TIMES,

Brooklyn, N. Y.

MUSIC EVENTS

Boston Symphony Plans a Notable Season Here

An unusually fine season of Boston Symphony concerts is anticipated in the Academy of Music here under the management of C. D. Atkins. They are to take place on five Friday evenings, November 4, December 2, January 6, February 3, and March 17. The soloists will be Ferenc Vecsey, violinist; Louise Homer, American contralto; Emilio de Gogorza, the Spanish-American baritone; Ignaz Friedman, pianist, and Jean Bedetti, violoncellist.

Pierre Monteux, who is now entering upon his third season as conductor, devoted a part of his sojourn in Europe last summer to a quest of new works in various countries. The finest of these are by France, Roussel, Ravel, Rabaud, Honneger, Dupres, Bantock and Bax, Davico, Tomassini, Malipiero, Casella, De Sabata, Stravinsky and Prokovieff, Schrecker and De Falla.

WORLD,

New York City

OCT 16 1921

The Burgin Quartette is being organized by the distinguished leaders of the string sections of the Boston Symphony Orchestra, as was the Kneisel Quartette in seasons past. Richard Burkin, the concertmaster, who came to the orchestra last year and who will be first violin of the quartette, has in the course of his career organized two quartetos successively when concertmaster of orchestras in Eastern Europe.

TIMES OCT 16 1921

New York City

Orchestra Notes.

The Philharmonic's eightieth year opens Oct. 27 and 28 at Carnegie Hall. Among the season's novelties will be works of Mason, Hadley, Skilton, Whithorn, Enesco, Ravel, Schoenberg, and a first hearing by Philharmonic audiences of Loeffler's "Death of Tintagiles."

Richard Strauss's first concert here with an orchestra of 100 men at Carnegie Hall on Oct. 31 will be followed by similar appearances on three Tuesday nights, Nov. 15 and 29 and Dec. 13, at the Metropolitan.

The Boston Symphony under Pierre Monteaux will pay its first visit of the season here on Nov. 3 and 5 at Carnegie Hall and Nov. 4 at the Brooklyn Academy.

TIMES OCT 16 1921

New York City

BROOKLYN MUSIC.

The Boston Symphony Orchestra's soloists for five Friday evening concerts at the Brooklyn Academy include, on Nov. 4, Ferenc Vecsey; Dec. 2, Ignaz Friedman; Jan. 6, Louise Homer; Feb. 3, Jean Benedetti, and March 17, Emilio de Gogorza.

For the New York Symphony's six Saturday matinees in Brooklyn the assisting artists are: On Nov. 5, Hulda Lashanska; Dec. 3, Paul Kochanski; Jan. 7, Percy Grainger; Jan. 21, Guy Maier and Lee Pattison; Feb. 11, Erika Morini, and March 11, Marguerite d'Alvarez.

Brooklyn will have its first performance in some years of Handel's "The Messiah" on Dec. 12, by the Brooklyn Oratorio Society. Walter Henry Hall of Columbia has begun rehearsals on Monday evenings at Memorial Hall in the Y. W. C. A., Schermerhorn Street and Flatbush Avenue.

Recitals in the Brooklyn Institute series are announced by Rachmaninoff, Kreisler, Gabrilowitsch, Kochanski, Dohnanyi, Telmanyi, Alfredo Oswald, Hulda Lashanska, Arthur Whiting, the Letz Quartet and the Musurgia Club.

TIMES 1921

New York City

Boston's New Quartet.

Boston expects much good music from the Burgin Quartet, newly formed by the leaders of the string sections of the Boston Symphony Orchestra, as once was the famous Kneisel Quartet.

Richard Burgin, the concertmaster, who came to the orchestra last year and who will be first violin of the quartet, has in the course of his career organized two other quartets when playing with orchestras in Eastern Europe.

Georges Fourel, who arrived lately to lead the viola section, is a first-prize virtuoso of the Paris Conservatory. He has appeared with the first orchestras of France, notably as viola soloist of the Lamoureux concerts in Paris.

WORLD,

New York City

OC...

The Boston Symphony Orchestra will begin its New York series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall, on November 3 and 5.

The new scores to be heard here will be selected from the following composers: from France, Roussel, Ravel, Rabaud, Honneger (the noted member of the Parisian "Six") and Marcel Dupres; from England, Bantock and Bax; from Italy, Davico, Tomassini, Malipiero, Casello and de Sabata; from Russia, Stravinsky and Prokovieff; from Germany, Schrecker, and from Spain, de Falla.

In a symphony concert which he conducted in Paris last summer, Mr. Monteux introduced to the French public the tone poem of the late American composer, Charles T. Griffes, "The Pleasure Dome of Kubla Khan," and Vaughn Williams's "London Symphony." The first of these works was particularly well received.

The personnel of the orchestra remains substantially as in former seasons.

From Herald

New York City

OCT 16 1921 K

The Boston Symphony Orchestra will open its New York series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall on November 3 and 5.

The new scores to be heard this season in the series will be selected from France: Rousell, Ravel, Babaud, Honneger (the noted member of the Parisian "Six"), Marcel Dupres; from England: Bantock, Bax; from Italy: Davico, Tomassini, Malipiero, Casella, de Sabata; from Russia: Stravinsky, Prokovieff; from Germany: Schrecker; from Spain: de Falla.

AMERICAN OCT 16 1921

New York City

The Boston Symphony Orchestra could have procured the services of Arturo Toscanini several years ago. That it did not avail itself of the opportunity seems almost beyond belief to those who do not understand the inner workings of musical politics in the Hub.

Several months ago the announcement was made in this column that the great Italian maestro would be back in America next year, and in all probability as conductor of the Boston orchestra, now still under the guidance of Pierre Monteaux. That prognostication may be reiterated at this time.

Officially we are told that this season there has been "an unprecedented demand for seats, practically all having been taken in advance by subscription for the forty-eight concerts in Boston and for concerts elsewhere."

A peculiar sentence, it must be admitted, especially as regards the four final words. The implication, of course, is that the demand for seats also has been great in other cities besides Boston. But the clumsy vagueness of the assertion makes the reader dubious.

As a matter of fact the subscription for the Boston Symphony's concerts outside of Boston has fallen off considerably in the last few years, not least in New York. And it is this, more than anything else, that has made the present directors of the famous organization come to their senses.

Whether the New York subscription for the visiting organization's coming season shows improvement over last year's the writer cannot say. If the board of directors could make a definite announcement, however, that Arturo Toscanini had been chosen as Monsieur Monteaux' successor it would probably have an immediate effect on their subscription here. For the custom still obtains that those who are subscribers now will have first choice of seats in the future.

EVE. POST OCT 20 1921

NEW YORK CITY

Boston Symphony Gossip

The Boston Symphony Orchestra began its third season of home concerts under Pierre Monteux on October 7. It will be heard in New York in the usual five pairs (ten different programmes) in Carnegie Hall and will also be heard in other cities as far South as Washington, Baltimore, and Richmond, and as far North as Montreal. While in Paris last summer M. Monteux conducted "The Pleasure Dome of Kubla Khan," by the American Charles T. Griffes, which was well received.

The new scores to be heard will be selected from the following composers: From France, Roussel, Ravel, Rabaud, Honneger (the noted member of the Parisian "Six"), and Marcel Dupres; from England, Bantock and Bax; from Italy, Davico, Tomassini, Malipiero, Casella, and De Sabata; from Russia, Stravinsky and Prokovieff; from Germany, Schrecker, and from Spain, De Falla.

Much is expected from the Burgin Quartet, which is being newly organized by Richard Burgin, the concertmaster of the orchestra and the distinguished leader of the string sections. In the same way the Kneisel Quartet was organized in the past. Mr. Burgin has had a thorough and notable experience in chamber music during the earlier part of his career in Eastern Europe.

Morning Telegraph

New York OCT 23 1921

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Morning Telegraph

New York OCT 23 1921

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The orchestra retains substantially its personnel of former seasons, but few changes having occurred. Of these the only newcomer of the leaders of the various sections is George Fourel, who will lead the viola section. Several new compositions are planned by Director Monteux during the New York season.

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Oct. 24

SOLOIST IFTH HONY

an Violinist to certs on Nov. nd 12

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PHONY

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Prayer, Tumult,
Peace, Trumpets

..29

Ysaye Novelty At Symphony

This week's Symphony program for the most part was heartily enjoyed by the large audience attending yesterday's matinee concert, the enjoyment springing largely from the classic numbers chosen by Mr. Monteux. These were the Bach suite in D major, Schubert's "Rosamunde" suite and the "Roman Carnival" overture by Berlioz. In place of the gavotte in the Bach suite the orchestra played the adagio from the same composer's concerto No. 5.

As a final number came the Theophile Ysaye symphony, a work brought to this country by Charles Martin Loeffler, the Boston composer, who formerly played in the Symphony Orchestra. Theophile Ysaye, brother of Eugene, the violinist and conductor, wrote this unconventional work nearly 20 years ago, at the start of a career that ended prematurely. Like most works written in the new manner, it interested rather than captured those who attended this first hearing in Boston.

The same program will be repeated tonight.

ESTABLISHED 1881
From
COURANT
Hartford, Conn.

Boston Symphony Orchestra.

Behind the musical achievement which the name of the Boston Symphony orchestra has come to represent, there lies a long record of the application of musical genius, the constancy of high purpose, and the expenditure of wealth. The aim was an ensemble as close to the ideals of perfection in performance as humanly possible. Only gradually, through tireless years of upbuilding effort by one after another of the world's greatest conductors, has the goal been won. During the last two years the orchestra has profited signally by the illustrous powers of its present conductor, Pierre Monteux. His splendid record as conductor of concerts, opera and ballet in the largest cities of Europe and America has been confirmed and enhanced by his success at this post of honor; indeed, never have the Boston Symphony concerts been more evidently enjoyed and generally praied than under his direction.

Never in the musical history of Hartford has such an imposing array of artists been marshalled under one management and presented under such pleasing auspices as the coming Sedgwick Concert Course. The artists are of undisputed magnitude and Parsons's theater as a concert hall possesses advantages in acoustices and comfort unequalled by any other auditorium in Hartford, but the capacity of Parsons's theater is limited and as the bare announcement of these concerts is sufficient to insure sold out houses the management urges music lovers to take immediate advantage of purchasing seats en bloc for the three artists. The purchase of Boston Symphony seats must be made separate. All applications should be sent to F. . Sedgwick at Sedgwick and Casey's Asylum street.

ROM

A campaign is soon to be begun in Boston to raise a $2,000.000 endowment fund for the Boston Symphony orchestra. This step is to be taken because of the large deficit last year.

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rom OCT 5 1921
OURNAL COURIER,
New Haven, Conn.

Muck Orchestra For Propaganda?

Boston, Oct. 4.—Testimony was heard in federal court today that James J. Bosdan, proprietor of a local news agency, tried to sell stolen government documents purporting to contain "inside information" gathered by the department of justice in various important cases. Bosdan is charged with the larceny of the papers, possessing them, and attempting to dispose of them for personal gain.

Harry H. Guterman testified that Bosdan told him he had records of the case of Dr. Karl Muck, former conductor of the Boston Symphony orchestra, who was deported for pro-German sympathies during the war. In this connection, Guterman added, Bosdan told him of an alleged interview at Potsdam between the German emperor and the late Henry L. Higginson, of this city, which Bosdan said resulted in establishment of the orchestra for the spread of German propaganda.

From OCT 5 1921
Commercial Appeal
Memphis, Tenn.

SAYS COL. HIGGINSON WAS KAISER'S ALLY

Used Boston Symphony For Propaganda, Lawyer Told.

BOSTON, Oct. 4.—Testimony was heard in federal court today that James J. Bosdan, proprietor of a local news agency, tried to sell stolen government documents purporting to contain "inside information" gathered by the Department of Justice in various important cases. Bosdan is charged with the larceny of the papers, possessing them and attempting to dispose of them for personal gain.

Copies of official reports of inquiries into the unexplained murder of William K. Dean at East Jaffrey, N. H., in 1918, alleged to have been found in Bosdan's home, were introduced into the evidence, and witnesses were called to tell of alleged attempts by Bosdan to sell them.

Harry H. Guterman, a lawyer employed by the town of Jaffrey in connection with the Dean murder, told of his investigation. He said he was called on the telephone by a man who said he was James J. Bosdan and that he had complete records of the inquiries.

Guterman testified that Bosdan also told him he had records of the case of Dr. Carl Muck, former conductor of the Boston Symphony Orchestra, who was deported for pro-German sympathies during the war. In this connection, Guterman added, Bosdan told him of an alleged interview at Potsdam between the German emperor and the late Henry Lee Higginson of this city, which Bosdan said resulted in establishment of the orchestra for the spread of German propaganda.

FROM OCT -6 1921

UNIVERSITY CONCERTS

The University concerts given annually by the Department of Music start this year on December 1 with the appearance of Florence Easton, soprano. The next number is the Boston Symphony Orchestra of one hundred members, conducted by Pierre Monteux, on December 15, which will be followed by a recital by Josef Hofmann, pianist, on February 27. The last number in the series is a joint concert by Marguerite D'Alvarez, contralto, and Pablo Casals, violoncellist, on March 17.

Established 1881
FROM OCT -8 1921 K
EVE. POST
NEW YORK CITY

The Boston Symphony Society will give five concerts this season in the Brooklyn Academy of Music, beginning November 4.

OCT -9 1921
yn, New York

THE INSTITUTE'S PLANS

The musical program of the Brooklyn Institute of Arts and Sciences opens with the joint recital on Thursday evening, October 27, by the Hungarian artists, Erno Dohnanyi, pianist and composer, and Emil Telmanyi, violinist. As in previous years the backbone of the Institute's program will be found in orchestral music, although there are many attractive concerts and recitals by individual artists and musical organizations. The Boston Symphony Orchestra, Pierre Monteaux, conductor, will give five philharmonic concerts in the Opera House of the Academy on Friday evenings, November 4, December 2, January 6, February 3, and March 17. The appeal of these concerts will be increased by the presence of such notable assisting artists as Ferenc Vecsey, violin; Ignaz Friedman, piano; Louise Homer, contralto; Jean Bedetti, violoncello, and Emilio D Gogorza, baritone, in the order give

PIERRE MONTEUX
CONDUCTOR
BOSTON SYMPHONY

Evening Globe
New York
OCT 12 1921 K

The Boston Symphony Orchestra, which will begin its New York series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall on Nov. 3 and 5, opened its forty-first season in Symphony Hall, Boston, last week. The programme included Mendelssohn's "Italian" symphony, Rimsky-Korsakoff's "Sadko," Debussy's two nocturnes, "Nuages" and "Fetes," and "Don Juan" by Strauss. During the stay in Europe of the conductor, Pierre Monteux, he was in quest of new works in various countries, and has made selections of compositions by the following: From France, Roussel, Ravel, Rabaud, Honneger (noted member of the Parisian "Six"), and Marcel Duprez; from England, Bantock and Bax; from Italy, Davico, Tomassini, Malpiero, Casella and de Sabata; from Russia, Stravinsky and Prokofieff; from Germany, Schrecker; and from Spain, De Falla.

SUN
ss New York City
OCT 15 1921

Symphonies and Such.

Pierre Monteux began his third season as conductor of the Boston Symphony Orchestra when he conducted the brilliant opening pair of concerts in Symphony Hall, Boston, on October 7 and 8. The programme was as follows: Mendelssohn's "Italian" symphony, Rimsky-Korsakoff's "Sadko," Debussy's two nocturnes, "Nuages" and "Fetes" and Strauss's "Don Juan."

The usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall, to begin on November 3 and 5, are a part of a travelling schedule which is as large as the orchestra can undertake. It will include concerts in a number of Eastern cities as far South as Washington, Baltimore and Richmond, and as far north as Montreal.

New scores to be heard will be selected from the following composers: From France, Roussel, Ravel, Rabaud, Honneger (the noted member of the Parisian "Six") and Mercel Dupres; from England, Bantock and Bax; from Italy, Davico, Tomassini, Malipiero, Casella and De Sabata; from Russia, Stravinsky and Prokovieff; from Germany, Shrecker, and from Spain, De Falla.

ESTABLISHED 1881 OCT 15 1921 K
From
EVENING JOURNAL,
New York City

The Boston Symphony Orchestra, this season again under the conductorship of Pierre Monteux, will give its usual five Thursday evening and the same number of Saturday afternoon concerts in Carnegie Hall, beginning November 3 and 5. Mr. Monteux has brought back a number of new scores from Europe with him, many of which should prove of great interest.

From
TIMES,
Brooklyn, N. Y.

MUSIC EVENTS

Boston Symphony Plans a Notable Season Here

An unusually fine season of Boston Symphony concerts is anticipated in the Academy of Music here under the management of C. D. Atkins. They are to take place on five Friday evenings, November 4, December 2, January 6, February 3, and March 17. The soloists will be Ferenc Vecsey, violinist; Louise Homer, American contralto; Emilio de Gogorza, the Spanish-American baritone; Ignaz Friedman, pianist, and Jean Bedetti, violoncellist.

Pierre Monteux, who is now entering upon his third season as conductor, devoted a part of his sojourn in Europe last summer to a quest of new works in various countries. The finest of these are by France, Roussel, Ravel, Rabaud, Honneger, Dupres, Bantock and Bax, Davico, Tomassini, Malipiero, Casella, De Sabata, Stravinsky and Prokovieff, Schrecker and De Falla.

WORLD,
New York City

The Burgin Quartette is being organized by the distinguished leaders of the string sections of the Boston Symphony Orchestra, as was the Kneisel Quartette in seasons past. Richard Burkin, the concertmaster, who came to the orchestra last year and who will be first violin of the quartette, has in the course of his career organized two quartetos successively when concertmaster of orchestras in Eastern Europe.

TIMES OCT 16 1921
New York City

Orchestra Notes.

The Philharmonic's eightieth year opens Oct. 27 and 28 at Carnegie Hall. Among the season's novelties will be works of Mason, Hadley, Skilton, Whithorn, Enesco, Ravel, Schoenberg, and a first hearing by Philharmonic audiences of Loeffler's "Death of Tintagiles."

Richard Strauss's first concert here with an orchestra of 100 men at Carnegie Hall on Oct. 31 will be followed by similar appearances on three Tuesday nights, Nov. 15 and 29 and Dec. 13, at the Metropolitan.

The Boston Symphony under Pierre Monteaux will pay its first visit of the season here on Nov. 3 and 5 at Carnegie Hall and Nov. 4 at the Brooklyn Academy.

TIMES
New York City

BROOKLYN MUSIC.

The Boston Symphony Orchestra's soloists for five Friday evening concerts at the Brooklyn Academy include, on Nov. 4, Ferenc Vecsey; Dec. 2, Ignaz Friedman; Jan. 6, Louise Homer; Feb. 3, Jean Benedetti, and March 17, Emilio de Gogorza.

For the New York Symphony's six Saturday matinees in Brooklyn the assisting artists are: On Nov. 5, Hulda Lashanska; Dec. 3, Paul Kochanski; Jan. 7, Percy Grainger; Jan. 21, Guy Maier and Lee Pattison; Feb. 11, Erika Morini, and March 11, Marguerite d'Alvarez.

Brooklyn will have its first performance in some years of Handel's "The Messiah" on Dec. 12, by the Brooklyn Oratorio Society. Walter Henry Hall of Columbia has begun rehearsals on Monday evenings at Memorial Hall in the Y. W. C. A., Schermerhorn Street and Flatbush Avenue.

Recitals in the Brooklyn Institute series are announced by Rachmaninoff, Kreisler, Gabrilowitsch, Kochanski, Dohnanyi, Telmanyi, Alfredo Oswald, Hulda Lashanska, Arthur Whiting, the Letz Quartet and the Musurgia Club.

TIMES
New York City

Boston's New Quartet.

Boston expects much good music from the Burgin Quartet, newly formed by the leaders of the string sections of the Boston Symphony Orchestra, as once was the famous Kneisel Quartet.

Richard Burgin, the concertmaster, who came to the orchestra last year and who will be first violin of the quartet, has in the course of his career organized two other quartets when playing with orchestras in Eastern Europe.

Georges Fourel, who arrived lately to lead the viola section, is a first-prize virtuoso of the Paris Conservatory. He has appeared with the first orchestras of France, notably as viola soloist of the Lamoureux concerts in Paris.

WORLD,
New York City

The Boston Symphony Orchestra will begin its New York series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall on November 3 and 5.

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In a symphony concert which he conducted in Paris last summer, Mr. Monteux introduced to the French public the tone poem of the late American composer, Charles T. Griffes, "The Pleasure Dome of Kubla Khan," and Vaughn Williams's "London Symphony." The first of these works was particularly well received.

The personnel of the orchestra remains substantially as in former seasons.

From Herald
New York City

The Boston Symphony Orchestra will open its New York series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall on November 3 and 5.

The new scores to be heard this season in the series will be selected from France: Rousell, Ravel, Babaud, Honneger (the noted member of the Parisian "Six"), Marcel Duprea; from England: Bantock, Bax; from Italy: Davico, Tomassini, Malipiero, Casella, de Sabata; from Russia: Stravinsky, Prokovieff; from Germany: Schrecker; from Spain; de Falla.

AMERICAN OCT 16 1921
New York City

THE Boston Symphony Orchestra could have procured the services of Arturo Toscanini several years ago. That it did not avail itself of the opportunity seems almost beyond belief to those who do not understand the inner workings of musical politics in the Hub.

Several months ago the announcement was made in this column that the great Italian maestro would be back in America next year, and in all probability as conductor of the Boston orchestra, now still under the guidance of Pierre Monteaux. That prognostication may be reiterated at this time.

Officially we are told that this season there has been "an unprecedented demand for seats, practically all having been taken in advance by subscription for the forty-eight concerts in Boston and for concerts elsewhere."

A peculiar sentence, it must be admitted, especially as regards the four final words. The implication, of course, is that the demand for seats also has been great in other cities besides Boston. But the clumsy vagueness of the assertion makes the reader dubious.

As a matter of fact the subscription for the Boston Symphony's concerts outside of Boston has fallen off considerably in the last few years, not least in New York. And it is this, more than anything else, that has made the present directors of the famous organization come to their senses.

Whether the New York subscription for the visiting organization's coming season shows improvement over last year's the writer cannot say. If the board of directors could make a definite announcement, however, that Arturo Toscanini had been chosen as Monsieur Monteaux' successor it would probably have an immediate effect on their subscription here. For the custom still obtains that those who are subscribers now will have first choice of seats in the future.

EVE. POST
NEW YORK CITY

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Morning Telegraph
New York

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The orchestra retains substantially its personnel of former seasons, but four changes having occurred. Of these the only newcomer of the leaders of the various sections is George Fourel, who will lead the viola section. Several new compositions are promised by Director Monteux during the New York season.

TIMES, OCT

Brooklyn, N. Y.

MUSIC EVENTS

Boston Symphony Society With Vecsey Here on Friday

For the opening concert of the Boston Symphony season in Brooklyn, which will take place in the Academy of Music on Friday evening, November 4, Pierre Monteux has arranged an excellent program. It will begin with the splendid Third Symphony of Brahm in F major, and end with Richard Strauss' tone poem, "Don Juan." The soloist will be Ferenc Vecsey, the Hungarian violinist. He will be heard in Tschaikowsky's Violin Concerto.

This artist, who has long been considered in Europe as one of the finest, is enroute on the George Washington, which is expected to dock in New York Thursday. Born in Budapest in 1893, his precocity was nothing less than startling, and led to a year's study at the Royal Conservatory of his native city under Prof. Hubay.

When he was ten years old, his parents took him to Berlin, to play for the famous master, Josef Joachim. The venerable musician listened as he played Bach and at once became absorbed in his new pupil. The boy grew into a man, and tours in subsequent seasons, notably in 1913, won him the highest acclaim in the capitals of Europe. By virtue of European report of the present qualities of his playing his return is curiously awaited.

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rom OCT 23 1921 L

World

New York City

rday, Nov. 5.

Boston Symphony Orchestra, e Monteux, conductor, will play rnegie Hall in the afternoon. The ramme comprises Brahms's Third mphony in F Major, Franck's Second Organ Chorale in B Minor, arranged for orchestra and organ by Wallace Goodrich, who will play the organ part, Schubert's incidental music to "Rosamunde," and Berlioz's Overture, "The Roman Carnival."

World OCT 23 1921 L

New York City

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TRIBUNE

NEW YORK CITY

Boston Symphony Orchestra

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This the forty-first season of the orchestra began in Symphony Hall, Boston, on October 7 and 8. There is only one new face in the personnel of 102 musicians—Georges Fourel, who came from Europe to lead the viola section. A prize virtuoso of the Paris Conservatory, he has appeared with the principal orchestras of France.

FROM OCT 23 1921 R

Standard Union

Brooklyn, N. Y.

For the opening concert of the Boston Symphony season in Brooklyn, which will take place in the Academy of Music on Friday evening, Nov. 4, Pierre Monteux, now entering upon his third season as conductor of the orchestra, has compiled a brilliant programme. It will begin with the splendid Third Symphony of Brahms, in F major, and end with Richard Strauss' tone poem, "Don Juan," generally looked upon as one of that composer's finest works. The soloist will be Ferenc Vecsey, the great Hungarian violinist, now on his way to this country. In this, his first appearance with orchestra in America, which will also be his first concert in Brooklyn, he will be heard in Tschaikowsky's Violin Concerto. This artist, who has long been considered in Europe as one of the finest of them all, is now on the high seas on the George Washington, which is expected to dock in New York next Thursday.

[17]

EAGLE OCT 23 1921

Brooklyn, New York

For the opening concert of the Boston Symphony season in Brooklyn, which will take place in the Academy of Music on Friday evening, Nov. 4, Pierre Monteux, now entering upon his third season as conductor of the orchestra, has compiled a brilliant program. It will begin with the splendid Third Symphony of Brahms in F major, and end with Richard Strauss's Tone Poem, "Don Juan," generally looked upon as one of that composer's finest works. The soloist will be Ferenc Vecsey, the great Hungarian violinist now on his way to this country. In this, his first appearance with the orchestra in America which will also be his first concert in Brooklyn, he will be heard in Tschaikowsky's Violin Concerto.

From Post Oct. 23

Washington, D.C.

Mrs. Wilson-Greene announces the second series in the Philharmonic Course, six concerts at the National theater at 4:30 o'clock: Thursday, November 17, Pavlowa and her Ballet Russe, with full symphony orchestra; Thursday, December 8, Mme. Galli-Curci; Thursday, January 12, Franz Von Vescey, the Hungarian violinist; Tuesday, January 24, Sophie Braslau, contralto; Tuesday, January 31, Boston Symphony orchestra; Friday, February 10, Mme. Matzenauer, contralto. Mme. Galli-Curci, Mme. Matzenauer and the Boston Symphony orchestra will make this their only local appearances in this course. The sale of season tickets opens tomorrow morning at Mrs. Greene's Concert bureau in Droop's, Thirteenth and G streets.

83

OCT 23 1921 R

TRIBUNE

Providence

BOSTON SYMPHONY CONCERT.

An unusually splendid season of Boston Symphony concerts is anticipated in Infantry Hall on the following five Tuesday evenings: Nov. 15, Dec. 20, Jan. 24, Feb. 28 and April 11.

The orchestra could not have had a more auspicious season's opening than the first pair of concerts in Symphony Hall, Boston, on Oct. 7 and 8, and subsequent concerts there. The quality of performances and the ensemble in its present state were unanimously praised. Indeed there are other signs that this, the 41st season of the orchestra, will be the most successful of them all.

The Providence concerts are a part of their travelling schedule, which is as large as can be undertaken, and includes the usual 15 concerts in Greater New York, and concerts in cities as far south as Richmond, Washington and Baltimore, and as far north as Montreal. For the 48 regular concerts in Boston, and for concerts elsewhere, practically all the seats have been taken in advance by subscription.

Pierre Monteux, the illustrious conductor, spent the summer in Europe in preparation for this, his third season. In Paris he conducted a notable symphony concert in which he gave the French public a taste of American musical achievement by introducing the tone poem of the late Charles T. Griffes, "The Pleasure Dome of Kubla-Khan," which was enthusiastically received by public and press. Mr. Monteux devoted a large part of his sojourn in Europe to a quest of new works of genius from various countries, the finest of which will probably figure on his programs here, although a just recognition of the music of to-day and to-morrow will give due place to the predominance of the standard works of the orchestral repertory.

The personnel of the orchestra remains substantially as in former seasons, with only one newcomer among the leaders of sections, and three other minor changes. The new virtuoso is Georges Fourel, who has come from Europe to head the viola section, and is a prize graduate of the Paris Conservatory. He has played with conspicuous success with the large orchestras of France, notably as viola soloist of the Lamoureux concerts.

Another event of interest is the new Burgin String Quartette, which is being organized by Richard Burgin, the talented concertmaster of the orchestra, together with the other leaders of the string sections, in the same way that the Kneisel Quartette was organized within the ranks of the Boston Symphony Orchestra in the 80's.

The soloists who are to appear in each of the five concerts in Providence are such as to add considerably to the interest of the symphony concerts here. Much may be expected from the appearance of Bronislaw Huberman, the great European violinist, whose visit to America, shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of fifteen, this artist displayed such remarkable skill that Brahms, the composer, and Patti, the singer, shared the enthusiasm of Josef Joachim, his teacher and became warmly interested in him. In his present full maturity he has come to be regarded throughout Europe as one of the most brilliant living masters of his instrument.

There will be two piano soloists. The first of these, Wilhelm Bachaus, as highly regarded among the pianists of Europe as is Huberman among the violinists, first came to this country in 1913 when his concerts, including appearances with the Boston Symphony Orchestra, were so fine, that they are still remembered by all who heard him. The other pianist is far more familiar to the Providence public, although he has never appeared here with the Boston Symphony Orchestra. Raymond Havens is a native of Providence and his early training took place in this city. The fame of this virtuoso has been extended in recent seasons by concerts in New York, other cities of the East and in Europe also. Mr. Havens

PIERRE MONTEUX, Conductor of the Boston Symphony Orchestra.

appearances with the orchestra elsewhere have in each case been notable occasions.

There will be two singers. The first is Helen Stanley, erstwhile prima donna of the Chicago Opera Company, who has during recent seasons devoted her career entirely to the concert stage. The large and rich qualities of Mlle. Alcock's voice, together with her skill as a dramatic interpreter of song, have won her an enviable place among concert and oratorio singers. This noted contralto has formerly sung with conspicuous success in Boston and other cities as soloist with the Boston Symphony Orchestra.

From Oct. 24-1921

TIMES,

Brooklyn, N. Y.

NYREGHAZI PLAYS.

With the confidence born of his recent successes with the Boston Symphony, Erwin Nyregyhazi showed increased vigor at his second piano recital in Carnegie oall yesterday afternoon. His treatment of some of the compositions of his countryman Liszt possessed particular ardor. Pieces by Chopin, Schubert, Grieg and Tschaikovsky were also in his program.

FROM

COMMERCIAL

New York

Boston Symphony Announces N. Y. Season

The 36th season of Boston symphony concerts in New York will open in Carnegie Hall on Thursday evening, Nov. 3, and Saturday afternoon, Nov. 5. The season will include four Thursday and Saturday concerts on Dec. 1 and 3, Jan. 5 and 7, Feb. 2 and 4, and March 16 and 18.

There is only one new face in the personal of 102 musicians; Georges Fourel, who came from Europe to lead the viola section. A prize virtucco of the Paris Conservatory, he has appeared with the principal orchestras of France, and notably as viola soloist of the Lamoureux Concerts. Three distinguished former members who have returned to the ranks are W. Krafft, violin; H. Werner, viola; and K. Keller, base.

Pierre Monteux has arranged the following programs for the New York concerts. For Thursday evening, Beethoven's "Eroica" Symphony No. 3; Rimsky-Korsakoff's tone picture, "Sadko;" Debussy's Nocturnes: Nuages, and Fetes; Strauss' "Don Juan."

For the Saturday matinee, Brahms' Third Symphony in F major; Franck's Second Organ Chorals in B minor, arranged for orchestra and organ by Wallace Goodrich, who will play the organ part; Schubert's Incidental Music to "Rosamunde;" and Berlioz' Overture, "The Roman Carnival."

Evening Globe

New York

EVENTS IN MUSIC

TO-DAY.

Aeolian Hall—3 P. M., piano recital by Norma Drury; 8:15 P. M., concert of the Letz Quartette.

Carnegie Hall—8:15 P. M., song recital by Luella Meluis, soprano.

Town Hall—3 P. M., piano recital by Juliette Arnold; 8:15 P. M., song recital by Estelle Liebling, soprano.

TO-MORROW.

Carnegie Hall—8:15 P. M., piano recital by Elly Ney.

Town Hall—8:15 P. M., song recital by Redferne Hollinshead, tenor.

The thirty-sixth season of Boston Symphony concerts in New York will open in Carnegie Hall on Thursday evening, Nov. 3, and Saturday afternoon, Nov. 5. The season will also include four other Thursday and Saturday concerts on the following dates: Dec. 1 and 3, Jan. 5 and 7, Feb. 2 and 4, and March 16 and 18.

This, the forty-first, season of the orchestra began in Symphony Hall, Boston, on Oct. 7 and 8. There is only one new face among the 102 musicians: Georges Fourel, who has come from Europe to lead the viola section. A prize virtuoso of the Paris Conservatory, he has appeared with the principal orchestras of France, and notably as viola soloist of the Lamoureux Concerts. Three distinguished former members who have returned to the ranks, are W. Krafft, violin; H. Werner, viola, and K. Keller, bass.

Pierre Monteux, who is now entering upon his third season as conductor of the Boston Orchestra, has arranged the following programmes for the opening concerts in New York. For Thursday evening, Nov. 3, Beethoven's "Eroica" symphony; Rimsky-Korsakoff's tone picture, "Sadko"; Debussy's nocturnes: "Nuages" and "Fêtes"; Richard Strauss's "Don Juan."

For the Saturday matinee, Nov. 5: Brahms's Third Symphony, César Franck's Second Organ Chorale in B minor, arranged for orchestra and organ by Wallach Goodrich, who will play the organ part; Schubert's incidental music to "Rosamunde"; Berlioz' overture, "The Roman Carhival."

TELEGRAM OCT 27 1921 L

New York City

The following programmes have been arranged by Pierre Monteux, now in his third season as conductor of the Boston Symphony Orchestra, for the opening of its thirty-sixth season in New York, which will take place in Carnegie Hall Thursday evening, November 3, and Saturday afternoon, November 5. For the Thursday evening concert, Beethoven's Third Symphony, "Eroica," Rimsky-Korsakoff's tone picture, "Sadko," Debussy's Nocturnes, "Nuages" and "Fetes," and Richard Strauss' tone poem, "Don Juan." For the Saturday matinee the Third Symphony of Brahms in F major, Cesar Franck's organ chorale No. 2 in B minor (arranged for orchestra and organ by Wallace Goodrich), excerpts from Schubert's incidental music to "Rosamunde," and Berlioz' overture, "The Roman Carnival."

EVE. POST

NEW YORK CITY

OCT 29 1921 K

On Thursday evening and Saturday afternoon M. Monteux will conduct the season's first concerts of the Boston Symphony Orchestra in Carnegie Hall. The Thursday programme includes Beethoven's Third Symphony, "Eroica"; Rimsky-Korsakoff's tone picture "Sadko"; Debussy's Nocturnes "Nuages" and "Fêtes," and Richard Strauss's tone poem "Don Juan." For the Saturday matinée, the Third Symphony of Brahms in F major, César Franck's Organ Chorale No. 2 in B minor (arranged for orchestra and organ by Wallace Goodrich, the noted New England composer, who will play the organ part), numbers from Schubert's incidental music to "Rosamunde"—the first and second ballets and the second entr'acte—and Berlioz's Overture, "The Roman Carnival."

On Tuesday evening, also in Carnegie Hall, the Philadelphia Orchestra will introduce to New Yorkers Alfred Casella (see above), whose "A Notte Alta" will be the novelty in a programme including also Beethoven's Seventh Symphony and three excerpts from Berlioz's "Faust."

From OCT 29

EVENING MAIL

New York City

THE Boston Symphony, Pierre Monteux conducting, plays Thursday night the Rimsky-Korsakoff "Sadko," Debussey's "Nuages and Fetes," Strauss' "Don Juan" and Beethoven' "Eroica" Symphony.

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m SUN

ress New York City

OCT 29 1921 D

cital, Alma Simpson.

SATURDAY.

Carnegie Hall, afternoon, Boston Symphony Orchestra; Aeolian Hall, afternoon, piano recital, Harold Bauer; Town Hall, afternoon, piano recital, Marie Hertenstein; Carnegie Hall, evening, violin recital, John Corigliano.

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ldress New York City

SUN OCT 29 1921 D

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THURSDAY.

Carnegie Hall, afternoon, Symphony Society, New York; Town Hall, afternoon, violin recital, Bronislaw Huberman; Aeolian Hall, afternoon, piano recital, Phyllida Ashley; Carnegie Hall, evening, Boston Symphony Orchestra; Town Hall, evening, violin recital Ruth Ray; Aeolian Hall, evening, song recital, Frieda Klink.

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n SUN

ress New York City

OCT 29 1921 D

of August, 1921, at Capri.

The following programmes have been arranged by Pierre Monteux, now in his third season as conductor of the Boston Symphony Orchestra, for the opening of its thirty-sixth season in New York, which will take place in Carnegie Hall next Thursday evening, Nov. 3, at 8:15, and Saturday afternoon, Nov. 5, at 2:30. For the Thursday evening concert Beethoven's third symphony, "Eroica;" Rimsky-Korsakoff's tone picture, "Sadko;" Debussy's nocturnes, "Nuages" and "Fetes," and Richard Strauss's tone poem, "Don Juan." For the Saturday matinee the third symphony of Brahms, in F major; Cesar Franck's organ chorale No. 2 in B minor (arranged for orchestra and organ by Wallace Goodrich, the noted New England composer, who will play the organ part); numbers from Schubert's incidental music to "Rosamunde," and Berlioz's overture, "The Roman Carnival."

From OCT 30 1921

TIMES,

Brooklyn, N. Y.

BOSTON SYMPHONY.

The opening of the season of Boston Symphony concerts in the Academy of Music, which will take place Friday evening, November 4, will be an event of twofold interest. Ferenc Vecsey, the Hungarian violinist, will appear for the first time in Brooklyn with an orchestra, as soloist at this concert. He will play Tschaikowsky's popular concert in D major.

Pierre Monteux, conductor of the Boston Symphony Orchestra, has chosen for this occasion the third symphony of Brahms in F major, and the brilliant tone poem of Richard Strauss, "Don Juan."

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m HERALD

ress New York City OCT 30

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The Boston Symphony Orchestra, Pierre Monteux conductor, will open its thirty-sixth season in New York with a pair of concerts on Thursday evening and Saturday afternoon at Carnegie Hall. The programmes: Thursday, Beethoven, "Eroica" Symphony; Rimsky-Korsakoff, "Sadko"; Debussy, nocturnes, "Nuages" and "Fetes"; Strauss, "Don Juan." Saturday, Brahms, Third Symphony; Franck, Organ Chorale No. 2, B minor, arranged for orchestra and organ by Wallace Goodrich, who will play the organ part; numbers from Schubert's incidental music to "Rosamunde," the first and second ballets and the second entr'acte; Berlioz, overture, "The Roman Carnival." The personnel of the orchestra remains substantially as in former seasons except four changes. Of these, the only newcomer among the leaders of the various sections is Georges Fourel, who has come from Paris to lead the viola section. A first prize virtuoso of the Paris Conservatory, he has appeared with the first orchestras of France and as viola soloist at the Lamoreux concerts. Much is expected from the new Burgin Quartet, which is being organized by the distinguished leaders of the string sections of the orchestra, as was the Kneisel Quartet in seasons past. Richard Burgin, the concert master, who came to the orchestra last year and will be first violin of the quartet, has in the course of his career formed two quartet organizations successively when concert master of orchestras in Europe. Messrs. Bedetti and Kaffman, cello and second violin, will complete the new quartet.

OCT 30 1921

From

TIMES.

Brooklyn, N. Y.

THURSDAY.

Carnegie Hall, afternoon, Symphony Society, New York; Town Hall, afternoon, violin recital, Bronislaw Huberman; Aeolian Hall, afternoon, piano recital, Phyllida Ashley; Carnegie Hall, evening, Boston Symphony Orchestra; Town Hall, evening, violin recital, Ruth Ray; Aeolian Hall, evening, song recital, Frieda Klink.

EAGLE

Brooklyn, New York

IN BROOKLYN

The opening of the season of Boston Symphony concerts in the Academy of Music, which will take place next Friday evening, Nov. 4, will be an event of two-fold interest, in that Ferenc Vecsey, the Hungarian violinist, who will be heard in an introductory recital in New York next Tuesday, will appear for the first time in Brooklyn and for the first time in America with an orchestra as soloist at this concert. He will play Tschaikowsky's perennially popular concert in D major.

Pierre Monteux, now in his third season as conductor of the Boston Symphony Orchestra, has chosen for this occasion the Third Symphony of Brahms in F major, and the brilliant tone poem of Richard Strauss, "Don Juan."

TIMES, OCT

Brooklyn, N. Y.

MUSIC EVENTS

Boston Symphony Society With Vecsey Here on Friday

For the opening concert of the Boston Symphony season in Brooklyn, which will take place in the Academy of Music on Friday evening, November 4 Pierre Monteux has arranged an excellent program. It will begin with the splendid Third Symphony of Brahm in F major, and end with Richard Strauss' tone poem, "Don Juan." The soloist will be Ferenc Vecsey, the Hungarian violinist. He will be heard in Tschaikowsky's Violin Concerto.

This artist, who has long been considered in Europe as one of the finest, is enroute on the George Washington, which is expected to dock in New York Thursday. Born in Budapest in 1893, his precocity was nothing less than startling, and led to a year's study at the Royal Conservatory of his native city under Prof. Hubay.

When he was ten years old, his parents took him to Berlin, to play for the famous master, Josef Joachim. The venerable musician listened as he played Bach and at once became absorbed in his new pupil. The boy grew into a man, and tours in subsequent seasons, notably in 1913, won him the highest acclaim in the capitals of Europe. By virtue of European report of the present qualities of his playing his return is curiously awaited.

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rom
World
New York City

rday, Nov. 5.

e Boston Symphony Orchestra, e Monteux, conductor, will play rnegie Hall in the afternoon. The ramme comprises Brahms's Third mphony in F Major, Franck's Second Organ Chorale in B Minor, arranged for orchestra and organ by Wallace Goodrich, who will play the organ part, Schubert's incidental music to "Rosamunde," and Berlioz's Overture, "The Roman Carnival."

World
New York City

The thirty-sixth season of Boston Symphony concerts in New York will open at Carnegie Hall in the evening. Pierre Monteux, who is now entering upon his third season as conductor of the orchestra, has arranged his opening programme as follows: Beethoven's "Eroica" Symphony No. 3, Rimsky-Korsakoff's tone picture, "Sadko;" Debussy's Nocturnes, Nuages, and Fetes, and Strauss's "Don Juan."

TRIBUNE
NEW YORK CITY

Boston Symphony Orchestra

The thirty-sixth season of Boston Symphony concerts in New York will open in Carnegie Hall on Thursday evening, November 3, and Saturday afternoon, November 5. The season will also include four other Thursday and Saturday concerts on the following dates: December 1 and 3, January 5 and 7, February 2 and 4 and March 16 and 18.

This the forty-first season of the orchestra began in Symphony Hall, Boston, on October 7 and 8. There is only one new face in the personnel of 102 musicians—Georges Fourel, who came from Europe to lead the viola section. A prize virtuoso of the Paris Conservatory, he has appeared with the principal orchestras of France.

FROM
Standard Union
Brooklyn, N. Y.

For the opening concert of the Boston Symphony season in Brooklyn, which will take place in the Academy of Music on Friday evening, Nov. 4, Pierre Monteux, now entering upon his third season as conductor of the orchestra, has compiled a brilliant programme. It will begin with the splendid Third Symphony of Brahms, in F major, and end with Richard Strauss' tone poem, "Don Juan," generally looked upon as one of that composer's finest works. The soloist will be Fereno Vecsey, the great Hungarian violinist, now on his way to this country. In this, his first appearance with orchestra in America, which will also be his first concert in Brooklyn, he will be heard in Tschaikowsky's Violin Concerto. This artist, who has long been considered in Europe as one of the finest of them all, is now on the high seas on the George Washington, which is expected to dock in New York next Thursday.

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EAGLE OCT 23 1921
Brooklyn, New York

For the opening concert of the Boston Symphony season in Brooklyn, which will take place in the Academy of Music on Friday evening, Nov. 4, Pierre Monteux, now entering upon his third season as conductor of the orchestra, has compiled a brilliant program. It will begin with the splendid Third Symphony of Brahms in F major, and end with Richard Strauss's Tone Poem, "Don Juan," generally looked upon as one of that composer's finest works. The soloist will be Ferenc Vecsey, the great Hungarian violinist now on his way to this country. In this, his first appearance with the orchestra in America which will also be his first concert in Brooklyn, he will be heard in Tschaikowsky's Violin Concerto.

From Post Oct 23
Washington, D.C.

Mrs. Wilson-Greene announces the second series in the Philharmonic Course, six concerts at the National theater at 4:30 o'clock: Thursday, November 17, Pavlowa and her Ballet Russe, with full symphony orchestra; Thursday, December 8, Mme. Galli-Curci; Thursday, January 12, Franz Von Vescey, the Hungarian violinist; Tuesday, January 24, Sophie Braslau, contralto; Tuesday, January 31, Boston Symphony orchestra; Friday, February 10, Mme. Matzenauer, contralto. Mme. Galli-Curci, Mme. Matzenauer and the Boston Symphony orchestra will make this their only local appearances in this course. The sale of season tickets opens tomorrow morning at Mrs. Greene's Concert bureau in Droop's, Thirteenth and G streets.

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23 1921

TRIBUNE

Providence

BOSTON SYMPHONY CONCERT.

An unusually splendid season of Boston Symphony concerts is anticipated in Infantry Hall on the following five Tuesday evenings: Nov. 15, Dec. 20, Jan. 24, Feb. 28 and April 11.

The orchestra could not have had a more auspicious season's opening than the first pair of concerts in Symphony Hall, Boston, on Oct. 7 and 8, and subsequent concerts there. The quality of performances and the ensemble in its present state were unanimously praised. Indeed there are other signs that this, the 41st season of the orchestra, will be the most successful of them all.

The Providence concerts are a part of their travelling schedule, which is as large as can be undertaken, and includes the usual 15 concerts in Greater New York, and concerts in cities as far south as Richmond, Washington and Baltimore, and as far north as Montreal. For the 48 regular concerts in Boston, and for concerts elsewhere, practically all the seats have been taken in advance by subscription.

Pierre Monteux, the illustrious conductor, spent the summer in Europe in preparation for this, his third season. In Paris he conducted a notable symphony concert in which he gave the French public a taste of American musical achievement by introducing the tone poem of the late Charles T. Griffes, "The Pleasure Dome of Kubla-Khan," which was enthusiastically received by public and press. Mr. Monteux devoted a large part of his sojourn in Europe to a quest of new works of genius from various countries, the finest of which will probably figure on his programs here, although a just recognition of the music of to-day and to-morrow will give due place to the predominance of the standard works of the orchestral repertory.

The personnel of the orchestra remains substantially as in former seasons, with only one newcomer among the leaders of sections, and three other minor changes. The new virtuoso is Georges Fourel, who has come from Europe to head the viola section, and is a prize graduate of the Paris Conservatory. He has played with conspicuous success with the large orchestras of France, notably as viola soloist of the Lamoureux concerts.

Another event of interest is the new Burgin String Quartette, which is being organized by Richard Burgin, the talented concertmaster of the orchestra, together with the other leaders of the string sections, in the same way that the Kneisel Quartette was organized within the ranks of the Boston Symphony Orchestra in the 80's.

The soloists who are to appear in each of the five concerts in Providence are such as to add considerably to the interest of the symphony concerts here. Much may be expected from the appearance of Bronislaw Huberman, the great European violinist, whose visit to America, shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of fifteen, this artist displayed such remarkable skill that Brahms, the composer, and Patti, the singer, shared the enthusiasm of Josef Joachim, his teacher and became warmly interested in him. In his present full maturity he has come to be regarded throughout Europe as one of the most brilliant living masters of his instrument.

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PIERRE MONTEUX,
Conductor of the Boston Symphony Orchestra.

appearances with the orchestra elsewhere have in each case been notable occasions.

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Brooklyn, N. Y.

NYREGHAZI PLAYS.

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FROM
COMMERCIAL
New York

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Evening Globe
New York

EVENTS IN MUSIC

TO-DAY.

Aeolian Hall—3 P. M., piano recital by Norma Drury; 8:15 P. M., concert of the Letz Quartette.

Carnegie Hall—8:15 P. M., song recital by Luella Meluis, soprano.

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TO-MORROW.

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Pierre Monteux, who is now entering upon his third season as conductor of the Boston Orchestra, has arranged the following programmes for the opening concerts in New York. For Thursday evening, Nov. 3, Beethoven's "Eroica" symphony; Rimsky-Korsakoff's tone picture, "Sadko"; Debussy's nocturnes: "Nuages" and "Fêtes"; Richard Strauss's "Don Juan."

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TELEGRAM OCT 27 1921 L
New York City

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EVE. POST
NEW YORK CITY

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From OCT 29
EVENING MAIL
New York City

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ress New York City

OCT 29 1921D

cital, Alma Simpson.

SATURDAY.

Carnegie Hall, afternoon, Boston Symphony Orchestra; Aeolian Hall, afternoon, piano recital, Harold Bauer; Town Hall, afternoon, piano recital, Marie Hertenstein; Carnegie Hall, evening, violin recital, John Corigliano.

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ldress New York City

te SUN OCT 29 1921D

THURSDAY.

Carnegie Hall, afternoon, Symphony Society, New York; Town Hall, afternoon, violin recital, Bronislaw Huberman; Aeolian Hall, afternoon, piano recital, Phyllida Ashley; Carnegie Hall, evening, Boston Symphony Orchestra; Town Hall, evening, violin recital, Ruth Ray; Aeolian Hall, evening, song recital, Frieda Klink.

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n SUN

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OCT 29 1921D

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TIMES,
Brooklyn, N. Y.

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ress New York City, OCT 30 1

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The Boston Symphony Orchestra, Pierre Monteux conductor, will open its thirty-sixth season in New York with a pair of concerts on Thursday evening and Saturday afternoon at Carnegie Hall. The programmes: Thursday, Beethoven, "Eroica" Symphony; Rimsky-Korsakoff, "Sadko"; Debussy, nocturnes, "Nuages" and "Fetes"; Strauss, "Don Juan." Saturday, Brahms, Third Symphony; Franck, Organ Chorale No. 2, B minor, arranged for orchestra and organ by Wallace Goodrich, who will play the organ part; numbers from Schubert's incidental music to "Rosamunde," the first and second ballets and the second entr'acte; Berlioz, overture, "The Roman Carnival." The personnel of the orchestra remains substantially as in former seasons except four changes. Of these, the only newcomer among the leaders of the various sections is Georges Fourel, who has come from Paris to lead the viola section. A first prize virtuoso of the Paris Conservatory, he has appeared with the first orchestras of France and as viola soloist at the Lamoureux concerts. Much is expected from the new Burgin Quartet, which is being organized by the distinguished leaders of the string sections of the orchestra, as was the Kneisel Quartet in seasons past. Richard Burgin, the concert master, who came to the orchestra last year and will be first violin of the quartet, has in the course of his career formed two quartet organizations successively when concert master of orchestras in Europe. Messrs. Bedetti and Kaffman, cello and second violin, will complete the new quartet.

OCT 30 1921

From
TIMES.
Brooklyn, N. Y.

THURSDAY.

Carnegie Hall, afternoon, Symphony Society, New York; Town Hall, afternoon, violin recital, Bronislaw Huberman; Aeolian Hall, afternoon, piano recital, Phyllida Ashley; Carnegie Hall, evening, Boston Symphony Orchestra; Town Hall, evening, violin recital, Ruth Ray; Aeolian Hall, evening, song recital, Frieda Klink.

EAGLE
Brooklyn, New York

IN BROOKLYN

The opening of the season of Boston Symphony concerts in the Academy of Music, which will take place next Friday evening, Nov. 4, will be an event of two-fold interest, in that Ferenc Vecsey, the Hungarian violinist, who will be heard in an introductory recital in New York next Tuesday, will appear for the first time in Brooklyn and for the first time in America with an orchestra as soloist at this concert. He will play Tschaikowsky's perennially popular concert in D major.

Pierre Monteux, now in his third season as conductor of the Boston Symphony Orchestra, has chosen for this occasion the Third Symphony of Brahms in F major, and the brilliant tone poem of Richard Strauss, "Don Juan."

TIGHT BINDING

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BROOKLYN

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TIMES OCT 30 192
NEW YORK CITY

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FROM OCT 30
Morning Telegraph
New York

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World OCT 30 1921 L
New York City

Saturday, Nov. 5.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will play at Carnegie Hall at 2.30 P. M. The programme comprises Brahms's third symphony in F major, Franck's second organ chorale in B minor, arranged for orchestra and organ by Wallace Goodrich, who will play the organ part, Schubert's incidental music to "Rosamunde" and Berlioz's overture, "The Roman Carnival."

AMERICAN OCT 30 1921
New York City

THE Boston Symphony Orchestra will play Thursday evening in Carnegie Hall: "Eroica" Symphony by Beethoven; Sadko by Rimsky-Korsakoff; Nuages and Fetes by Debussy; Don Juan by Strauss. On Saturday afternoon the programme will be Symphony No. 3 by Brahms; Incidental music to Rosamunde by Schubert; Organ Prelude by Franck; Overture "The Roman Carnival" by Berlioz.

World OCT 30 1921 L
New York City

The thirty-sixth season of Boston Symphony concerts in New York will open at Carnegie Hall at 8.15. Pierre Monteux, who is now entering upon his third season as conductor of the orchestra, has arranged his opening programme as follows: Beethoven's "Eroica" Symphony No. 3, Rimsky-Korsakoff's tone picture, "Sadko;" Debussy's Nocturnes, Nuages, and Fetes, and Strauss's "Don Juan."

From OCT 30 1921
AMERICAN
New York City

Brooklyn Ins
Long Seas

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baritone, in the order giv

SYMPHONY TO GIVE FIVE SPECIAL CONCERTS

Orchestra Takes Steps to Meet Popular Demand

The full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux, will give a series of five special concerts in Symphony Hall, because of the evident popular demand for them and the unprecedented season sale of the regular Friday afternoon and Saturday evening concerts.

The concerts will take place on these five Monday evenings: Nov. 28, Jan. 16, Feb. 13, March 13 and April 10. Some of the seats have already been engaged by several organizations. The remainder will be placed on sale at Symphony Hall Monday morning, Nov. 7.

The five soloists engaged to appear at these concerts are: Alfred Mirovitch, Russian virtuoso; John Powell, American musician; Estelle Liebling, soprano; Richard Burgin, concert master of the orchestra, and Jean Bedetti, leader of the 'cello section.

HERALD-Oct 27

SPECIAL SYMPHONY CONCERTS

Series to Be Given on Five Monday Nights

A series of five special concerts will be given in Symphony Hall by the full Boston Symphony Orchestra under its regular conductor, Pierre Monteux.

These concerts have been arranged on account of the evident popular demand for them and because the unprecedented season sale for the regular 24 Friday afternoon and 24 Saturday evening concerts has left no reserved seats still available, except a few of the higher priced ones for Saturdays.

AT POPULAR PRICES

This special series should prove particularly desirable in that popular prices will make generally accessible all the advantages of the finest symphonic music by this famous orchestra.

The five soloists engaged to appear at these concerts will add to the interest of each. Two pianists are to play concertos with the orchestra—Alfred Mirovitch, the highly talented Russian virtuoso, who was so much praised when he first came to America last spring, and John Powell, the American musician, who has toured Europe and America playing with orchestras and in concerts of his own with conspicuous success. Estelle Liebling, the soprano, has also appeared in many cities and won enthusiastic praise by the beauties of her voice and artistry. Richard Burgin, who is now serving his second season as concertmaster of the orchestra, has more than confirmed, in appearances as soloist with the orchestra and in concerts of his own here, the splendid reputation which he formerly held in Europe. Equally illustrious is Jean Bedetti, the leader of the 'cello section, who is considered one of the finest living masters of his instrument.

The concerts will take place in Symphony Hall on the following five Monday evenings—Nov. 28, Jan. 16, Feb. 13, Mar. 13 and Apr. 10. A number of seats for the series have already been engaged by several organizations. The remainder will be placed on sale at Symphony Hall next Monday morning.

POST-Oct 27

FOURTH CONCERT BY SYMPHONY

Yesterday afternoon's concert by the Boston Symphony orchestra was one of sincere worth.

It opened with the Bach Overture in D major. Bach is always refreshing; the clear, delicate manner of expression of his works are uplifting. This work as given yesterday proved, in the skilful hands of the orchestra, a thing not alone of perfection in style, but also in parts deep with feeling and imagination.

The suite is one of four which were probably written during the composer's life as chapel master to Prince Leopold of Anhalt-Cothen. It is said that Bach passed some of his happiest years there, and in the contentment which must have been his he wrote with greater depth.

The Schubert incidental music to the opera "Rosamunde" was of interest, and the stirring character of Berlioz's Overture, "The Roman Carnival," was well portrayed when the orchestra Mr. Monteux included threw themselves into its interpretation with all ardor possible.

Theophile Ysaye, a younger brother of the violinist, wrote a symphony in F major, whose first Boston performance was given yesterday. Its first American performance was in Cincinnati. It proved a work of genuine worth.

[illegible]

SPECIAL SERIES OF SYMPHONY CONCERTS

Five special concerts are to be given in Symphony Hall by the full Boston Symphony Orchestra under its regular conductor, Pierre Monteux, on the following Monday evenings: Nov. 28, Jan. 16, Feb. 13, March 13 and April 10. As is well known, practically all seats have been taken in advance by subscription for the regular 24 Friday afternoon and 24 Saturday evening symphony concerts, only a few Saturdays at the higher prices being available.

TRAV. Oct. 29

Friends of the Boston Symphony Orchestra will be interested in the organization's concert schedule for this season because of the unusual attention given to New England cities. More of these than ever before in a single season are included in the list, indicating an effort to establish the orchestra more completely as a New England, as well as Boston, institution.

In addition to its regular series of 48 concerts in Boston, nine in Cambridge and five in Providence, the orchestra will play in Fall River, New Bedford, Brockton, Springfield and Lynn in Massachusetts, in Hartford and New Haven, Conn., in Burlington and Middlebury, Vt., in Portland, Me., and in Manchester, N. H.

Boston will also have the usual two pension fund concerts and three young people's concerts, with five extra concerts at popular prices which have been added to the schedule this year.

The trips out of New England will carry the orchestra to New York for 15 concerts, with single appearances in Richmond, Washington, Baltimore, Syracuse, Ithaca, Binghamton and Montreal.

The entire schedule calls for 105 concerts, 83 of which are in New England. The sale of season tickets for the Providence series will open to-morrow at Seddon's in Butler Exchange.

PROV JOURNAL Oct 30

SPECIAL SYMPHONY

In compliance with a very evident popular demand, a special series of five Boston Symphony concerts will be given in Symphony Hall by the full Boston Symphony Orchestra under Mr. Monteux. Since the unprecedented sale of subscription seats for the regular 24 Friday afternoon and 24 Saturday evening concerts has left no reserved seats still available except a few of the higher priced ones for Saturdays, these special concerts at popular prices should prove an opportunity for many.

They will offer, by including a representative choice of the finest symphonic music in the ideal performance which this famous orchestra can give, an introduction to many into this field of art. Many also, familiar with symphony concerts, have been unable to obtain seats for the regular series or to attend so large a number.

Two pianists will play concertos with the orchestra—Alfred Mirovich, the talented Russian virtuoso, and John Powell, the American musician, who has toured Europe and America, playing with orchestras and in concerts of his own with conspicuous success. Other soloists will be Estelle Liebling, soprano; Richard Burgin, concert master of the orchestra, and Jean Bedetti, the leader of the 'cello section.

The concerts will take place in Symphony Hall on the following five Monday evenings: Nov. 28, Jan. 16, Feb. 13, March 13 and April 10. A number of seats for the series have already been engaged by several organizations. The remainder will be placed on sale at Symphony Hall on Monday morning, Nov. 7.

SYMPHONY PROGRAM

The Boston Symphony Orchestra is now on its first southern trip of the season, therefore there will be no Symphony concert here on Friday afternoon and Saturday evening. The program for the concerts of Nov. 11, 12 is as follows:

Symphony No. 2, D major..........Sibelius
"A Poem of Youth"..........D. S. Smith
(First performance)
Concerto in D major for violin...Tschaikowsky
"Emotions," Symphonic poem..........Hue
(First time in Boston)

Ferenc Vecsey, who will play Tschaikowsky's concerto, will be heard here for the first time since his appearance as an infant phenomenon under the management of Daniel Frohman in Symphony Hall in February, 1905.

Georges Hue's symphonic poem is dated 1918, and was first performed at a Lamoureux concert in Paris in the season of 1918-19. The sub-titles indicate the nature of the piece: Anguish—Prayer—Tumult—Pacification—Bells of Peace—Trumpets of Victory.

HERALD-Oct. 30

MONDAY NIGHT SYMPHONY CONCERTS

In compliance with popular demand, a special series of five popular price concerts will be given in Symphony Hall by the Boston Symphony Orchestra under its regular conductor, Pierre Monteux, on Monday nights, beginning November 28. The five soloists will be Alfred Mirovitch, Russian pianist; John Powell, American pianist; Estelle Liebling, soprano; Richard Burgin, concert master of the orchestra, and Jean Bedetti, leader of the 'cello section. Seats have already been engaged by several organizations. The remainder will go on sale November 7.

ADVTSR. Oct. 30.

Special Symphony Con

In compliance with a very evident popular demand, a special series of five Boston Symphony concerts will be given in Symphony Hall by the full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux. Since the unprecedented sale of subscription seats for the regular 24 Friday afternoon and 24 Saturday evening concerts has left no reserved seats still available, except a few of the higher priced ones for Saturdays, these special concerts at popular prices should prove an opportunity for many.

They will offer, by including a representative choice of the finest symphonic music in the ideal performance which this famous orchestra can give, an introduction to many into this field of art. Many also, familiar with symphony concerts, have been unable to obtain seats for the regular series or to attend so large a number.

The five soloists engaged to appear at these concerts will add to the interest of each. Two pianists are to play concertos with the orchestra—Alfred Mirovitch, the highly talented Russian virtuoso, who was so much praised when he first came to America last spring, and John Powell, the American musician, who has toured Europe and America, playing with orchestras and in concerts of his own with conspicuous success. Estelle Liebling, the soprano, has also appeared in many cities and won enthusiastic praise by the beauties of her voice and artistry. Richard Burgin, who is now serving his second season as concertmaster of the orchestra, has more than confirmed, in appearance as soloist with the orchestra and in concerts of his own here, the splendid reputation which he formerly held in Europe. Equally illustrious is Jean Bedetti, the leader of the 'cello section, who is considered one of the finest living masters of his instrument.

The concerts will take place in Symphony Hall on the following five Monday evenings—November 28, January 16, February 13, March 13, and April 10. A number of seats for the series have already been engaged by several organizations. The remainder will be placed on sale at Symphony Hall on Monday morning, November 7.

POST - Oct. 30.

The Symphony Orchestra announces the first of the two annual concerts in aid of its Pension Fund for Sunday afternoon, Nov. 20, in Symphony Hall. Mr. Monteux will conduct; the orchestra will be unassisted; the programme will be divided between the Pathetic Symphony of Chaikovsky and three of the best-liked tone-poems of Strauss, viz: "Don Juan," "Til Eulenspiegel" and "Death and Transfiguration."

To shorten the programme and to gain longer preparation, Mr. Monteux has withdrawn Hue's new tone-poem of the late war, "Emotions," from the Symphony Concerts of next week. Instead, they will end with Liszt's familiar "Mazeppa."

TRANS. Nov. 3.

Boston Symphony Orchestra Coming

For the first time in nine years the famous Boston Symphony orchestra of 101 musicians, under its regular conductor, Pierre Monteux, will pay a visit to New Haven. The concert is to be given in Woolsey hall under the auspices of the School of Music of Yale university, on Wednesday evening, November 30th.

At the time of its last visit, this orchestra celebrated in New England, America, and, in fact, the musical world at large, had reached the state of miraculous perfection in performance which made its name pre-eminent. The history of its growth since it was founded in 1881 by the late Colonel Henry L. Higginson, the noted Bostonian financier, soldier, and music patron, is too well known for detailed repetition. His administrative wisdom and the generous expenditure of wealth are to be thanked for making this achievement possible. The finest musicians Europe afforded were induced to cross the seas and join its ranks, while one after another of the greatest conductors living lent successively their individual

PIERRE MONTEUX

Leader of Boston Symphony Orchestra soon to be heard here.

genius to its gradual improvement.

Since the last visit to New Haven, the Boston Symphony orchestra has made even further artistic accomplishment. It is surely fortunate in its present conductor, Pierre Monteux, who is now in his

ance, ... highly praised.

No conductor has come to the orchestra with a more distinguished career to his credit than Mr. Monteux. Early prominent as a conductor of the larger orchestras of Paris, and particularly of his own Concerts Monteux at the Casino there, he soon extended his fame by conducting concerts, opera and ballet in the larger capitals of Europe. He first came to this country in 1916 at the head of Diaghileff's Ballet Russe, conducting a performance with this organization in New Haven, and subsequently became the regular French conductor at the Metropolitan Opera House in New York. In his present post his genius is considered to have found its best fruition.

N. HAVEN-TIMES NOV 5.

Extra Symphony

Much interest is already manifest in the coming extra series of Boston Symphony concerts at popular prices. The sale of season tickets for which will open Monday morning in Symphony Hall. These concerts will take place on Nov. 28, Jan. 16, Feb. 13, March 13 and April 10, in Symphony Hall.

TRAV. NOV. 5.

SYMPHONY PROGRAM

Ferenc Vecsey, will appear as soloist with the Boston Symphony Orchestra next Friday afternoon and Saturday evening. Pupil of Joachim, and protege of Brahms and Patti, he has made splendid achievements. He will play Tschaikowsky's violin concerto here. Liszt's Symphonic Poem, "Mazeppa," the second Symphony of Sibelius and "A Poem of Youth," by David Stanley Smith, will be the orchestral numbers.

ADVTSR. NOV. 6.

5TH SYMPHONY CONCERT

Ferenc Vecsey will appear as soloist with the Boston Symphony orchestra at the next regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evening. His European reputation has been of the very highest, although he has not been in this country since 1905 when, as a boy prodigy, he played in New York, Boston and elsewhere. This week he will play Tschaikowsky's concerto. The orchestral numbers will be Liszt's "Mazeppa," the Second Symphony of Sibelius in D major, and "A Poem of Youth" by Mr. Smith, the head of the music department of Yale University, which will be played for the first time.

CAMBRIDGE SYMPHONY

The second concert of the Boston Symphony Orchestra, Mr. Monteux conductor, in Sanders Theatre, Cambridge, will take place on next Thursday evening at 8 o'clock. Brahms, Symphony No. 3; Schubert, Incidental music to "Rosamunde"; Strauss, "Don Juan." Laura Littlefield will sing Franck's "Procession" and "Let the Bright Seraphim" from Handel's "Samson."

HERALD NOV. 6

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TIMES

NEW YORK CITY

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For next Saturday's matinee, the Bostonians have Brahms's Symphony No. 3, in F; Franck's second organ chorale, in B minor, arranged with orchestra by Wallace Goodrich, who plays the organ part; Schubert's incidental music to "Rosamunde" and Berlioz's overture, "The Roman Carnival."

FROM

Morning Telegraph
New York

The Boston Symphony Orchestra under the direction of Pierre Monteux will give its first New York concert in Carnegie Hall Thursday evening present Beethoven's Third Symphony "Eroica," Rimsky-Korsakoff's tone pic "Sadko," Debussy's Nocturnes "Nuages" and "Fetes," and Richard Strauss's tone poem, "Don Juan." The second concert will take place in Carnegie Saturday afternoon when a feature number will be Cesar Franck's "Organ Chorale No. 2," arranged for orchestra and organ by Wallace Goodrich, who will play the organ score.

World OCT 30 1921 L
New York City

Saturday, Nov. 5.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will play at Carnegie Hall at 2.30 P. M. The programme comprises Brahms's third symphony in F major, Franck's second organ chorale in B minor, arranged for orchestra and organ by Wallace Goodrich, who will play the organ part, Schubert's incidental music to "Rosamunde" and Berlioz's overture, "The Roman Carnival."

AMERICAN OCT 30 1921
New York City

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From
AMERICAN
New York City

Brooklyn Ins
Long Seas

Music is to many the art of arts. Good music is certainly one of the most potent factors in the cultivation of that refinement of the mind which is the highest achievement of education, and Brooklynites always face many opportunities to enjoy it during the Winter. The musical programme of the Brooklyn Institute of Arts and Sciences is generally considered the mainstay of Brooklyn's musical life, and this tradition is fully maintained by the fine list of concerts and recitals that the institute offers for the current season.

As in previous years, the backbone of the Brooklyn Institute's programme will be found in orchestral music, although there are many attractive concerts and recitals by individual artists and musical organizations. The Boston Symphony Orchestra, Pierre Monteux, conductor, will give five [illegible]armonic concerts in the Opera [illegible]e of the Academy on Friday evenings, November 4, December 2, [illegible]ary 6, February 3, and March 17. [illegible] appeal of these concerts will be [illegible]ased by the presence of such [illegible]le assisting artists as Ferenc [illegible]ey, violin; Ignaz Friedman, piano; [illegible]e Homer, contralto; Jean Be [illegible] violoncello, and Emilio De G [illegible] baritone, in the order giv

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H RALD-Oct 27

SPECIAL SYMPHONY CONCERTS

Series to Be Given on Five Monday Nights

A series of five special concerts will be given in Symphony Hall by the full Boston Symphony Orchestra under its regular conductor, Pierre Monteux.

These concerts have been arranged on account of the evident popular demand for them and because the unprecedented season sale for the regular 24 Friday afternoon and 24 Saturday evening concerts has left no reserved seats still available, except a few of the higher priced ones for Saturdays.

AT POPULAR PRICES

This special series should prove particularly desirable in that popular prices will make generally accessible all the advantages of the finest symphonic music by this famous orchestra.

The five soloists engaged to appear at these concerts will add to the interest of each. Two pianists are to play concertos with the orchestra—Alfred Mirovitch, the highly talented Russian virtuoso, who was so much praised when he first came to America last spring, and John Powell, the American musician, who has toured Europe and America playing with orchestras and in concerts of his own with conspicuous success. Estelle Liebling, the soprano, has also appeared in many cities and won enthusiastic praise by the beauties of her voice and artistry. Richard Burgin, who is now serving his second season as concertmaster of the orchestra, has more than confirmed, in appearances as soloist with the orchestra and in concerts of his own here, the splendid reputation which he formerly held in Europe. Equally illustrious is Jean Bedetti, the leader of the 'cello section, who is considered one of the finest living masters of his instrument.

The concerts will take place in Symphony Hall on the following five Monday evenings—Nov. 28, Jan. 16, Feb. 13, Mar. 13 and Apr. 10. A number of seats for the series have already been engaged by several organizations. The remainder will be placed on sale at Symphony Hall next Monday morning.

POST-Oct 27

FOURTH CONCERT BY SYMPHONY

Yesterday afternoon's concert by the Boston Symphony orchestra was one of sincere worth.

It opened with the Bach Overture in D major. Bach is always refreshing; the clear, delicate manner of expression of his works are uplifting. This work as given yesterday proved, in the skilful hands of the orchestra, a thing not alone of perfection in style, but also in parts deep with feeling and imagination.

The suite is one of four which were probably written during the composer's life as chapel master to Prince Leopold of Anhalt-Cothen. It is said that Bach passed some of his happiest years there, and in the contentment which must have been his he wrote with greater depth.

The Schubert incidental music to the opera "Rosamunde" was of interest, and the stirring character of Berlioz's Overture, "The Roman Carnival," was well portrayed when the orchestra Mr. Monteux included threw themselves into its interpretation with all ardor possible.

Theophile Ysaye, a younger brother of the violinist, wrote a symphony in F major, whose first Boston performance was given yesterday. Its first American performance was in Cincinnati. It proved a work of genuine worth.

TRAV. Oct. 29

SPECIAL SERIES OF SYMPHONY CONCERTS

Five special concerts are to be given in Symphony Hall by the full Boston Symphony Orchestra under its regular conductor, Pierre Monteux, on the following Monday evenings: Nov. 28, Jan. 16, Feb. 13, March 13 and April 10. As is well known, practically all seats have been taken in advance by subscription for the regular 24 Friday afternoon and 24 Saturday evening symphony concerts, only a few Saturdays at the higher prices being available.

TRAV. Oct. 29

Friends of the Boston Symphony Orchestra will be interested in the organization's concert schedule for this season because of the unusual attention given to New England cities. More of these than ever before in a single season are included in the list, indicating an effort to establish the orchestra more completely as a New England, as well as Boston, institution.

In addition to its regular series of 48 concerts in Boston, nine in Cambridge and five in Providence, the orchestra will play in Fall River, New Bedford, Brockton, Springfield and Lynn in Massachusetts, in Hartford and New Haven, Conn., in Burlington and Middlebury, Vt., in Portland, Me., and in Manchester, N. H.

Boston will also have the usual two pension fund concerts and three young people's concerts, with five extra concerts at popular prices which have been added to the schedule this year.

The trips out of New England will carry the orchestra to New York for 15 concerts, with single appearances in Richmond, Washington, Baltimore, Syracuse, Ithaca, Binghamton and Montreal.

The entire schedule calls for 105 concerts, 83 of which are in New England. The sale of season tickets for the Providence series will open to-morrow at Seddon's in Butler Exchange.

PROV JOURNAL Oct 30

SPECIAL SYMPHONY

In compliance with a very evident popular demand, a special series of five Boston Symphony concerts will be given in Symphony Hall by the full Boston Symphony Orchestra under Mr. Monteux. Since the unprecedented sale of subscription seats for the regular 24 Friday afternoon and 24 Saturday evening concerts has left no reserved seats still available except a few of the higher priced ones for Saturdays, these special concerts at popular prices should prove an opportunity for many.

They will offer, by including a representative choice of the finest symphonic music in the ideal performance which this famous orchestra can give, an introduction to many into this field of art. Many also, familiar with symphony concerts, have been unable to obtain seats for the regular series or to attend so large a number.

Two pianists will play concertos with the orchestra—Alfred Mirovich, the talented Russian virtuoso, and John Powell, the American musician, who has toured Europe and America, playing with orchestras and in concerts of his own with conspicuous success. Other soloists will be Estelle Liebling, soprano; Richard Burgin, concert master of the orchestra, and Jean Bedetti, the leader of the 'cello section.

The concerts will take place in Symphony Hall on the following five Monday evenings: Nov. 28, Jan. 16, Feb. 13, March 13 and April 10. A number of seats for the series have already been engaged by several organizations. The remainder will be placed on sale at Symphony Hall on Monday morning, Nov. 7.

SYMPHONY PROGRAM

The Boston Symphony Orchestra is now on its first southern trip of the season, therefore there will be no Symphony concert here on Friday afternoon and Saturday evening. The program for the concerts of Nov. 11, 12 is as follows:

Symphony No. 2, D major................Sibelius
"A Poem of Youth"................D. S. Smith
(First performance)
Concerto in D major for violin...Tschaikowsky
"Emotions," Symphonic poem...............Hue
(First time in Boston)

Ferenc Vecsey, who will play Tschaikowsky's concerto, will be heard here for the first time since his appearance as an infant phenomenon under the management of Daniel Frohman in Symphony Hall in February, 1905.

Georges Hue's symphonic poem is dated 1918, and was first performed at a Lamoureux concert in Paris in the season of 1918-19. The sub-titles indicate the nature of the piece: Anguish—Prayer—Tumult—Pacification—Bells of Peace—Trumpets of Victory.

HERALD-Oct 30

MONDAY NIGHT SYMPHONY CONCERTS

In compliance with popular demand, a special series of five popular price concerts will be given in Symphony Hall by the Boston Symphony Orchestra under its regular conductor, Pierre Monteux, on Monday nights, beginning November 28. The five soloists will be Alfred Mirovitch, Russian pianist; John Powell, American pianist; Estelle Liebling, soprano; Richard Burgin, concert master of the orchestra, and Jean Bedetti, leader of the 'cello section. Seats have already been engaged by several organizations. The remainder will go on sale November 7.

ADVTSR. Oct. 30.

Special Symphony Concerts

In compliance with a very evident popular demand, a special series of five Boston Symphony concerts will be given in Symphony Hall by the full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux. Since the unprecedented sale of subscription seats for the regular 24 Friday afternoon and 24 Saturday evening concerts has left no reserved seats still available, except a few of the higher priced ones for Saturdays, these special concerts at popular prices should prove an opportunity for many.

They will offer, by including a representative choice of the finest symphonic music in the ideal performance which this famous orchestra can give, an introduction to many into this field of art. Many also, familiar with symphony concerts, have been unable to obtain seats for the regular series or to attend so large a number.

The five soloists engaged to appear at these concerts will add to the interest of each. Two pianists are to play concertos with the orchestra—Alfred Mirovitch, the highly talented Russian virtuoso, who was so much praised when he first came to America last spring, and John Powell, the American musician, who has toured Europe and America, playing with orchestras and in concerts of his own with conspicuous success. Estelle Liebling, the soprano, has also appeared in many cities and won enthusiastic praise by the beauties of her voice and artistry. Richard Burgin, who is now serving his second season as concertmaster of the orchestra, has more than confirmed, in appearance as soloist with the orchestra and in concerts of his own here, the splendid reputation which he formerly held in Europe. Equally illustrious is Jean Bedetti, the leader of the 'cello section, who is considered one of the finest living masters of his instrument.

The concerts will take place in Symphony Hall on the following five Monday evenings—November 28, January 16, February 13, March 13, and April 10. A number of seats for the series have already been engaged by several organizations. The remainder will be placed on sale at Symphony Hall on Monday morning, November 7.

POST - Oct. 30.

The Symphony Orchestra announces the first of the two annual concerts in aid of its Pension Fund for Sunday afternoon, Nov. 20, in Symphony Hall. Mr. Monteux will conduct; the orchestra will be unassisted; the programme will be divided between the Pathetic Symphony of Chaikovsky and three of the best-liked tone-poems of Strauss, viz: "Don Juan," "Til Eulenspiegel" and "Death and Transfiguration." tion."

To shorten the programme and to gain longer preparation, Mr. Monteux has withdrawn Hue's new tone-poem of the late war, "Emotions," from the Symphony Concerts of next week. Instead, they will end with Liszt's familiar "Mazeppa."

TRANS. Nov. 3

Boston Symphony Orchestra Coming

For the first time in nine years the famous Boston Symphony orchestra of 101 musicians, under its regular conductor, Pierre Monteux, will pay a visit to New Haven. The concert is to be given in Woolsey hall under the auspices of the School of Music of Yale university, on Wednesday evening, November 30th.

At the time of its last visit, this orchestra celebrated in New England, America, and, in fact, the musical world at large, had reached the state of miraculous perfection in performance which made its name pre-eminent. The history of its growth since it was founded in 1881 by the late Colonel Henry L. Higginson, the noted Bostonian financier, soldier, and music patron, is too well known for detailed repetition. His administrative wisdom and the generous expenditure of wealth are to be thanked for making this achievement possible. The finest musicians Europe afforded were induced to cross the seas and join its ranks, while one after another of the greatest conductors living lent successively their individual genius to its gradual improvement.

PIERRE MONTEUX

Leader of Boston Symphony Orchestra soon to be heard here.

Since the last visit to New Haven, the Boston Symphony orchestra has made even further artistic accomplishment. It is surely fortunate in its present conductor, Pierre Monteux, who is now in his third season at this post. In Boston, New York and other cities where the orches[illegible] progra[illegible] their performance under his inspired guidance, have been generally praised.

No conductor has come to the orchestra with a more distinguished career to his credit than Mr. Monteux. Early prominent as a conductor of the larger orchestras of Paris, and particularly of his own Concerts Monteux at the Casino there, he soon extended his fame by conducting concerts, opera and ballet in the larger capitals of Europe. He first came to this country in 1916 at the head of Diaghileff's Ballet Russe, conducting a performance with this organization in New Haven, and subsequently became the regular French conductor at the Metropolitan Opera House in New York. In his present post his genius is considered to have found its best fruition.

N. HAVEN-TIMES NOV. 5

Extra Symphony

Much interest is already manifest in the coming extra series of Boston Symphony concerts at popular prices. The sale of season tickets for which will open Monday morning in Symphony Hall. These concerts will take place on Nov. 28, Jan. 16, Feb. 13, March 13 and April 10, in Symphony Hall.

TRAV. NOV. 5

SYMPHONY PROGRAM

Ferenc Vecsey, will appear as soloist with the Boston Symphony Orchestra next Friday afternoon and Saturday evening. Pupil of Joachim, and protege of Brahms and Patti, he has made splendid achievements. He will play Tschaikowsky's violin concerto here. Liszt's Symphonic Poem, "Mazeppa," the second Symphony of Sibelius and "A Poem of Youth," by David Stanley Smith, will be the orchestral numbers.

ADVTSR. NOV. 6.

5TH SYMPHONY CONCERT

Ferenc Vecsey will appear as soloist with the Boston Symphony orchestra at the next regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evening. His European reputation has been of the very highest, although he has not been in this country since 1905 when, as a boy prodigy, he played in New York, Boston and elsewhere. This week he will play Tschaikowsky's concerto. The orchestral numbers will be Liszt's "Mazeppa," the Second Symphony of Sibelius in D major, and "A Poem of Youth" by Mr. Smith, the head of the music department of Yale University, which will be played for the first time.

CAMBRIDGE SYMPHONY

The second concert of the Boston Symphony Orchestra, Mr. Monteux conductor, in Sanders Theatre, Cambridge, will take place on next Thursday evening at 8 o'clock. Brahms, Symphony No. 3; Schubert, Incidental music to "Rosamunde"; Strauss, "Don Juan." Laura Littlefield will sing Franck's "Procession" and "Let the Bright Seraphim" from Handel's "Samson."

HERALD NOV 6

BURGIN WILL GIVE CHAMBER CONCERTS

Has Organized a String Quartet from Symphony Orchestra

LEFT TO RIGHT—RICHARD BURGIN, FIRST VIOLIN; F. THULLOIS, SECOND VIOLIN; G. FOUREL, VIOLA; J. BEDETTI, 'CELLO.

RICHARD BURGIN, the excellent concert master of the Boston Symphony Orchestra, purposes to give chamber concerts this season. He has organized a string quartet of which he will be the leader. His associates are the other leaders of the string section of the orchestra: Messrs. Thillois, second violin; Fousel, viola; Bedetti, violoncello. Mr. Burgin has had much experience as a quartet player. At Christiania, where he was assistant teacher to Leopold Auer in 1916-17, he led a quartet; at Stockholm he founded the Burgin Quartet, which toured regularly, giving 12 recitals a season. His comates in Boston have already won a high reputation in Paris as quartet players. Concerning the capabilities of these players in ensemble as well as in solo work, there can be no doubt.

It is the intention of Mr. Burgin to prepare works by the "classic" and the modern composers for this season of four concerts: compositions by Haydn, Mozart, Beethoven, Brahms, Ravel, Bloch, Chausson and others. It is expected that a pianist of great prominence will assist the quartet.

For many years Boston was famous for the Kneisel Quartet formed by members of the orchestra. There was also the Adamowski Quartet which brought out many interesting works. After the Kneisel Quartet left Boston various quartets composed of symphony players gave concerts: The Arbos Quartet, The Boston Symphony Quartet, The Hoffmann Quartet (still existing) among them. But the Burgin Quartet is composed throughout of leaders of the string sections.

It is hardly necessary to dwell on the important part that a quartet of this nature will play in the musical life of this city; on the advantage it will be to the orchestra itself, to the reputation of the city, to the pleasure of all enjoying this branch of musical art, amateurs and students.

Surely there should be enough lovers of chamber music in Boston to put the Burgin Quartet on a firm financial foundation by their subscriptions; by their attendance at the concerts.

HERALD NOV.

Extra Symphony

The announcement by the Boston Symphony Orchestra of an additional series of five concerts at popular prices by the full orchestra under Pierre Monteux is welcomed. The concerts are to be given on five Monday evenings—Nov. 28, Jan. 16, Feb. 13, March 13 and April 10—and the following soloists will be heard: Alfred Mirovitch and John Powell, pianists; Estelle Liebling, soprano; Richard Burgin, violin, and Joean Bedetti, violoncello.

TRAV. NOV 12.

SYMPHONY CONCERT

BALLOONS, ANTHEMS, MUSIC AND A VIOLINIST

Minor Incidents of an Amusing Afternoon—A Pass-Mark Piece from a Yale Professor — Terse and Tingling Sibelius—Contrasts of Liszt—Ferenc Vecsey, Virtuoso of Fine Fibres and Fires

EVEN at a Symphony Concert, strangest place of all, Mr. Curley continues to amuse his fellow-citizens. Two or three evenings ago (it appears) he addressed "the people"—or, as legal documents say, a fraction thereof—in Symphony Hall. In the course of the meeting sundry toy-balloons were let loose—possibly "trial balloons," symbolic balloons, to discover whether or not Mr. Curley will be gently but insistently pushed from the municipal campaign. As it was, under his lofty—or gaseous—eloquence, the balloons rose to the ceiling of the hall and there lodged firmly. An apprehensive management tried heat and the balloons budged not; tried cold and still they stuck. Like Mr. Curley, they sought an audience; as with him, sound and fury were necessary to stir them. Through the first period of the concert yesterday afternoon, they remained quiescent; but in that time resounding measures of Sibelius's Second Symphony had loosed the moorings. Hardly had Professor Smith's "Poem of Youth" began the second division of the programme when a green balloon curved hither and thither over the heads of the orchestra in that silly, serene way in which only balloons may move. A timely catch by Mr. Rettberg at the bass-drum ended these peregrinations. No sooner, however, had Mr. Vecsey, the violinist of the day, set to his Concerto, than a second and a third balloon hovered as scatter-wittedly over the orchestral background. As the runner in a football game tucks a forward pass under his arm, so did a second violinist and a violoncellist dispose of the new intruders, but not until an audience, too well-bred to titter, had smiled from one end of the hall to the other.

Bane of the bourgeoisie is Mr. Curley, of the haute, the très-haute, bourgeoisie, frequenting Symphony Hall on Friday afternoons. Truly, there is no escaping him—while three more balloons, at the least, await whatever impulse they may receive from the concert of this evening. And as though all this were not enough, an American audience once more applauded its own national anthem. Appropriately to the day, [illegible] began the concert with "The Star-Spangled Banner." A hearty round of applause, duly acknowledged by the conductor, followed. No doubt, it was tribute to his timely sense of becoming ceremony but it sounded like clapping for our national hymn. As friendly foreigners have sometimes observed with a smile, we are the best-meaning people in the world, but also when formalities are in question, the most careless. Curleyesque balloons and the national anthem applauded! Who may safely say that the Symphony Concerts lack humors?

As little yesterday did the concert lack animation, save in a single number. Open-eared to every voice, Mr. Monteux is kindly to American composers. Sometimes they have well rewarded him and hearers—Mr. Griffes with "Kubla Khan," Mr. Gilbert with "Indian Sketches." Again they have been worthy, like Mr. Converse in symphony or Mr. Hill in a tone-poem. Yet once more they have set listeners wondering at the conductor's hospitality. In such case went Professor Bingham's Passacaglia last winter; in such case yesterday stood Professor Smith's "Poem of Youth" Academic titles, said one of the youthful cynics from the University over the Charles, are beginning to be a danger-signal at the Symphony Concerts. Did not Théophile Ysaye also conduct an Academy of Music?

Not that Professor Smith's tone-poem lacks deserts. Rather it abounds in the merits of unimaginative, unindividual music-making. In sobriety of form he might set it as model to his classes at New Haven—the beginning, the end, in all the orthodoxy of the holy sonata; a "middle section" that substitutes wistful, songful measures in quasi-poetic design for the "recapitulation" of the lesson-books. The motivs whence this music unfolds are appropriate enough to the composer's purpose—a quick-moving, plain-spoken, long-breathed "subject" for opening and close; more tranquil matter, born of earlier suggestion, for the middle measures. Professor Smith develops his musical ideas painstakingly; thickly he gives them harmonic and instrumental dress, subservient to neither old nor new fashions, seeking suitability, if not saliency. At will the tone-poem is vigorous or wistful, according to his design. Directly, rather than ingeniously, it says its say and is stilled. With matter, method, manner, there is no quarreling—except that they coalesce in a studiously made, dryly considered, juiceless music, with little or no individuality or imagination. Almost any one, similarly equipped and minded, might have dutifully put it together anywhere. Professor Smith has received many similar examination-papers from his pupils. The chances are that he has given them the pass-mark of C. Yet he will be aggrieved at the reviewer who counts this "Poem of Youth" a C-music and the more, if he add, that there should be little room for C-music at the Symphony Concerts.

Compensation came first from the Second Symphony of Sibelius—revived after nearly five years, and in a performance wherewith Mr. Monteux seemed more painstaking than enkindled. By this time, in workmanship, Sibelius seems rather the forerunner than (as some have said) the disciple of the ultra-moderns. Twenty years ago, he wrote this Symphony in D major. True, it contains no horizontally moving chords, acidulous harmonies, corrosive timbres, swerving, cracking rhythms, melodies strangled at the second gasp. Yet he is already terse and concentrated; weaves thin his harmonic and instrumental web; cultivates changeful rhythms. piercing progressions; uses orchestral voices for isolated rather than merged quality; masses and sharpens tone. What are these but the very procedures of the "posturing, freakish ultra-moderns" of today?

Yet twenty years ago, individual and isolated, Sibelius was evoking one and all as a veritable and genuine self-expression. From them spring not a little of the direct voice, the intertwined coloring, the penetrating incisiveness and pungency of his more characteristic music. They become his definitive speech in the remembered Fourth Symphony; they prevail yet again in that new Fifth which Mr. Monteux will hardly deny to Boston—and this very season—when New York and Philadelphia, from Stransky and Stokowski, are already debating it. As Mephistopheles on the Brocken savored the dark vapors, the acrid scents of mountain and forest, so time and again our ears now savor Sibelius's measures.

Much that Sibelius would say in this Second Symphony seems at one with such manner of musical speech. He would have his Scherzo begin and end as flickeringly as northern sunlight comes and goes, mellowing between into brief sustained glow. The wan brightness spreads into the Finale—hear the linking oboe—gathers warmth and energy, swells larger and mellower at the close. As some would have it, Sibelius is writing his Symphony of lights and shadows, sounds and shapes, across his Finnish land. So, perhaps, with the more rugged beginning, with the square cut tonal masses shot through with pale streaks of harmonic and instrumental color, propelled with a quiet grimness of mood, haunted by an unescapable melancholy—bleak, bare periods, it would be easy to say, but for a homely warmth suffusing them. By mere tokens of form and procedure, Sibelius might be writing an "absolute" music sufficient in intrinsic interest and internal progress. Yet through it and animating it, as through the whole Symphony, goes something more—the mind that would achieve a spareness of musical frame, a terseness of musical speech, as bony and sharp as Musorgsky's; the spirit that is of this North of gray skies and empty expanse, of sunshine warm, sparse and quick to go, of winds and forests, There is Viking clang and surge in Sibelius's first Symphony. His composing eye is on romantic object. In the second, he is musing and affectionate. His land penetrates and stirs him.

With reason Mr. Monteux set the violinist of the day and his Concerto between this Symphony of Sibelius and Liszt's tone-poem, "Mazeppa." A long way in years, a longer way in matter and manner, are the gaudy pomps, the theatrical flourishes of Liszt's "apotheosis" from the relatively stripped, astringent measures of Sibelius. According to Liszt, Byron, Hugo and Mazeppa's other sponsors in romantic baptism, he also, bound to the "Ukraine steed,' traversed wastes and forests under pale, flickering lights and sombre skies. Yet in the tone-poem they seem as mere scenery in Liszt's theatre of music, beside Sibelius's etched landscapes in notes. Down to the footlights comes Mazeppa to flaunt his stress of soul. Pacing the countryside, in his own study, Sibelius muses, broods, visions, writes. Not for mating but for contrast stand the pair on the same programme. Yet Liszt, too, had his virtues. Even in his tonal theatre, it is something to have invented the motivs of Mazeppa's ride.

The violinist was Ferenc Vecsey, returned to Boston for the first time since his prodigy days of diminutive fiddle and "sailor-suit,' now at eight-and-twenty, tall, dark, spare, poised, contemplative—of what the demoiselles of Friday afternoon from parquet through upper balcony agreed was romantic aspect. His Concerto was Chaikovsky's, unheard these seven years at Symphony Concert, deserving more frequent performance. Repetitious the Finale may be, but the harmonic and rhythmic bite of it pricks the ear like hot liquor on the tongue. The plaintiveness of the slow movement suits the songful violin, tapers not into Chaikovsky's whining sentimentality. There is keen thrill in the return of the dominant melody in the first movement after the violinist has exhausted nearly every convolution of it. Thorough and exacting in this "passage-work" was Chaikovsky, pedantic almost, with not too good an ear for the instrument he heard in imagination. Mr. Vecsey took his own way with the Concerto. That is to say, his pace, his accent, his eager and artful modulation of both, were his own quite as often as they were Chaikovsky's. With the instinct of the virtuoso he played upon the music as well as played it. In such a Concerto it is the virtuoso's right so to do, when, like Mr. Vecsey, he commands technical ease and certainty; silken, lustrous, flowing tone; the spring of rhythm; the sting of climax and transition; the flash of figure and the filigree of ornament; the unfolding curve of melody, the sensitiveness to vary it, the underlying quiver to make it sing. Fine fibres and fine fires meet in Mr. Vecsey. To sort light and shade into the closely woven web of the first Allegro; to phrase the Canzonetta like Italian song; to spice the vodka of the Finale were feat enough for violinist, concert and afternoon. Chaikovsky, surely, was waving from the shades.

H. T. PARKER.

TRANS. NOV 12.

THE Suite of dances from Ravel's ballet, "Daphnis and Chloe," first heard, repeated, loudly applauded and warmly discussed at the Symphony Concerts in 1917, reappears deservedly on Mr. Monteux's programme for next Friday afternoon and Saturday evening. The music, as many will recall, teems with rhythm, flashes with harmonic and instrumental color, invokes alike musing or orgiastic mood. With reason Mr. Monteux revives it. The other pieces listed are all more or less familiar—Cherubini's semi-classic overture, "Anacreon"; a symphony of Haydn in E-flat, and "The Isle of [illegible] Dead," tone-poem by the solemn and ponderous Rakhmaninov.

SUNDAY afternoon, Nov. 20, in Symphony Hall, the first of the two annual concerts of the Symphony Orchestra for the increase of its Pension Fund. The full orchestra will be heard; Mr. Monteux will conduct and Strauss and Chaikovsky will divide the programme. From the Russian comes the Pathetic Symphony; from the German, the tone-poems, "Don Juan," "Til Eulenspiegel," "Death and Transfiguration." A concert for those who would hear the orchestra only occasionally and in music to display its larger powers.

TRANS. NOV 12.

FERENC VECSEY PLEASES AT SYMPHONY CONCERT

Ferenc Vecsey, who played Tschaikovsky's violin concerto at yesterday's Symphony concert, is by far the best new violinist heard here since Heifetz. Mr Vecsey is not quite a newcomer to Boston, since he gave recitals here in 1905 at the age of 12. But yesterday was the first chance this city has had to listen to his work as a mature artist. The audience recalled him many times, with applause such as only Kreisler and Heifetz among violinists have received at the Symphony within recent memory.

What distinguishes Vecsey's playing from the work of the many other admirable violinists who have come here from Europe in the past few seasons is the quiet certainty with which he makes every nuance as it should be made. He conquers the difficulties of a piece Auer at first deemed unplayable without apparent effort.

He never appears obsessed by his technique. He has a mastery of his instrument so absolute that he can make every note in the most exacting passages distinct, give it the precise degree of accent and time value he wishes, and fit it into its proper place in the whole composition. This sort of authority and security is found only in a very few of the greatest violinists. He does without trouble what others after painful exertion fall a little short of achieving.

The Tschaikovsky concerto does not demand profound feeling from a violinist. It is rather trivial, empty music. So Vecsey has still to prove that he is the highest sort of musician, capable of rivaling Kreisler's unequaled performance of the Beethoven concerto, for instance. His recital, Dec 2, will prove whether he is to be ranked with Heifetz, or with Kreisler.

The concert was diversified by a stirring performance of "The Star Spangled Banner" in honor of Armistice Day; and by the fact that a number of toy balloons left over from a political rally the night before were floating around the upper regions of the hall. One almost fell into the bass tuba. Others dropped gently among the audience and orchestra, causing no little amusement.

Sibelius' Second Symphony was given a sympathetic interpretation. Mr Monteux and the orchestra did full justice to the music, which has neither the exquisite refinement of Debussy nor the tremendous vigor of Strauss, who were the dominant composers when it was written. If second rate, and not profoundly original, this symphony has at least a vitality sadly lacking in "A Poem of Youth" by Prof D. S. Smith of Yale, played for the first time anywhere.

Prof Smith is a thorough musician. His music is neither banal nor obviously imitative. But his work somehow lacks the energy and fire that redeem Liszt's bombastic "Mazeppa," with which an unusually long concert ended from tedium. Prof Smith's taste is better than Liszt's, but his music isn't. All of these numbers were well played, though the ensemble in "Mazeppa" lacked absolute precision.

GLOBE-NOV. 12.

VECSEY SCORES WITH SYMPHONY

By E. F. HARKINS

In observance of Armistice Day, the Symphony concert yesterday began with a thrilling performance of "The Star Spangled Banner," played beneath the folds of the Stars and Stripes. The superb arrangement of the American anthem used by Mr. Monteux added much impressiveness to the performance.

FERENC VECSEY

Ferenc Vecsey, a young Hungarian violinist, pupil of Hubay and Joachim, was the soloist. He chose the bristling Tschaikowsky concerto, which many attempt but only a few play completely. Technically the work is almost appalling; yet this quite dapper youth, who looked more like a social lion than a famous virtuoso, acquitted himself brilliantly. The triumphant manner in which he flourished his bow at the close of each dazzling run was not the only thing that marked him as a player with individuality. He gave full value to the lyric qualities of the concerto, no less than to the pyrotechnic passages that aroused so much discussion when the composition was new. An ovation rewarded him.

Mr. Monteux won their own ovation after the uncommonly eloquent performance of the second Sibelius symphony, the first number on the program. The work of the Finnish composer suggests something of the trials and tribulations through which his native land has passed since the Muscovite czars laid a heavy hand upon it; but notwithstanding the dark moods it 's poetic and romantic music, powerful and originally expressed. The

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terpretation was irreproachable.

"A Poem of Youth," by Professor David S. Smith of Yale, played for the first time, made but a faint impression. The youth, in this case, seemed anaemic or muddle-headed. It was what might be called a pedantic piece; caviare to the general public. The program, which will be repeated tonight, ends with one of the Liszt symphonic poems, "Mazeppa."

ADVTSR. NOV. 12

FIFTH CONCERT OF SYMPHONY

Eloquent Performance of Sibelius's Work—Rugged, Yet Euphonious

"A POEM OF YOUTH" BY YALE COMPOSER

By PHILIP HALE

The fifth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, Symphony, D major, No. 2; D. S. Smith, "A Poem of Youth" (first performance); Tschaikowsky, Violin Concerto (Ferenc Vecsey, violinist); Liszt, "Mazeppa," Symphonic Poem, No. 6.

Before the symphony, "The Star Spangled Banner" was played as was eminently fit and proper. Is it fantastical to think that the symphony itself, with its wails and groans of anguish, its sullen gloom alternating with shouts of triumph, was singularly appropriate on Armistice day? Is it not at all probable that the composer had war or rumors of war in mind when he composed this music? Mr. Paul Rosenfeld, who writes about certain modern composers as if he had summered and wintered with them and been through them with a dark lantern, finds this symphony of a "pastoral" nature, full of "home sounds, of cattle." The music reveals a "pale evanescent sunlight," and through the music sounds "the burden of a lowly tragedy." This is entertaining reading, to be sure, but to be charged with these impressions, Mr. Rosenfeld must have heard a tea-table performance of the symphony. There is almost continually the tragic note in the music, but the tragedy is hardly "lowly."

This music is extremely northern, at times bleak and wind-swept. Arresting and impressive music; and lo, suddenly, Sibelius drops into Tschaikowskian mood, and even speaks the self-torturing Russian's speech. Yet Sibelius is generally in the foreground and his speech is generally his own. It is when he would touch the heart of the public that Tschaikowsky pushes him aside. There is much of interest in the symphony besides the peculiar aesthetic and racial quality: there are qualities of the orchestration that hold the attention and excite admiration, as the long pizzicato figure for the double basses. The performance yesterday was eloquent; rugged yet euphonious, sturdy, melancholy, exultant.

Mr. Smith is now dean of Yale School of Music. He has written much; "A Poem of Youth" bears the opus number, op. 47; yet his name appeared yesterday for the first time on a Boston Symphony Orchestra program. Mr. Monteux has been very hospitable to American composers. Mr. Smith has now his turn. His purpose was to express the "good humor and bucyancy" of youth. Too many young composers here and in Europe would not be lighthearted in music lest they should be taken for frivolous or insufficiently equipped musicians. They demand a huge orchestra and set to work, as it was said that John Ford, the old dramatist, set, in doleful dumps. Mr. Smith's "Poem of Youth" is cheerful enough, while the music is sounding but the only definite impression left after it is all over is that certain figures and a certain spirit remind one of pages by Richard Strauss—as a prominent figure for violins in the first section. The middle section is the most pleasing portion of the poem, the most individual, and it is the most clearly orchestrated. Too much of the music is thick, or scrappy.

Mr. Vecsey played for the first time in Boston since he came here early in 1905, and gave three concerts as a youthful prodigy. He then showed great promise. Now he is a mature and experienced violinist. His technical proficiency is of a very high degree; his tone is full and agreeable; his phrasing is musical and effective, although he was inclined to over-work portamento in the singing of melodic figures. Undoubtedly a fine violinist, honest, not given to extravagant display. Yesterday emotional quality was not conspicuous. He will soon give a recital, and judgment concerning this all-important element should be deferred, for Tschaikowsky's concerto is not a work by which a violinist should stand or fall.

Liszt's "Mazeppa" brought a brilliant end to a concert that, lasting over two hours, was far too long.

The concert will be repeated tonight. The program of the concert next week is as follows: Cherubini, Overture, "Anacreon"; Haydn, Symphony in E flat major (B. and H. No. 1), Rachmaninoff, "The Island of the Dead"; Ravel, "Daybreak, Pantomime, and General Dance" from "Dalphine and Chloe."

HERALD NOV

[illegible]

TIGHT BINDING

YMPHONY GLORIFIES SIBELIUS

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BY OLIN DOWNES

The fifth programme of the Bos- n Symphony Orchestra, Pierre onteux, conductor, was prefaced the performance of "The Star- angled Banner" at the concert of sterday afternoon in Symphony ll. Orchestra and audience stood ile this tribute was rendered the ent dead and the task they have queathed to the living.

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Rugged and Powerful

he symphony is rugged, powerful, the North. It has from the start certain grayness, grimness, a frown- splendor. We find in his represen- ive works a superb conviction, eadth, and originality. He strides t of his fastnesses, he strikes the te of wild Northern grandeur, he ants of gods and men at war as composer has chanted before him.

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[illegible] - NOV. 13

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The martial first movement and finale, rflowing with rhythm and vitality, the ft and breathless scherzo, the impres- funeral march—these parts of the phony are regarded as among the reme achievements of music," writes critic of the composition.

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donal and Debussy. [illegible] ley, who is the soloist for the concert, will sing an aria from the opera "Conchita" by the former, and the aria of Lia from Debussy's 'L'Enfant Prodique.' She will be accompanied, of course, by the orchestra.

Helen Stanley

Soprano Soloist With Boston Symphony Orchestra in Infantry Hall Tuesday Night.

PROV. JOURNEL-NOV. 13.

Pension Fund Programme

Next Sunday afternoon at Symphony Hall at 3:30, a programme consisting entirely of the masterpieces of Tschaikowsky and Strauss will make notable the 40th concert by the Boston Symphony Orchestra for the benefit of the Pension Fund for retired members.

The Russian composer will be represented by his poignant Sixth Symphony, known as the "Pathetic." Three masterpieces of Richard Strauss, the great composer who is now paying a short visit to this country, will comprise the latter part of the programme—the symphonic poems, "Death and Transfiguration," "Don Juan," and "Till Eulenspiegel."

Sixth Symphony Programme

At the next regular pair of Boston Symphony concerts, to be given in Symphony Hall, Friday afternoon, November 18, and Saturday evening, November 19, by the Boston Symphony Orchestra, Pierre Monteux will conduct Cherubini's Overture to the Opera, "Anacreon," Haydn's Symphony in E flat major (B. & H. No. 1), the symphonic poem, "The Island of the Dead" by Rachmaninoff, which many consider the masterpiece of the Russian composer and which was inspired by the famous painting of Arnold Boecklin, the German artist. The programme will close with a suite from Maurice Ravel's Ballet, "Daphnis et Chloe," which, when last played here, in 1917, was so much liked that it was repeated at a later concert that season. The numbers are Daybreak—Pantomime—General Dance.

POST-NOV. 13.

SYMPHONY PROGRAM

At the Boston Symphony concerts in Symphony Hall, next Friday afternoon and Saturday evening, Mr. Monteux will conduct Cherubini's Overture to "Anacreon," Haydn's Symphony in E-flat major (B. & H. No. 1), the symphonic poem, "The Island of the Dead," by Rachmaninoff, inspired by the famous painting of Arnold Boecklin. The concert will close with a suite from Ravel's Ballet, "Daphnis et Chloe," which, when last played here, in 1917, was so much liked that it was repeated at a later concert that season. The numbers are: "Daybreak, Pantomime, General Dance.

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EXTRA CONCERTS

The announcement of a new departure by the Boston Symphony Orchestra—an additional series of five symphony concerts at popular prices by the full orchestra under Mr. Monteux, its noted conductor—has brought a large public response. The majority of the seats for this series have already been taken in the subscription sale, of which this week is the last. Desirable seats are still available, however, at all prices.

The concerts will be given on five Monday evenings—Nov. 28, Jan. 16, Feb 13, March 13, and April 10. These soloists will be heard—Alfred Mirovitch and John Powell, pianist; Estelle Liebling, soprano; Richard Burgin, violin and Jean Bedetti, [illegible]

HERALD-NOV 13

[26]

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra. Sixth program. Overture to "Anacreon," Cherubini; Symphony in E flat (Breitkopf and Hartel No. 1), Haydn; "The Isle of the Dead," Rachmaninoff; Suite, "Daphnis et Chloe," Ravel. There is no soloist.

Sunday, Nov 20 at 3:30—Boston Symphony Orchestra. Concert in aid of the pension fund. "Pathetic Symphony," Tschaikovsky; "Tod und Verklaerung," "Don Juan" and "Till Eulenspiegel," Strauss. There is no soloist.

GLOBE-NOV. 13.

EXTRA SYMPHONY CONCERTS

The announcement of a new departure by the Boston Symphony Orchestra, an additional series of five Symphony concerts at popular prices by the full orchestra under Pierre Monteux, has brought a large public response. Most of the seats for this series have already been taken in the subscription sale. The concerts are to be given on five Monday evenings beginning November 28. Alfred Mirovitch, John Powell, Estelle Liebling, Richard Burgin and Jean Bedetti will be the soloists.

PENSION FUND CONCERT

Next Sunday afternoon, at Symphony Hall, a program consisting entirely of masterpieces by Tschaikowsky and Strauss will be offered by the Boston Symphony Orchestra at its pension fund concert. Tschaikowsky will be represented by his "Pathetic" symphony and Strauss by the symphonic poems, "Death and Transfiguration," Don Juan" and "Till Eulenspiegel."

ADVTSR-NOV. 13

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The fifth program of the Boston Symphony Orchestra, given on November 11, was as follows: Sibelius, Symphony No. 2 in D major; D. S. Smith, "A Poem of Youth"; Tschaikowsky, concerto for violin; Liszt, "Mazeppa."

This symphony according to the program book was last performed at these concerts in 1916. It is strange that so ingratiating a work has remained so long unheard. This is appealing, imaginative, highly individual music, the expression of a strong musical personality, and an extremely interesting one as well. The form is finely wrought, the unessential has been eliminated and the long stretches of padding so often found in modern symphonies, and some "classical" ones too, are absent. The whole work is concise and compact and holds the attention from first to last. Mr. Monteux was fully in sympathy with the dramatic and picturesque character of this composition. The short exclamatory phrases of which the first and last movements are largely made up were given with power and emphasis, yet he succeeded in maintaining a certain unity throughout which must have been a difficult problem in interpretation to solve.

David Stanley Smith of the Yale School of Music was represented on the program by his "Poem of Youth," its first performance. Mr. Monteux has been encouraging to American composers, giving them opportunity to be heard equally with writers of other schools. This "Poem of Youth" is most certainly as interesting and as worthy of a hearing as many works by contemporary German, Italian and French writers which we hear during a season. Judging it purely as music, without regard for the nationality of the composer, and of course this is the way in which it should be considered, it is neither strikingly original nor especially effective. As the music is intentionally unprogrammatic and unatmospheric, it would seem that it should make its appeal through the intrinsic musical beauty of its thematic material and through the skillful treatment to which this same material is subjected. These traits were not noticeably in evidence yesterday. There was much activity among the various instruments, there were occasional bits of effective orchestration as in the beginning of the middle section, yet the thematic material was so vaguely defined that one was often puzzled to discover the connection of all these various episodes with the main idea. Let us not comment too sweepingly, however. A second hearing may correct these impressions. The work was played with commendable care and the performance was far from the perfunctory ones so often accorded American composers by conductors of foreign birth. Mr. Monteux is without doubt sincerely interested in American music and deserves great credit for his efforts in its behalf.

Ferenc Vecsey played the solo part of the Tschaikowsky concerto faultlessly. In fact his playing was the only thing which saved this piece from tediousness. As music it rarely rises above the commonplace.

Liszt's "Mazeppa" was given a stirring performance. It served to show to what heights of virtuosity Mr. Monteux has brought the orchestra. Perfection of ensemble, beauty of tone, warmth and sincerity characterized its interpretation. It is a composition which may easily be made commonplace. Mr. Monteux did not fall into this pitfall.

MNTR. NOV. 12

Luck, Novelties, Monteux

Five pairs of Symphony Concerts have already come and gone; the programme for the sixth pair is announced; one quarter of the whole series is done. As usual, Mr. Monteux has not spared new or unfamiliar pieces. Not the least of his virtues as conductor is his persistent aversion to routine, his incessant and catholic eagerness for music of his own time as yet unheard in Boston, for music of other times undeservedly overlooked, deservingly revived. Yet this autumn, he has, so far, been less fortunate than heretofore in the choice of such numbers or the scores falling under his eye, have lacked lively interest and impressive quality. Casella's Suite from his ballet of "The Venetian Convent" was good to hear—vivid music individualizing, so far as it went, a composer making some stir in the present world. On the other hand, the dances from Mr. Rabaud's opera, "Marouf" fell flat, transplanted from stage to concert-hall. Professor Smith's "Poem of Youth" proved workaday commonplace. Mr. Goodrich's arrangement of Franck's Chorale yielded only a specialized interest to organists. Théophile Ysaye's Symphony, though various musicians profess to admire it, little exhilarated the lay ear.

There is luck in a choice of unfamiliar pieces for a series of Symphony Concerts, and this autumn it has not been kind to Mr. Monteux. Per contra, he may have been overkind himself in his choosings—to his good friend, the estimable Rabaud; to the good memory that the lesser Ysaye left behind among musicians; to the rights and privileges of American composers—and assiduous friends. The musical year, however, is yet young; for the moment there is no more than occasion for regret—not grumbling—over novel pieces none too good to hear. The future, if Mr. Monteux chooses as of old, and fortune returns to bless him, may yet bring Sibelius's new Fifth Symphony; or Holst's Suite of "The Planets," set by some above even the "London Symphony," for work of the younger Englishmen; or Bloch's orchestral version of his Suite for viola; or Schönberg's "Transcendent Night," likewise arranged for orchestra; Ravel's tone-poem of "The Waltz"; more, and more characteristic, pieces of Casella. Recollection sets down these items at random. They deserve Mr. Monteux's inspection; they may yet win his choice; they can hardly fail to interest not a few of his hearers—above all those whom his zest for the music of our own time has won to new zest for the Symphony Concerts.

H. T. P.

TRANS. NOV 14.

BOSTON SYMPHONY CONCERTS OPENED

Helen Stanley Solosit with Noted Orchestra in Splendid Programme.

The Boston Symphony orchestra, led by Pierre Monteux, swayed a large audience into enthusiastic approval of its work last night in its first programme of the season at Infantry Hall, Providence. The soloist, Miss Helen Stanley, contributed her share to a concert brim full of practically all the elements which appeal to the lover of music. Her popularity was immediately evident in the ovation she received after her first selection.

Beethoven's Symphony No. 3, in E flat major, "Eroica," op. 55, one of the best known and best liked of his compositions, was played with striking effect. It revealed with emphasis the poetic, emotional and sympathetic qualities of the orchestra's director, calling upon him for an unusual exhibition of vigor, with which he is obviously well equipped. The vastness of the work in its demand for variety and range of tone enabled the orchestra to show its equally varied attainments to advantage, and the demand was admirably met.

Mme. Stanley sang the aria of Lia from "L'Enfant Prodigue," by Debussy, and the aria "Conchita," by Zandonai. Outstanding, perhaps, among her many excellent voice qualities are great clarity of tone and diction, buttressed by vocal power and volume, which were easily sufficient to meet the requirements of the orchestrations. The beauty of her voice did not outdo the charm of her personality, and both combined to win for her instant success.

An inspired interpretation was given the Berlioz "Roman Carnival" overture by Conductor Monteux, and it was splendidly played, arousing enthusiasm. The closing number was Strauss' tone poem, "Don Juan," played with a swing and power which brought the concert to a compelling climax.

PAW. TIMES - NOV. 16.

BOSTON SYMPHONY ORCHESTRA OPENS THE SEASON HERE

The Boston Symphony Orchestra opened its Providence season last evening in Infantry Hall, playing the following programme: Beethoven, Symphony No. 3, in E-flat major, "Eroica," Op. 55; Berlioz, overture, "The Roman Carnival," Op. 9; Debussy, air of Lia (L'enfant Prodigue); Zandonai aria, "Conchita;" Richard Strauss, "Don Juan," tone poem. Mme. Helen Stanley, soprano, was the assisting artist.

Perhaps M. Monteux, a bit disheartened by the failure of any of the novelties thus far produced during the Boston season to strike fire, hesitates to tempt fate further with them. At any rate, it will be observed that the programme contained nothing that might be classed as strikingly novel, unless one except Zandonai's air, sung by Mme. Stanley. None the less it was good to hear again Beethoven's symphony, tried and true, though it has been through many seasons. There are those that will contend that it and its idiom are outmoded, that it might well be displaced by works in more modern idiom. Perhaps. But still the "Eroica" contains many fine, stirring pages, pages that may still compel and charm.

Of the orchestra itself it is a pleasure to speak. Barring M. Fourel, newly called to the head of the viola section, the personnel remains unchanged from last season. By so much does the orchestra profit. From season to season—almost from concert to concert even—one notes the steady progress of the band to finer and finer achievements. M. Monteux, through trying times, has been patient, tactful, indefatigable of purpose, till today the Boston Symphony under his direction is once more the plastic instrument, responsive to his slightest wish—sonorous, suave, delicate, as the composer bids—in short, again risen, or nearly so, to the former finish, the former glory, which of old made it the most illustrious of orchestras, and from which it inevitably descended during the troublous years of war.

Berlioz's "Carnival Romain" worked its familiar spell.

Mme. Stanley, erstwhile of the Chicago Opera Company, was heard here for the first time. She sang for the most part agreeably, if not greatly, two arias—the air of the mother from Debussy's operatic cantata, the poignancy of which she brought out admirably, and an unfamiliar aria from Zandonai's equally little known "Conchita." At times an unpleasant edge besets her upper tones and the impression remains that her musical intelligence outruns her vocal resource.

A brilliant reading of Strauss' "Don Juan" closed the programme.

A large audience heard the concert and by every token of applause and attention bespoke its thorough enjoyment.

J. H. B.

PROV NEWS. NOV. 16

ORCHESTRA OPENS SEASON HERE

Large Audience Enthuses Over Program Offered by Boston Symphony.

The Boston Symphony Orchestra, Pierre Monteux, conductor, opened its Providence season of 1921-22 with the first of a series of five concerts in Infantry Hall, last evening. A very large audience gave enthusiastic greeting to the famous conductor and the 100 players who form the personnel of the orchestra. Miss Helen Stanley, formerly prima donna of the Chicago Opera Company, was the soloist and the program follows:

Beethoven, Symphony No. 3, in E-flat major, "Erocia," op. 55, Allegro con brio; Marcia funebre; Adagio assi; Scherzo: Allegro vivace; trio; Finale: Allegro molto. Berlioz, overture, "The Roman Carnival," op. 9; Debussy, aria of Lia from 'L'Enfant Prodigue;" Zandonai, aria, "Conchita;" Strauss, "Don Juan," a tone-poem (after Nicolaus Lenau) op. 20.

The large body of splendidly trained musicians which now form the Boston Symphony Orchestra are practically the same as in the past decade, save that under the superb training of Mr. Monteux they have reached a degree of musical perfection which is the envy of all orchestras throughout the country and is the Boston Symphony's alone. In this sense the program offered last evening was impressive and brilliant and not only did the orchestra play with familiar richness and power of tone with large sweep, emphasis and contrast, but it played also—at opportune moments during the concert—with keen sense of isolated voices and individualized choirs.

The Beethoven Symphony, Nov. 3, "Eroica," which opened the program, is a massive work and was magnificently played by the orchestra. As is well known it was written with a definite aim, the glorification of Napoleon Bonaparte, and in the balance of the parts and the antiphonal choirs the performance of the great work was full of grandeur and inspiration for the listener.

In the second movement of the Symphony the funeral march featured the departure from the traditional slow movement while the third movement, the Scherzo, brought forth gay and sprightly effects of instrumentation. The finale of the Symphony is not as impressive as are the preceding movements, yet it abounds in interesting musical detail which was thrillingly and vigorously brought out by Mr. Monteux.

The Symphony was followed by the somewhat unfamiliar "Roman Carnival" by Berlioz in which the orchestra brought out its sparkling melodic beauty and delightful rythm in masterly style. The soprano soloist of the evening, Helen Stanley, created a decided sensation by the unquestioned beauty of her voice, dramatic style and charming stage presence. In her Debussy Aria she sang with intense dramatic feeling and was four times recalled at its close. She scored a great vocal success also in the aria "Conchita" by Zandonai. "A Voice That Satisfies!" was the verdict of many discriminating people in the audience. The Strauss tone poem "Don Juan" by the orchestra brought the concert to a brilliant close.

TIGHT BINDING

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Vecsey's Virtuosity and Balloons Divide Attention

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Liszt's Extravagance

This was virtuosity. There was no less virtuosity in the final orchestral performance of Liszt's extravagant piece. It has never been played by the Boston Orchestra with so much fire, so much pomp and ceremony at the conclusion.

This was a concert in which conductor and men glorified their art. It is only possible to speak of their accomplishments in superlatives.

POST-NOV. 13

Works of composers of different nationalities, ages and temperaments will be on the programme of the first of the Boston Symphony Orchestra concert in Providence next Tuesday evening at 8:15 in Infantry Hall.

Beethoven, German composer of the early 19th century, will be represented in his Third Symphony known as "Eroica," that work which is enhanced by its connection with the name of Napoleon Bonaparte. The composer originally inscribed the name of the conqueror over the score, believing this General to be the champion of human freedom, but later crossed it out in anger when he was disillusioned by Napoleon's abuse of his power, the story has it.

"The martial first movement and finale, overflowing with rhythm and vitality, the swift and breathless scherzo, the impressive funeral march—these parts of the symphony are regarded as among the supreme achievements of music," writes a critic of the composition.

"The Roman Carnival," the overture of the French composer, Berlioz, will follow the German symphony. Interest will attach to "Don Juan" by Richard Strauss, in view of the fact that that German composer is now in this country. Other living composers [illegible] be represented are, besides Strauss [illegible] Italian, Zan-

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donai and Debussy. Miss Helen Stanley, who is the soloist for the concert, will sing an aria from the opera "Conchita" by the former, and the aria of Lia from Debussy's "L'Enfant Prodigue." She will be accompanied, of course, by the orchestra.

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POST-NOV. 13.

SYMPHONY PROGRAM

At the Boston Symphony concerts in Symphony Hall, next Friday afternoon and Saturday evening, Mr. Monteux will conduct Cherubini's Overture to "Anacreon," Haydn's Symphony in E-flat major (B. & H. No. 1), the symphonic poem, "The Island of the Dead," by Rachmaninoff, inspired by the famous painting of Arnold Boecklin. The concert will close with a suite from Ravel's Ballet, "Daphnis et Chloe," which, when last played here, in 1917, was so much liked that it was repeated at a later concert that season. The numbers are: "Daybreak, Pantomime, General Dance.

PENSION FUND PROGRAM

Next Sunday afternoon at Symphony Hall at 3:30, a program consisting entirely of the masterpieces of Tschaikowsky and Strauss will make notable the 40th concert by the Boston Symphony Orchestra for the benefit of the pension fund for retired members. Tschaikowsky will be represented by his poignant Sixth Symphony, the "Pathetic." Three masterpieces of Richard Strauss, who is now paying a short visit to this country, will comprise the latter part of the program, "Death and Transfiguration," "Don Juan," and "Till Eulenspiegel."

EXTRA CONCERTS

The announcement of a new departure by the Boston Symphony Orchestra—an additional series of five symphony concerts at popular prices by the full orchestra under Mr. Monteeux, its noted conductor—has brought a large public response. The majority of the seats for this series have already been taken in the subscription sale, of which this week is the last. Desirable seats are still available, however, at all prices.

The concerts will be given on five Monday evenings—Nov. 28, Jan. 16, Feb 13, March 13, and April 10. These soloists will be heard—Alfred Mirovitch and John Powell, pianist; Estelle Liebling, soprano; Richard Burgin, violin and Jean Bedetti, [illegible]

HERALD-NOV 13

[26]

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra. Sixth program. Overture to "Anacreon," Cherubini; Symphony in E flat (Breitkopf and Hartel No. 1), Haydn; "The Isle of the Dead," Rachmaninoff; Suite, "Daphnis et Chloe," Ravel. There is no soloist.

Sunday, Nov 20 at 3:30—Boston Symphony Orchestra. Concert in aid of the pension fund. "Pathetic Symphony," Tschaikovsky; "Tod und Verklaerung," "Don Juan" and "Till Eulenspiegel," Strauss. There is no soloist.

GLOBE-NOV. 13.

EXTRA SYMPHONY CONCERTS

The announcement of a new departure by the Boston Symphony Orchestra, an additional series of five Symphony concerts at popular prices by the full orchestra under Pierre Monteux, has brought a large public response. Most of the seats for this series have already been taken in the subscription sale. The concerts are to be given on five Monday evenings beginning November 28. Alfred Mirovitch, John Powell, Estelle Liebling, Richard Burgin and Jean Bedetti will be the soloists.

PENSION FUND CONCERT

Next Sunday afternoon, at Symphony Hall, a program consisting entirely of masterpieces by Tschaikowsky and Strauss will be offered by the Boston Symphony Orchestra at its pension fund concert. Tschaikowsky will be represented by his "Pathetic" symphony and Strauss by the symphonic poems, "Death and Transfiguration," Don Juan" and "Till Eulenspiegel."

ADVTSR-NOV. 13

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The fifth program of the Boston Symphony Orchestra, given on November 11, was as follows: Sibelius, Symphony No. 2 in D major; D. S. Smith, "A Poem of Youth"; Tschaikowsky, concerto for violin; Liszt, "Mazeppa."

This symphony according to the program book was last performed at these concerts in 1916. It is strange that so ingratiating a work has remained so long unheard. This is appealing, imaginative, highly individual music, the expression of a strong musical personality, and an extremely interesting one as well. The form is finely wrought, the unessential has been eliminated and the long stretches of padding so often found in modern symphonies, and some "classical" ones too, are absent. The whole work is concise and compact and holds the attention from first to last. Mr. Monteux was fully in sympathy with the dramatic and picturesque character of this composition. The short exclamatory phrases of which the first and last movements are largely made up were given with power and emphasis, yet he succeeded in maintaining a certain unity throughout which must have been a difficult problem in interpretation to solve.

David Stanley Smith of the Yale School of Music was represented on the program by his "Poem of Youth," its first performance. Mr. Monteux has been encouraging to American composers, giving them opportunity to be heard equally with writers of other schools. This "Poem of Youth" is most certainly as interesting and as worthy of a hearing as many works by contemporary German, Italian and French writers which we hear during a season. Judging it purely as music, without regard for the nationality of the composer, and of course this is the way in which it should be considered, it is neither strikingly original nor especially effective. As the music is intentionally unprogrammatic and unatmospheric, it would seem that it should make its appeal through the intrinsic musical beauty of its thematic material and through the skillful treatment to which this same material is subjected. These traits were not noticeably in evidence yesterday. There was much activity among the various instruments, there were occasional bits of effective orchestration as in the beginning of the middle section, yet the thematic material was so vaguely defined that one was often puzzled to discover the connection of all these various episodes with the main idea. Let us not comment too sweepingly, however. A second hearing may correct these impressions. The work was played with commendable care and the performance was far from the perfunctory ones so often accorded American composers by conductors of foreign birth. Mr. Monteux is without doubt sincerely interested in American music and deserves great credit for his efforts in its behalf.

Ferenc Vecsey played the solo part of the Tschaikowsky concerto faultlessly. In fact his playing was the only thing which saved this piece from tediousness. As music it rarely rises above the commonplace.

Liszt's "Mazeppa" was given a stirring performance. It served to show to what heights of virtuosity Mr. Monteux has brought the orchestra. Perfection of ensemble, beauty of tone, warmth and sincerity characterized its interpretation. It is a composition which may easily be made commonplace. Mr. Monteux did not fall into this pitfall.

MONTR. NOV. 12

Luck, Novelties, Monteux

Five pairs of Symphony Concerts have already come and gone; the programme for the sixth pair is announced; one quarter of the whole series is done. As usual, Mr. Monteux has not spared new or unfamiliar pieces. Not the least of his virtues as conductor is his persistent aversion to routine, his incessant and catholic eagerness for music of his own time as yet unheard in Boston, for music of other times undeservedly overlooked, deservingly revived. Yet this autumn, he has, so far, been less fortunate than heretofore in the choice of such numbers or the scores falling under his eye, have lacked lively interest and impressive quality. Casella's Suite from his ballet of "The Venetian Convent" was good to hear—vivid music individualizing, so far as it went, a composer making some stir in the present world. On the other hand, the dances from Mr. Rabaud's opera, "Marouf" fell flat, transplanted from stage to concert-hall. Professor Smith's "Poem of Youth" proved workaday commonplace. Mr. Goodrich's arrangement of Franck's Chorale yielded only a specialized interest to organists. Théophile Ysaye's Symphony, though various musicians profess to admire it, little exhilarated the lay ear.

There is luck in a choice of unfamiliar pieces for a series of Symphony Concerts, and this autumn it has not been kind to Mr. Monteux. Per contra, he may have been overkind himself in his choosings—to his good friend, the estimable Rabaud; to the good memory that the lesser Ysaye left behind among musicians; to the rights and privileges of American composers—and assiduous friends. The musical year, however, is yet young; for the moment there is no more than occasion for regret—not grumbling—over novel pieces none too good to hear. The future, if Mr. Monteux chooses as of old, and fortune returns to bless him, may yet bring Sibelius's new Fifth Symphony; or Holst's Suite of "The Planets," set by some above even the "London Symphony," for work of the younger Englishmen; or Bloch's orchestral version of his Suite for viola; or Schönberg's "Transcendent Night," likewise arranged for orchestra; Ravel's tone-poem of "The Waltz"; more, and more characteristic, pieces of Casella. Recollection sets down these items at random. They deserve Mr. Monteux's inspection; they may yet win his choice; they can hardly fail to interest not a few of his hearers—above all those whom his zest for the music of our own time has won to new zest for the Symphony Concerts.

H. T. P.

TRANS. NOV 14.

BOSTON SYMPHONY CONCERTS OPENED

Helen Stanley Solosit with Noted Orchestra in Splendid Programme.

The Boston Symphony orchestra, led by Pierre Monteux, swayed a large audience into enthusiastic approval of its work last night in its first programme of the season at Infantry Hall, Providence. The soloist, Miss Helen Stanley, contributed her share to a concert brim full of practically all the elements which appeal to the lover of music. Her popularity was immediately evident in the ovation she received after her first selection.

Beethoven's Symphony No. 3, in E flat major, "Eroica," op. 55, one of the best known and best liked of his compositions, was played with striking effect. It revealed with emphasis the poetic, emotional and sympathetic qualities of the orchestra's director, calling upon him for an unusual exhibition of vigor, with which he is obviously well equipped. The vastness of the work in its demand for variety and range of tone enabled the orchestra to show its equally varied attainments to advantage, and the demand was admirably met.

Mme. Stanley sang the aria of Lia from "L'Enfant Prodigue," by Debussy, and the aria "Conchita," by Zandonai. Outstanding, perhaps, among her many excellent voice qualities are great clarity of tone and diction, buttressed by vocal power and volume, which were easily sufficient to meet the requirements of the orchestrations. The beauty of her voice did not outdo the charm of her personality, and both combined to win for her instant success.

An inspired interpretation was given the Berlioz "Roman Carnival" overture by Conductor Monteux, and it was splendidly played, arousing enthusiasm. The closing number was Strauss' tone poem, "Don Juan," played with a swing and power which brought the concert to a compelling climax.

PAW. TIMES-NOV. 16.

BOSTON SYMPHONY ORCHESTRA OPENS THE SEASON HERE

The Boston Symphony Orchestra opened its Providence season last evening in Infantry Hall, playing the following programme: Beethoven, Symphony No. 3, in E-flat major, "Eroica," Op. 55; Berlioz, overture, "The Roman Carnival," Op. 9; Debussy, air of Lia (L'enfant Prodigue); Zandonai aria, "Conchita;" Richard Strauss, "Don Juan," tone poem. Mme. Helen Stanley, soprano, was the assisting artist.

Perhaps M. Monteux, a bit disheartened by the failure of any of the novelties thus far produced during the Boston season to strike fire, hesitates to tempt fate further with them. At any rate, it will be observed that the programme contained nothing that might be classed as strikingly novel, unless one except, Zandonai's air, sung by Mme. Stanley. None the less, it was good to hear again Beethoven's symphony, tried and true, though it has been through many seasons. There are those that will contend that it and its idiom are outmoded, that it might well be displaced by works in more modern idiom. Perhaps. But still the "Eroica" contains many fine, stirring pages, pages that may still compel and charm.

Of the orchestra itself it is a pleasure to speak. Barring M. Fourel, newly called to the head of the viola section, the personnel remains unchanged from last season. By so much does the orchestra profit. From season to season—almost from concert to concert even—one notes the steady progress of the band to finer and finer achievements. M. Monteux, through trying times, has been patient, tactful, indefatigable of purpose, till today the Boston Symphony under his direction is once more the plastic instrument, responsive to his slightest wish—sonorous, suave, delicate, as the composer bids—in short, again risen, or nearly so, to the former finish, the former glory, which of old made it the most illustrious of orchestras, and from which it inevitably descended during the troublous years of war.

Berlioz's "Carnival Romain" worked its familiar spell.

Mme. Stanley, erstwhile of the Chicago Opera Company, was heard here for the first time. She sang for the most part agreeably, if not greatly, two arias—the air of the mother from Debussy's operatic cantata, the poignancy of which she brought out admirably, and an unfamiliar aria from Zandonai's equally little known "Conchita." At times an unpleasant edge besets her upper tones and the impression remains that her musical intelligence outruns her vocal resource.

A brilliant reading of Strauss' "Don Juan" closed the programme.

A large audience heard the concert and by every token of applause and attention bespoke its thorough enjoyment.

J. H. B.

PROV. NEWS. NOV. 16

ORCHESTRA OPENS SEASON HERE

Large Audience Enthuses Over Program Offered by Boston Symphony.

The Boston Symphony Orchestra, Pierre Monteux, conductor, opened its Providence season of 1921-22 with the first of a series of five concerts in Infantry Hall, last evening. A very large audience gave enthusiastic greeting to the famous conductor and the 100 players who form the personnel of the orchestra. Miss Helen Stanley, formerly prima donna of the Chicago Opera Company, was the soloist and the program follows:

Beethoven, Symphony No. 3, in E-flat major, "Erocia," op. 55, Allegro con brio; Marcia funebre; Adagio assi; Scherzo: Allegro vivace; trio; Finale: Allegro molto. Berlioz, overture, "The Roman Carnival," op. 9; Debussy, aria of Lia from "L'Enfant Prodigue;" Zandonai, aria, "Conchita;" Strauss, "Don Juan," a tone-poem (after Nicolaus Lenau) op. 20.

The large body of splendidly trained musicians which now form the Boston Symphony Orchestra are practically the same as in the past decade, save that under the superb training of Mr. Monteux they have reached a degree of musical perfection which is the envy of all orchestras throughout the country and is the Boston Symphony's alone. In this sense the program offered last evening was impressive and brilliant and not only did the orchestra play with familiar richness and power of tone with large sweep, emphasis and contrast, but it played also—at opportune moments during the concert—with keen sense of isolated voices and individualized choirs.

The Beethoven Symphony, Nov. 3, "Eroica," which opened the program, is a massive work and was magnificently played by the orchestra. As is well known it was written with a definite aim, the glorification of Napoleon Bonaparte, and in the balance of the parts and the antiphonal choirs the performance of the great work was full of grandeur and inspiration for the listener.

In the second movement of the Symphony the funeral march featured the departure from the traditional slow movement while the third movement, the Scherzo, brought forth gay and sprightly effects of instrumentation. The finale of the Symphony is not as impressive as are the preceding movements, yet it abounds in interesting musical detail which was thrillingly and vigorously brought out by Mr. Monteux.

The Symphony was followed by the somewhat unfamiliar "Roman Carnival" by Berlioz in which the orchestra brought out its sparkling melodic beauty and delightful rythm in masterly style. The soprano soloist of the evening, Helen Stanley, created a decided sensation by the unquestioned beauty of her voice, dramatic style and charming stage presence. In her Debussy Aria she sang with intense dramatic feeling and was four times recalled at its close. She scored a great vocal success also in the aria "Conchita" by Zandonai. "A Voice That Satisfies!" was the verdict of many discriminating people in the audience. The Strauss tone poem "Don Juan" by the orchestra brought the concert to a brilliant close.

[illegible] TRIBUNE NOV. 16

BOSTON SYMPHONY CONCERT FEATURED BY ENSEMBLE WORK

The Boston Symphony Orchestra began its 41st season in this city last evening in Infantry Hall. Pierre Monteux conducted and the assisting soloist was Helen Stanley, soprano.

Fresh, vigorous and inspired by that influence which comes of continued association together under the baton of an able and magnetic leader, the men played with the spirit and splendidly balanced ensemble which has characterized their performances here in former seasons. The organization of about 100 players is virtually the same in personnel as last year. Mr. G. Fourel, leader of the violin section, is the only newcomer.

M. Morteux provided the following programme:

Symphony No. 3, in E-flat major, "Eroica," op. 55.................... Beethoven
  I. Allegro con brio.
  II. Marcia funebre: Adagio assai.
  III. Scherzo: Allegro vivace; Trio.
  IV. Finale: Allegro molto.
Overture, "The Roman Carnival," op. 9...... Berlioz
Aria of Lia from "L'Enfant Pordigue"..Debussy
Aria, "Conchita"...................... Zandonai
"Don Juan," a tone-poem (after Nicolaus Lenau), op. 20...................... Strauss

To those who have been regular attendants at Boston Symphony concerts for the past 10 years or more, the orchestra's present state of artistic excellence is undoubtedly a source of great satisfaction. The troubles and trials which beset the orchestra a few years ago, and at one time seriously threatened its very existence, caused a reorganization in personnel. This disturbance in artistic make-up might naturally be expected to lead to less finished performances. If, for a brief period, such an effect was actually produced, there is no inkling of it in the orchestra's playing to-day. On the contrary, the new blood injected into the orchestral veins brought renewed health and vigor to the organization. M. Monteaux's splendid ability is shown in the results he has accomplished since he assumed the orchestra's leadership.

In the upbuilding of a magnificent spirit of co-operation among the men his success has been complete. His broad musicianship and great ability as interpreter are now, under the more favorable conditions, brought about by finely trained, loyal players, is seen in clearer light than ever before. The Beethoven symphony No. 3, "Eroica," is commonly supposed to be based in form and content on the composer's admiration for Napoleon Bonaparte. Whatever the source of Beethoven's inspiration, the symphony remains a monument to his genius. Its pages are filled with tremendous orchestral effects and M. Monteux made its performance one of brilliance and grandeur. The opening allegro was played with breadth and power. The funeral march is long and is the only movement of the symphony which can be said to show traces of dullness. Here, passages of great beauty and solemnity alternate with those of lesser interest.

The Scherzo, gay and sprightly, was played with fine unanimity in the strings. The finale is one of Beethoven's characteristic brilliant, sustained efforts. Thematic material is used in ingenious fashion with the color and richness of Beethoven at his best. This movement M. Monteaux brought to a vigorous and impressive close.

The Berlioz "Roman Carnival," originally intended as an overture to the opera "Benvenuto Cellini," is a collection of descriptive musical episodes relating to the action in the opera. It is bright and sparkling music for the most part and filled with many catchy effects of rhythm.

Helen Stanley, soprano soloist, sang her Debussy aria with dramatic feeling. Her voice shows point and power, and she made an excellent impression with her audience. After the Zandonal aria, "Conchita," which was sung with abandon, Miss Stanley was recalled several times.

Strauss's tone poem, "Don Juan," is based on Nicholas Lenan's poem of that name. The hero is represented as a man eternally pursuing women. Failing to discover his ideal, he finally becomes a prey of despair. Strauss has built in this tone poem the massive musical effects which are chacteristic of his orchestral works. A master of the technique of polyphonic writing, he revels in kaleidescopic changes of harmony. Volume and brilliance hold sway in the progress of this work. It was played in inspiring style by M. Monteux and his men and brought an interesting concert to a close.

A. F. P.

PRV. BULLETIN NOV. 16

MUSIC of Schönberg will be heard at the Symphony Concerts of next week for the first times since, years ago as they seem, his "Five Pieces for Orchestra" fell upon amused, puzzled, scandalized ears. Then and there Dr. Muck decreed exile for Schönberg. Now Mr. Monteux brings him back again—in very different guise. In his younger days Schönberg wrote a Sextet for Strings—"Verklärte Nacht," or "Transcendant Night"—once and twice played here by the Kneisel Quartet and "assisting artists." In his later days Schönberg rescored the piece for full string orchestra. New York so heard it late last winter and Boston will so hear it next Friday and Saturday. As sextet, "Transcendent Night" was everywhere applauded as music of beauty, power and passion, deepening the poetic background whence it sprang, assuring the composer a finer fame than some of his later experiments have fetched him. As pieces for string choirs, it should lose no distinctive quality. Again, with a novel music, Mr. Monteux bids fair to be justified. The remainder of the programme [illegible] Brahms's "Tragic Overture," Chai- [illegible] symphony in F-minor and [illegible] version of Weber's "Invitation to the Dance." This Viennese transcription is more florid than Berlioz's familiar arrangement.

Such men as are the players in the Symphony Orchestra, such courses and works as they have long followed, deserve a reciprocating public and twice annually, at the concerts for the Pension Fund of the band, comes opportunity to prove appreciation by good deed. Tomorrow afternoon in Symphony Hall befalls the first of these concerts for the current musical year. The orchestra is at the top of its new mettle; Mr. Monteux is a steadily ripening conductor; Chaikovsky with the "Pathetic Symphony," Strauss with the three tone-poems of "Don Juan," "Eulenspiegel" and "Death and Transfiguration," divide the programme. There are virtually no expenses in the concert and every penny received cares for the members of the orchestra in sickness, in old age, in other retirement. What more is there to ask—except such heed and interest on the part of the public as best expresses itself in money laid upon the sill of the box-office? There and thereby reciprocity speaks clearest.

TRANS. NOV. 19.

SYMPHONY CONCERT

RAKHMANINOV FOR RIDDLE; RAVEL FOR FERVOR

Again the Russian's Baffling Tone-Poem, "The Isle of the Dead" — Again the Parisian for the Beauty and the Passion of "Daphnis and Chloe"—Cherubini and Haydn for Ancients and for Honor

ONCE more yesterday afternoon, Rakhmaninov's tone-poem, "The Isle of the Dead," was played at the Symphony Concerts and again inquiring hearers listened bewildered. They were the more put to confusion because the piece ran in a new version as lately revised by the composer, as made known recently at concerts of the Philharmonic Society in New York. By report in print, by evidence on Friday to the ear, Rakhmaninov has shortened the tone-poem; set to it a new ending; rewritten various measures. The innocent presumption was that these changes might clarify the design and purport of the music. In fact they left both more obscure than did the original pages. Eleven times in twelve years the public of the Symphony Concerts has heard "The Isle of the Dead" and unto the twelfth performance this evening the riddle of Rakhmaninov therein remains unsolved. The title set by the Russian to his music, the picture whence suggestions for it came imply certain moods, images, illusions. Once, however, the tone-poem is well under way, matter and manner seem almost denial of these implications; while the hearer flounders as best he may among contradictory impressions. Years ago when Rakhmaninov himself was conductor in the first performances of the piece in Boston, he clarified and reconciled—in degree—these confusions of purpose and outcome. With the best will in the world, Mr. Monteux, yesterday, seemed only to darken counsel.

By testimony of the title-page, Böcklin's familiar picture, likewise named "The Isle of the Dead," gave hint for the tone-poem. If recollection does not slip, the artist painted in subdued colors, over smooth surfaces, in persistent softness of line, in gentle harmonies of what technicians call "planes" and "values." His imaginative design, whether or not an island in the Bay of Naples stimulated his vision, was to suggest an abode of the dead, remote, still, changeless, where no wind stirred the cypresses, where the sea lapped mute shores in endless calm, where light was ever pale, thin and gray, where sunshine and shadow came not. Böcklin's canvas—again as it lingers in memory—perceptibly yielded such illusion. Since Rakhmaninov writes upon his title-page "to the Picture by A. Böcklin," he presumably would set similar suggestion in his music. Plausibly, impressively, the tone-poem so begins. The monotonous rhythm, the grey tonal color, the bleak profile of motivs and periods, the impassive pace, the reticence of modulation, invoke the images of the painter's picture, the composer's title. Rakhmaninov is writing music of intrinsic beauty and clear illusion.

Forthwith and of a sudden matter, mood and manner alter. Measures quiver and beat with longing or entreaty; mount insistently, even turbulently; before long, rise shrill and piercing. At moments the hearer might believe himself listening to Chaikovsky wrenched and torn by implacable desires; at others, hints of the Dies Iræ, the mediæval Roman hymn of the Last Judgment cross the music. They are more vivid in the revised than in the original version of the tone-poem; while similarly the measures of anguish cry more sharply. As "The Isle of the Dead" was first written, this aching longing, this piercing entreaty, gradually stilled and the piece ended in tone-picturing like to the beginning. As revised it closes rather abruptly with the crying rather than the mute dead vivid upon the ear.

What, then, was Rakhmaninov's design with this contradictory music? He only may say and he chooses the part of silence. Having pictured the dead in the isle, borne thither, as in Böcklin's picture by the mantled, motionless boatman, would be open, as it were, the Judgment Book before them, and set in tones their anguished dread, longing, entreaty? It is possible to infer as much from the version and the performance of the music heard yesterday. Yet what have these piteous pages to do with Böcklin's picture, with the imaginative scheme of the tone-poem as it still begins, as it used to end? Rakhmaninov, who writes music with a mind as well as a temperament, would hardly so destroy the unity of his piece alike in design and impression. Mr. Monteux chose to emphasize the anguish, the shrillness, the turbulence even, of these middle measures. If memory holds over long years Rakhmaninov as conducting composer, tended to subdue them. As some say, it was even possible to believe that he had written music of secret longings stirring in these dead but deathless souls—for those who in life had companioned them, for the joys and even the sorrows they had tasted in a world of warmth and motion. Fantastic motion, perhaps, yet one that gave the music a measure of unified scheme and outcome. The new version, the "reading" of Mr. Monteux, left not a vestige of these impressions. The still dead in their soundless isle, the anguished dead even at the Judgment Seat—and the tone-poem was done. Rakhmaninov's riddle passed still unread. The clapping audience applauded the prestige of an illustrious name and a favorite piece; the beauty and imagery of the music; possibly thereafter the perfervid anguish in the Chaikovskyan manner. It is high time for Rakhmaninov to write a programme-note.

The succeeding and the final number of the day was like quick wind dispersing these clouds and bright light scattering this darkness. For the first time since it was played at two pairs of concerts in a single season, the Second Suite from Ravel's ballet of "Daphnis and Chloë" was heard in Symphony Hall. When Mr. Diaghilev's Russians first mimed the piece Mr. Monteux conducted. It remains music to quicken his best powers, put the virtuosi of the orchestra, like Mr. Laurent at the first flute, to their finest mettle. Seldom within recent memory has a flute been played hereabouts with such fullness, brightness, suppleness of tone. The ballet as such has never come to the stage in America; even Paris and London have seen and heard it seldom. The music, however, like not too much of the kind, speaks for itself with no more aid than title and brief programme-note may afford. The dawn quivers, stirs, waxes. The countryside gleams and tinkles. Daphnis, wakening from dream, beholds it fulfilled in the returned Chloe saved by Pan from pirates. Together the pair mime the old fable of Pan and Syrinx, the tale of the nymph fleeing the woodland god and turned by him into a reed-pipe for his tender pipings. The miming quickens into dance; other shepherds, the whole folk, swarm into it; "joyous tumult" the programme-note labels the ensuing measures.

Ravel can be dryly adept in his music, prefer ingenuity to imagination, let an ironic impulse and a sophisticated mood come uppermost. Again he can write with a directness and intensity that makes the tones one with the thought, image, passion. In the first vein, he achieves a rapier-like music so sharply is it etched, so quick and subtle are cut and thrust. In the second vein he writes a music aglow with beauty, a-tingle with power, set down as it were in a heat of vivid creation. So imagined and written are these fragments of "Daphnis and Chloë" and with an unflagging command of both the largest and the finest expressive means. It is hard to imagine more illusive music of dawn. Tones bear the tremors of light and sound, quickened into daily miracle. Artfully play rhythms, harmonies and timbres; feat succeeds felicity of skill; details point and pass—and a pastoral world awakes and is alive and glad. . . . The music hovers about Daphnis and speaks his simple, clear, devoted spirit. At once it is both gentle and radiant. The lovers mime their legend and the orchestra threads thin, silvery, evanescent images upon the air. The motion quickens; the colors warm; the web thickens and Ravel, with the largest means, is writing a music of rhythmed ecstasy, all leap and plunge and tumult, all beat and glow. Dancers, as it seems, having bodily limitations, would stay and dull it. Better to listen, like the rapt audience, of yesterday, as to fervors and transports—not so much of the theatre for which they were destined, as of the beings, the world, the emotions of the composer's direct and enkindled imagination. Whatever the substance, the surface, the impulse, of Ravel's music, it gives pleasure from his earliest to his latest years. As it runs in this Suite from "Daphnis and Chloë," delight becomes reciprocating ardor.

Mr. Monteux is man of the world as well as man of music. He takes quiet thought of courtesies; is mindful of considerate ceremonies. Yesterday happened to be the eighty-seventh birthday, had he lived, of the founder and long the sustainer of the Symphony Orchestra. The conductor sought Mrs. Higginson; discovered that Cherubini's Overture to his opera, "Anacreon," and Haydn's little Symphony in E-flat had been two of her husband's favorite pieces; set them both at the beginning of the pending concert, and added an explanatory line to the programme-book. As finely tempered as the remembrance was the playing of Cherubini's stripped, striding, sparing measures as they seem beside the lusher music of a later day. In them dwells not only an elder economy of means and austerity of method but an elder eloquence lucid and plastic after its reticent manner.

Foil was the smiling music of Haydn, when once it had passed the sombre drum-roll and the darksome measures of an introduction, tempting a conductor of 1921, as perhaps it tempted Mr. Monteux, to a weighty emphasis and a deep color of which the composer and his orchestra may hardly have dreamed. In more of his music does Haydn sombre endure for long. In this very Symphony, he is soon away in the graceful, spirited, quick-witted pattern-weaving of his Allegros, his pensive and pliable theme with variations, his stately but not stilted minuet. Genial is he as always, but in this Symphony with a hint of formality. Simple he also seems but throughout with clear vigor of mood and means. Less is he the homely and sportive Haydn than the Haydn bent to serious, even ceremonious, music-making according to the fashions of his time. When he is grave as he often was yesterday the big orchestras and sturdy emphases of our time seem inadvertently but appreciably to stiffen him.

H. T. PARKER.

TRANS. NOV. 19.

PENSION FUND BEAUTIFUL PROGRAM

Tschaikowsky's masterpiece, the "Pathetic" Symphony, No. 6, which is regarded not only as the greatest achievement of this composer, but as one of the foremost artistic works of Russia, will occupy the first portion of the 40th Pension Fund concert to be given by the full Boston Symphony Orchestra in Symphony Hall tomorrow afternoon at 3:30 under its regular conductor, Pierre Monteux.

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AMER. NOV. 19.

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GLOBE- NOV 19.

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Part of Programme in Memory of His Birthday

BY OLIN DOWNES

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The melodiousness and brilliancy of Cherubini's writing, his easy mastery of form and of the art of instrumentation as known in his day, were emphasized in Mr. Monteux's admirable performance. Likewise in the symphony of Haydn—the symphony in which the theme of the introduction is suddenly and boldly reintroduced in the allegro of the first movement—the orchestral performance of which can only be described in terms of praise.

It was not only in the playing of Ravel's gorgeous music, but in the performance of these simple works of the classic school, that the orchestra showed the remarkable results of Mr. Monteux's labors.

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Rachmaninoff's symphonic poem has been extensively revised since the composer conducted its first performance by the Boston Symphony in this same hall in 1909. The revision does not help the work. It is shorter, but it is much less atmospheric. Where there were formerly tremendous moods and an atmosphere of profound reverie as a contrast to the climaxes of bitter complaint and lamentation, there is now only furious Tschaikowskian complaint and the fussy over-development of fragmentary motives derived from the plain chant, "Dies Irae." Farthest from the mood of Bocklin's picture is this revision of an originally inspired work. "It must produce such an effect of stillness," said the painter. "that anyone would be frightened at hearing a knock on the door." Paradoxical as it may seem, this stillness was in the original symphonic poem, scored for many instruments. It was present as in certain passages of Turgenieff, which caused the beautiful words of Renan, to the effect that "the reveries of centuries had amassed themselves about his heart." Was the absence of this atmosphere purely the fault of the composer?

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POST-NOV. 19

6TH CONCERT BY SYMPHONY

Rachmaninoff's "Island of the Dead," Revised, Played Here for First Time

BIRTHDAY OF MAJ. HIGGINSON HONORED

By PHILIP HALE

The 6th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Cherubini, Overture to "Anacreon"; Haydn, Symphony, E flat major (B. & H. No. 1); Rachmaninoff, "The Island of the Dead"; Ravel, Second Suite from the Ballet "Daphnis and Chloe."

The revised version of Rachmaninoff's symphonic poem was heard here for the first time. The composer has cut out portions and changed the ending. The [illegible] was performed

BOSTON SYMPHONY CONCERT FEATURED BY ENSEMBLE WORK

The Boston Symphony Orchestra began its 41st season in this city last evening in Infantry Hall. Pierre Monteux conducted and the assisting soloist was Helen Stanley, soprano.

Fresh, vigorous and inspired by that influence which comes of continued association together under the baton of an able and magnetic leader, the men played with the spirit and splendidly balanced ensemble which has characterized their performances here in former seasons. The organization of about 100 players is virtually the same in personnel as last year. Mr. G. Fourel, leader of the violin section, is the only newcomer.

M. Morteux provided the following programme:

Symphony No. 3, in E-flat major, "Eroica," op. 55 .... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.
Overture, "The Roman Carnival," op. 9 ...... Berlioz
Aria of Lia from "L'Enfant Pordigue" .. Debussy
Aria, "Conchita" .... Zandonai
"Don Juan," a tone-poem (after Nicolaus Lenau), op. 20 .... Strauss

To those who have been regular attendants at Boston Symphony concerts for the past 10 years or more, the orchestra's present state of artistic excellence is undoubtedly a source of great satisfaction. The troubles and trials which beset the orchestra a few years ago, and at one time seriously threatened its very existence, caused a reorganization in personnel. This disturbance in artistic make-up might naturally be expected to lead to less finished performances. If, for a brief period, such an effect was actually produced, there is no inkling of it in the orchestra's playing to-day. On the contrary, the new blood injected into the orchestral veins brought renewed health and vigor to the organization. M. Monteaux's splendid ability is shown in the results he has accomplished since he assumed the orchestra's leadership.

In the upbuilding of a magnificent spirit of co-operation among the men his success has been complete. His broad musicianship and great ability as interpreter are now, under the more favorable conditions, brought about by finely trained, loyal players, is seen in clearer light than ever before. The Beethoven symphony No. 3, "Eroica," is commonly supposed to be based in form and content on the composer's admiration for Napoleon Boraparte. Whatever the source of Beethoven's inspiration, the symphony remains a monument to his genius. Its pages are filled with tremendous orchestral effects and M. Monteux made its performance one of brilliance and grandeur. The opening allegro was played with breadth and power. The funeral march is long and is the only movement of the symphony which can be said to show traces of dullness. Here, passages of great beauty and solemnity alternate with those of lesser interest.

The Scherzo, gay and sprightly, was played with fine unanimity in the strings. The finale is one of Beethoven's characteristic brilliant, sustained efforts. Themetic material is used in ingenious fashion with the color and richness of Beethoven at his best. This movement M. Monteaux brought to a vigorous and impressive close.

The Berlioz "Roman Carnival," originally intended as an overture to the opera "Benvenuto Cellini," is a collection of descriptive musical episodes relating to the action in the opera. It is bright and sparkling music for the most part and filled with many catchy effects of rhythm.

Helen Stanley, soprano soloist, sang her Debussy aria with dramatic feeling. Her voice shows point and power, and she made an excellent impression with her audience. After the Zandonal aria. "Conchita," which was sung with abandon, Miss Stanley was recalled several times.

Strauss's tone poem, "Don Juan," is based on Nicholas Lenan's poem of that name. The hero is represented as a man eternally pursuing women. Failing to discover his ideal, he finally becomes a prey of despair. Strauss has built in this tone poem the massive musical effects which are chacteristic of his orchestral works. A master of the technique of polyphonic writing, he revels in kaleidescopic changes of harmony. Volume and brilliance hold sway in the progress of this work. It was played in inspiring style by M. Monteux and his men and brought an interesting concert to a close.

A. F. P.

PROV. BULLTN NOV. 16

MUSIC of Schönberg will be heard at the Symphony Concerts of next week for the first times since, years ago as they seem, his "Five Pieces for Orchestra" fell upon amused, puzzled, scandalized ears. Then and there Dr. Muck decreed exile for Schönberg. Now Mr. Monteux brings him back again—in very different guise. In his younger days Schönberg wrote a Sextet for Strings—"Verklärte Nacht," or "Transcendant Night"—once and twice played here by the Kneisel Quartet and "assisting artists." In his later days Schönberg rescored the piece for full string orchestra. New York so heard it late last winter and Boston will so hear it next Friday and Saturday. As sextet, "Transcendent Night" was everywhere applauded as music of beauty, power and passion, deepening the poetic background whence it sprang, assuring the composer a finer fame than some of his later experiments have fetched him. As pieces for string choirs, it should lose no distinctive quality. Again, with a novel music, Mr. Monteux bids fair to be justified. The remainder of the programme lists: Brahms's "Tragic Overture," Chaikovsky's Symphony in F-minor and [illegible] version of Weber's "Invitation to the Dance." This Viennese transcription is more florid than Berlioz's familiar arrangement.

Such men as are the players in the Symphony Orchestra, such courses and works as they have long followed, deserve a reciprocating public and twice annually, at the concerts for the Pension Fund of the band, comes opportunity to prove appreciation by good deed. Tomorrow afternoon in Symphony Hall befalls the first of these concerts for the current musical year. The orchestra is at the top of its new mettle; Mr. Monteux is a steadily ripening conductor; Chaikovsky with the "Pathetic Symphony," Strauss with the three tone-poems of "Don Juan," "Eulenspiegel" and "Death and Transfiguration," divide the programme. There are virtually no expenses in the concert and every penny received cares for the members of the orchestra in sickness, in old age, in other retirement. What more is there to ask—except such heed and interest on the part of the public as best expresses itself in money laid upon the sill of the box-office? There and thereby reciprocity speaks clearest.

TRANS. NOV. 19

SYMPHONY CONCERT

RAKHMANINOV FOR RIDDLE; RAVEL FOR FERVOR

Again the Russian's Baffling Tone-Poem, "The Isle of the Dead" — Again the Parisian for the Beauty and the Passion of "Daphnis and Chloe"—Cherubini and Haydn for Ancients and for Honor

ONCE more yesterday afternoon, Rakhmaninov's tone-poem, "The Isle of the Dead," was played at the Symphony Concerts and again inquiring hearers listened bewildered. They were the more put to confusion because the piece ran in a new version as lately revised by the composer, as made known recently at concerts of the Philharmonic Society in New York. By report in print, by evidence on Friday to the ear, Rakhmaninov has shortened the tone-poem; set to it a new ending; rewritten various measures. The innocent presumption was that these changes might clarify the design and purport of the music. In fact they left both more obscure than did the original pages. Eleven times in twelve years the public of the Symphony Concerts has heard "The Isle of the Dead" and unto the twelfth performance this evening the riddle of Rakhmaninov therein remains unsolved. The title set by the Russian to his music, the picture whence suggestions for it came imply certain moods, images, illusions. Once, however, the tone-poem is well under way, matter and manner seem almost denial of these implications; while the hearer flounders as best he may among contradictory impressions. Years ago when Rakhmaninov himself was conductor in the first performances of the piece in Boston, he clarified and reconciled—in degree—these confusions of purpose and outcome. With the best will in the world, Mr. Monteux, yesterday, seemed only to darken counsel.

By testimony of the title-page, Böcklin's familiar picture, likewise named "The Isle of the Dead," gave hint for the tone-poem. If recollection does not slip, the artist painted in subdued colors, over smooth surfaces, in persistent softness of line, in gentle harmonies of what technicians call "planes" and "values." His imaginative design, whether or not an island in the Bay of Naples stimulated his vision, was to suggest an abode of the dead, remote, still, changeless, where no wind stirred the cypresses, where the sea lapped mute shores in endless calm, where light was ever pale, thin and gray, where sunshine and shadow came not. Böcklin's canvas—again as it lingers in memory—perceptibly yielded such illusion. Since Rakhmaninov writes upon his title-page "to the Picture by A. Böcklin," he presumably would set similar suggestion in his music. Plausibly, impressively, the tone-poem so begins. The monotonous rhythm, the grey tonal color, the bleak profile of motivs and periods, the impassive pace, the reticence of modulation, invoke the images of the painter's picture, the composer's title. Rakhmaninov is writing music of intrinsic beauty and clear illusion.

Forthwith and of a sudden matter, mood and manner alter. Measures quiver and beat with longing or entreaty; mount insistently, even turbulently; before long, rise shrill and piercing. At moments the hearer might believe himself listening to Chaikovsky wrenched and torn by implacable desires; at others, hints of the Dies Iræ, the mediæval Roman hymn of the Last Judgment cross the music. They are more vivid in the revised than in the original version of the tone-poem; while similarly the measures of anguish cry more sharply. As "The Isle of the Dead" was first written, this aching longing, this piercing entreaty, gradually stilled and the piece ended in tone-picturing like to the beginning. As revised it closes rather abruptly with the crying rather than the mute dead vivid upon the ear.

What, then, was Rakhmaninov's design with this contradictory music? He only may say and he chooses the part of silence. Having pictured the dead in the isle, borne thither, as in Böcklin's picture by the mantled, motionless boatman, would be open, as it were, the Judgment Book before them, and set in tones their anguished dread, longing, entreaty? It is possible to infer as much from the version and the performance of the music heard yesterday. Yet what have these piteous pages to do with Böcklin's picture, with the imaginative scheme of the tone-poem as it still begins, as it used to end? Rakhmaninov, who writes music with a mind as well as a temperament, would hardly so destroy the unity of his piece alike in design and impression. Mr. Monteux chose to emphasize the anguish, the shrillness, the turbulence even, of these middle measures. If memory holds over long years Rakhmaninov as conducting composer, tended to subdue them. As some say, it was even possible to believe that he had written music of secret longings stirring in these dead but deathless souls—for those who in life had companioned them, for the joys and even the sorrows they had tasted in a world of warmth and motion. Fantastic motion, perhaps, yet one that gave the music a measure of unified scheme and outcome. The new version, the "reading" of Mr. Monteux, left not a vestige of these impressions. The still dead in their soundless isle, the anguished dead even at the Judgment Seat—and the tone-poem was done. Rakhmaninov's riddle passed still unread. The clapping audience applauded the prestige of an illustrious name and a favorite piece; the beauty and imagery of the music; possibly thereafter the perfervid anguish in the Chaikovskyan manner. It is high time for Rakhmaninov to write a programme-note.

The succeeding and the final number of the day was like quick wind dispersing these clouds and bright light scattering this darkness. For the first time since it was played at two pairs of concerts in a single season, the Second Suite from Ravel's ballet of "Daphnis and Chloë" was heard in Symphony Hall. When Mr. Diaghilev's Russians first mimed the piece Mr. Monteux conducted. It remains music to quicken his best powers, put the virtuosi of the orchestra, like Mr. Laurent at the first flute, to their finest mettle. Seldom within recent memory has a flute been played hereabouts with such fullness, brightness, suppleness of tone. The ballet as such has never come to the stage in America; even Paris and London have seen and heard it seldom. The music, however, like not too much of the kind, speaks for itself with no more aid than title and brief programme-note may afford. The dawn quivers, stirs, waxes. The countryside gleams and tinkles. Daphnis, wakening from dream, beholds it fulfilled in the returned Chloe saved by Pan from pirates. Together the pair mime the old fable of Pan and Syrinx, the tale of the nymph fleeing the woodland god and turned by him into a reed-pipe for his tender pipings. The miming quickens into dance; other shepherds, the whole folk, swarm into it; "joyous tumult" the programme-note labels the ensuing measures.

Ravel can be dryly adept in his music, prefer ingenuity to imagination, let an ironic impulse and a sophisticated mood come uppermost. Again he can write with a directness and intensity that makes the tones one with the thought, image, passion. In the first vein, he achieves a rapier-like music so sharply is it etched, so quick and subtle are cut and thrust. In the second vein he writes a music aglow with beauty, a-tingle with power, set down as it were in a heat of vivid creation. So imagined and written are these fragments of "Daphnis and Chloë" and with an unflagging command of both the largest and the finest expressive means. It is hard to imagine more illusive music of dawn. Tones bear the tremors of light and sound, quickened into daily miracle. Artfully play rhythms, harmonies and timbres; feat succeeds felicity of skill; details point and pass—and a pastoral world awakes and is alive and glad. . . . The music hovers about Daphnis and speaks his simple, clear, devoted spirit. At once it is both gentle and radiant. The lovers mime their legend and the orchestra threads thin, silvery, evanescent images upon the air. The motion quickens; the colors warm; the web thickens and Ravel, with the largest means, is writing a music of rhythmed ecstasy, all leap and plunge and tumult, all beat and glow. Dancers, as it seems, having bodily limitations, would stay and dull it. Better to listen, like the rapt audience, of yesterday, as to fervors and transports—not so much of the theatre for which they were destined, as of the beings, the world, the emotions of the composer's direct and enkindled imagination. Whatever the substance, the surface, the impulse, of Ravel's music, it gives pleasure from his earliest to his latest years. As it runs in this Suite from "Daphnis and Chloë," delight becomes reciprocating ardor.

Mr. Monteux is man of the world as well as man of music. He takes quiet thought of courtesies; is mindful of considerate ceremonies. Yesterday happened to be the eighty-seventh birthday, had he lived, of the founder and long the sustainer of the Symphony Orchestra. The conductor sought Mrs. Higginson; discovered that Cherubini's Overture to his opera, "Anacreon," and Haydn's little Symphony in E-flat had been two of her husband's favorite pieces; set them both at the beginning of the pending concert, and added an explanatory line to the programme-book. As finely tempered as the remembrance was the playing of Cherubini's stripped, striding, sparing measures as they seem beside the lusher music of a later day. In them dwells not only an elder economy of means and austerity of method but an elder eloquence lucid and plastic after its reticent manner.

Foil was the smiling music of Haydn, when once it had passed the sombre drum-roll and the darksome measures of an introduction, tempting a conductor of 1921, as perhaps it tempted Mr. Monteux, to a weighty emphasis and a deep color of which the composer and his orchestra may hardly have dreamed. In more of his music does Haydn sombre endure for long. In this very Symphony, he is soon away in the graceful, spirited, quick-witted pattern-weaving of his Allegros, his pensive and pliable theme with variations, his stately but not stilted minuet. Genial is he as always, but in this Symphony with a hint of formality. Simple he also seems but throughout with clear vigor of mood and means. Less is he the homely and sportive Haydn than the Haydn bent to serious, even ceremonious, music-making according to the fashions of his time. When he is grave as he often was yesterday the big orchestras and sturdy emphases of our time seem inadvertently but appreciably to stiffen him.

H. T. PARKER

TRANS. NOV. 19.

[21]

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...w York last month at a Philhar... concert.

...may still be asked, what connec... has this music with the picture by ...klin? The painter called "The Isl... of the Dead" a dream picture. He ...to a countess, the possessor of the ...from his second sketch: "It must ...ce such an effect of stillness that ...ne would be frightened at hearing ...ock on the door."

...is picture is familiar to us all. ...impression made by it is one of ...n quiet. The sea is still; the ...yman rows noiselessly to the island ...towering cypresses and sombre ... Surely the white figure near the ...n is not giving way to wild lamen...n. Swinburne's lines come into the ... of the spectator:

"Then star nor sun shall waken
Nor any change of light;
Nor sound of waters shaken,
Nor any sound or sight;
Nor wintry leaves nor vernal,
Nor days nor things diurnal;
Only the sleep eternal
In an eternal night."

...he first pages of the music are, in... a tonal expression of the picture; ... the greater part of the piece is ...rged with anguish and despair; ... that is at times boisterous, at ...es a ululation. Boecklin's island ...ht be the abode of tormented souls. ... was there in Rachmaninoff's mind ... thought of those left behind, mourn... who would not be comforted, ...urners wailing as in an ancient pro...sion to the grave. And why is so ...ch made of the plain song "Dies ...e," the awful hymn of the Last ...dgment? The music without refer...ce to Boecklin's picture is impressive, ...though in this new version it is at ...es fussy and overworked. As a ...anslation into tones of the picture's ...ntiment it is singularly incongruous. ...en now it might be still more im...essive if it were shorter; if the ...ony were not so prolonged; if the ...vailing characteristic were of ...red hush and the final peace that ...ust come to the most turbulent.

...Ravel's cunningly and gorgeously or...hestrated ballet bears separation from ... stage and stage effects, the dancers ...d the mimes. Nor is it necessary for ...e's enjoyment to be concerned with ... adventures of Daphnis and Chloe. ...ere is something more than purple ...atches of instrumental color and dex...rous juggling with surprising com...inations of timbres. There is form, ...ere is melody; there are ravishing ...armonic devices; there is, above all, ...etic imagination. Mr. Monteux, who ...onducted the first performance in ...aris by the Ballet Russe, gave with ...he superb orchestra a performance of ...avishing beauty and dazzling bril...liance.

...Cherubini's overture and Haydn's ...ymphony were played, the program ...tated, in commemoration of the birth...ay of the late Maj. Higginson, Nov. 18, ...834. The overture mocks the years ...hat have passed. It is over a century ...ld: but it still excites admiration by ...he workmanship, and by the purity and ...obility of the musical thought. "No...ility" is the word. How few of the ...odern composers know the meaning of ...his word, or, knowing it, fail to ex...ress it in their music! This overture ... indeed classic as a drama of So...phocle's; the Venus of Milo; a poem by ...Walter Savage Landor. No wonder that ...Beethoven greeted Cherubini as the ...reatest of his contemporaries. The over...ure was nobly played, while the reading ...f Haydn's symphony was delightful.

...The concert will be repeated tonight. ...he program of the concerts next week ... as follows: Brahms, Tragic Over...ture; Weber-Weingartner, Invitation to ...he Dance; Schoenberg, Sextet for ...trings, "Radiant Night," arranged for ...trings (first time in Boston); Tschai...owsky Symphony No. 4, F minor.

HERALD-NOV...

...schaikowsky Work at Pension Concert

...schaikowsky's "Pathetic" Sym...ny, No. 6, will occupy the first por...n of the 14th pension fund concert ...be given by the full Boston Sym...ny orchestra in Symphony Hall to...rrow afternoon at 3:30 under its reg...ar conductor, Pierre Monteux.

The latter part of the program will ...entirely given by the three best ...own tone poems of Richard Strauss.

...NOV...

...H BOSTON SYMPHON...

...program for the Symphony con... in Symphony Hall next Friday ...oon and Saturday evening will ... Tschaikowsky's Fourth Sym... in F minor, which has not been ...at these concerts for several sea...

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...ION FUND CONCERT

...kowsky's ever popular "Pathetic" ...ny, No. 6, will occupy the first ... the symphony concert at Sym...all this afternoon at 3:30 by the ...Symphony Orchestra, Mr. Mon...nductor. The proceeds will be ...to the pension fund for retired ...s of the orchestra. The second ... the program will be entirely ... by the three best known tone ... Richard Strauss, "Death and ...uration," "Don Juan" and "Till ...egel."

...ALD-NOV. 20

MUSICAL COMMENT—OLIN DOWNES

Strauss Compositions This Afternoon—Will Paderewski Return?—Galli-Curci Dec. 4—Extra Concerts by Symphony—Handel and Haydn Season

Richard Strauss sat at tea last Sunday afternoon following his concert in Symphony Hall. An eager young man, who believes that "Also Sprach Zarathustra," after Nietzsche's famous poem, is one of the greatest of modern orchestral masterpieces, asked Mr. Strauss in German of an extremely broken kind whether he had changed his opinion of Nietzsche's philosophy at all since he had composed "Zarathustra." Mr. Strauss replied, "Nietszche's philosophy? Anybody can dabble with a philosophy and believe now this philosophy, now that one. Nietszche as a poet, is the man I have always admired. My philosophy at this late day is work, and more work. On the whole I think that is the best philosophy."

Three compositions of Strauss will be heard this afternoon in Symphony Hall. First is the early "Don Juan"—the Don Juan of Lenau, whose adventures are not merely fleshly, but, as portrayed by Lenau and by Strauss, semi-spiritual, the adventures of an indomitable search for the ideal woman. Then comes "Death and Transfiguration," in which Strauss writes with flaming heroism of the last supreme adventure of the spirit of man, in terms of Liszt and Wagner, but at times in the spirit of Beethoven. Finally comes the incomparable "Till Eulenspiegel" ("Till Owlglass"), music of German legend and fairy tale, quickened by a sardonic humor and an incisive musical utterance that was almost Gallic. Strauss has been no more willing to explain "Till Eulenspiegel" to eager newspapermen than he was willing to explain "Zarathustra," or other of his works on the occasion herein previously noted. He turns off an inquiry as to what he means with a laugh. You must go to his music. Till, as we understand him from Strauss' score, is the arch-rogue, the free artist's spirit, which defies convention. Under all his excellent fooling, he is an anarchist, let loose in a bourgeois society. This complaisant society, scandalized, at last, to the limit, hangs Till up on a gibbet, and Strauss must have laughed heartily at the terror and the wrath of critics who were disturbed at his humorous portrayal of the rascal Till hoisted into the air, his expiring death-rattle, and so forth. Till dies but his spirit lives, and the fairy-tale prologue with which the symphonic poem opens returns at its end. Has the composer seemed serious for a moment? Have his irony and his wit more than once a bitter taste? "You are mistaken," says Strauss, "I have only been telling you a folk-tale of old Germany; how Till scandalized the town, upset the apple-carts, mocked a monk and made impudent love to a lady, defied the citizens and the constabulary, and was at last caught and punished for his misdeeds. So it happened, once upon a time"—and the symphonic poem has come to an end. No work of Strauss will outlive it. Few of his compositions stand by its side for clearness, melody, music.

In addition to these works of Strauss there will be played Tschaikowsky's "Pathetic" symphony, a symphony in which some say the composer apprehended his end. Eliminating all the sentimentalizing and the romancing which have been aroused by this strange and most eloquent work, it remains the most original and the most powerful symphony that Tschaikowsky wrote. As such, it need not be relegated to the Pension Fund concerts. It would be well to hear it now and again at the subscription concerts of the Boston Symphony, for the respectable of Friday afternoon and Saturday evening are just as capable of responding to real, intensely human music as the public that attends the Sunday afternoon Pension Fund affairs. At the next pair of subscription concerts Tschaikowsky's fourth symphony will be played. Some rank this and the fifth symphony higher than the "Pathetic." It is hard to see how they can. What is there in either of the two earlier works that nearly approaches the battle-drunk march and the epic lamentation of the last two moments of the "Symphonie Pathetique?"

Tschaikowsky died, as some say, of cholera, as others say, a suicide. He had burned his diaries in which he had written all his life. He had written his last confession in this "Pathetic" symphony. Few are the men who could sing such a swan song.

Seventh Symphony Programme

The programme for the seventh regular pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, Nov. 25-26, which will precede the second regular trip of the orchestra, to occupy the following week, Pierre Monteux will conduct Tschaikowsky's Fourth Symphony in F minor, which has not been heard at these concerts for several weeks.

The other numbers will be the Tragic Overture of Brahms, Schonberg's Sextet for Strings, "Verklarte Nacht," and the orchestral arrangement which Felix Weingartner has made of Weber's rondo, "Invitation to the Dance."

Symphony Gems at Pension Concert

TSCHAIKOWSKY'S perennially popular "Pathetic" Symphony, which is regarded as one of the foremost artistic achievements of Russia, will occupy the first part of the pension fund concert to be given at Symphony Hall this afternoon by the Boston Symphony Orchestra, Pierre Monteux conductor. he second part of the program will include the three best-known tone poems of Richard Strauss, "Death and Transfiguration" and "Don Juan" and the humorous "Till Eulenspiegel."

ADVTSR. NOV. 20

FIRST EXTRA SYMPHONY

The opening concert of the extra series of five by the Boston Symphony Orchestra under Mr. Monteux will be given in Symphony Hall on Monday, Nov. 28, at 8:15. The concert will begin with Cesar Franck's symphony. John Powell, pianist, will play with the orchestra Liszt's Fantasy on Hungarian folk tunes. The remaining numbers will include the Overture and Fifth Ballet from Beethoven's "Creatures of Prometheus," which has solo parts for the 'cello, harp, flute, clarinet and bassoon; also the Spanish Caprice by Rimsky-Korsakoff.

HERALD-NOV. 20

PENSION CONCERT TODAY

Tschaikowsky's "Pathetic" Symphony No. 6, which is regarded as one of the foremost artistic achievements of Russia, will occupy the first part of the symphony concert to be given at Symphony Hall this afternoon at 3.30 by the Boston Symphony Orchestra, Pierre Monteux, conductor, the proceeds to be devoted to the Pension Fund for retired musicians of the orchestra. The second part of the programme will be entirely occupied by the three best known tone poems of Richard Strauss, the great composer, who is now visiting this country. They will be the dramatically impressive works, "Death and Transfiguration," and "Don Juan," and the humorous rondo, "Till Eulenspiegel." Surely three more brilliant scores could scarcely be found in the

POST- NOV. 20.

SYMPHONY HALL today at 3:30, Boston Symphony Orchestra, Pierre Monteux, conductor. First concert in aid of the Pension Fund. "Pathetic" Symphony, Tschaikowsky; "Till Eulenspiegel," "Tod und Verklaerung," "Don Juan," Strauss. There is no soloist.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, seventh program. Fourth Symphony, Tschaikowsky; "Tragic Overture," Brahms; "Verklaerte Nacht," Schonberg; "Invitation to the Dance," Weber-Weingartner. There is no soloist.

The program of the first of the extra Monday evening Symphony concerts, Nov 28, contrary to expectation does not duplicate those of this year's regular concerts. It runs as follows: Symphony in D minor, Franck; Fantasy on Hungarian Folk Tunes for piano and orchestra, Liszt; Overture and Fifth Ballet from "Prometheus," Beethoven; "Spanish Caprice," Rimsky Korsakov. Soloist, John Powell.

GLOBE-NOV. 20.

SYMPHONY PLAYS FOR PENSION FUND

Splendid Concert Delights a Large Audience

At the first concert for this season given by the Symphony Orchestra in aid of its pension fund Symphony Hall was filled yesterday afternoon in every part with an audience that manifested its appreciation of the efforts of Mr. Monteux and the musicians with vigorous applause at every point where it was appropriate. This approval and its expression seemed to be not a bit clouded by the sombre, tragic character of the program and the fact that only two composers were represented, Tschaikowsky and Richard Strauss.

The first half of the concert was given over to the Russian composer's "Pathetic" symphony. The second half consisted of Strauss's "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel's Merry Pranks." Here were sorrow and pathos and tragedy raised to the nth power and continued through the long stretches of harmony, melody and artistic dissonance, until the comparatively short jingling jocosity of the "Merry Pranks" was reached. For, although "Don Juan" is streaked all through with the musical expression of the hero's variegated amorous passions, he had his troubles because of them and Strauss does not neglect them.

But the audience did not seem to care whether Tschaikowsky's despair was incurable, whether death as portrayed by Strauss was an excessively noisy affair, whether Don Juan got what he deserved for his flitting from flower to flower. It was rejoiced by the magnificent manner in which the musical ideas of the composers were portrayed by the orchestra and its energetic leader, and it drank in with delight the matchless beauties of the lyric portions of the "Pathetic" symphony, the beautiful transfiguration harmonies of Strauss and the entrancing love songs of Don Juan.

The orchestra was never more on its mettle to do its best in spirit, in vigor and in delicacy of expression, so that the whole result was splendid.

HERALD-NOV. 21.

CONTRAST IN FIRST PENSION CONCERT

Tschaikovsky and Strauss on Symphony Program

An audience that nearly, but not quite, filled Symphony Hall yesterday afternoon heard the Boston Symphony Orchestra give the first of this year's special concerts in aid of the pension fund for retired members. Mr Monteux chose a program calculated to please both the old fashioned and the ultra modern among concertgoers. In consequence, the latter resigned themselves to boredom during Tschaikovsky's hackneyed "Pathetic Symphony" for the sake of the three-tones poems by Richard Strauss, which followed, while those who had revelled in Tschaikovsky departed in droves as soon as they became sure that Strauss' music bore no resemblance to that of the composer of the "Blue Danube," his namesake.

One wondered whether a Beethoven-Wagner or a Wagner-Strauss program would not prove a better drawing card for such a concert. They used to be so in former seasons.

Mr Monteux did his conscientious best at the performance to make Tchaikovsky's music dramatic and thrilling. His vehement version of the third movement in particular stirred the audience to unusual applause. Every accent in it was a strong accent. More pains at rehearsal would have made the ensemble less sloppy. The attacks lacked crispness.

"Don Juan," which has been played at the regular concerts this Fall, was given yesterday with remarkable precision of detail, as well as fire and brilliance. "Till Eulenspiegel," too, was really well played, but "Tod und Verklaerung," like the symphony, might have been much better done.

There is not much difference between the dates of the composition of Strauss' tone poems and Tschaikovsky's last symphony. "Tod und Verklaerung" and "Don Juan" had been performed in public before the Russian thought of his pathetic magnum opus, in 1893. "Till" dates from 1895, two years after the symphony. But nobody in 1921 would guess it.

There are in music, as in hats, extreme and flashy styles which have a great vogue for a season and then grow out of date. There are other styles which are conservative, but colorless, and still others which seem queer at first, but grow upon one till their excellence is universally acknowledged. Tschaikovsky's musical style is of the first sort, Strauss', like Beethoven's and Wagner's in earlier days, is of the last sort.

It is already more than 10 years since the "Pathetic" symphony figured on a regular Boston Symphony program. In another 20 years only the "Nutcracker Suite," "1812" and other light pieces will keep Tschaikovsky before the concert-going public. Meanwhile Mr Monteux and the orchestra do their duty by him and please the gray-headed part of the audience.

GLOBE-NOV 21

Symphony Wins Great Ovation

Tschaikowsky's personally popular "Pathetic" symphony and three of the Richard Strauss tone poems, "Death of Transfiguration," "Don Juan" and "Till Eulenspiegel's Merry Pranks," made up a notable program at the pension fund concert given at Symphony Hall, yesterday, by the Boston Symphony Orchestra.

Perhaps there was too much Strauss music, which is still caviare to the general public. At any rate, the audience did not fill the hall. Mr. Monteux and his orchestra were honored with an ovation after the performance of the symphony.

ADVTSR- NOV. 21.

The Symphony Orchestra and Mr. Monteux for Its Pension Fund — Strauss, Chaikovsky and the Regular Thing in the Regular Way—Need of a New Fillip—Elgar from the People's Orchestra Bettered

As the ancient and honorable phrase goes, the audience should have been larger at the concert of the Symphony Orchestra yesterday afternoon for the increase of its Pension Fund. Hardly an empty chair was to be seen in the second balcony of Symphony Hall, where prices are lowest and where also gathers, at both regular and occasional concerts, the newer public of the band. Gradually it has won these listeners; steadily it keeps them; upon them, as some believe, depends in no small measure its future fortunes. For this public, in degree the impending series of "special concerts" has been arranged. Within a week they will begin; but there it was yesterday to swell receipts and plaudits at a concert of, by, and for the members of the orchestra. Such reciprocating goodwill is stimulus and safeguard for [illegible] present and future. For too many years the Symphony Orchestra was content with hearers who naturally gravitated to it or who sought it out of long habit. Others gradually discovered it; the management of the orchestra gradually discovered them; now each is advantage to the other. Across the bridge from the older to the newer Boston, even (as some would say) the Symphony Concerts are moving.

In turn the lower balcony—region of middling prices and middling loyalties—was passably populated; but on the floor were far too many gashs of empty seats. Within easy recollection subscribers to the regular concerts filled many of them whenever the orchestra asked aid and comfort for its Pension Fund. Yesterday, at casual glance over the company, such hearers seemed few and far between. For the most part a miscellaneous assembly replaced them, much less numerous than the occasion deserved. Perhaps this changed and diminished audience was merely the chance of the day; perhaps Chaikovsky of The Pathetic Symphony and Strauss through three tone-poems was too much or too familiar. It is easy to be persuaded that the regular concerts are enough and to act accordingly. Yet from one Pension-Fund Concert to another, an observable fact stands clear. Within the past three years the Symphony Orchestra has become virtually a new body, pursuing new policies under a new régime, with its way to make anew. Not a few of those who most applauded these changes no longer seek these Pension-Fund Concerts. Yet under the old dispensation they rarely missed them. Human nature, like Mother Goose's lady, is contrary.

Possibly, however, in the programmes chosen, in the absence of "assisting artists" or "guest" conductors, lies the root of the diminished audiences at these concerts. On the stage yesterday sat the familiar orchestra, once more proving its new and excellent mettle in The Pathetic Symphony in "Death and Transfiguration," "Don Juan" and "Til Eulenspiegel." Through all four pieces Mr. Monteux led it in familiar fashion, with his zest for transition and contrast, rhythmic and melodic vividness, characterizing intensity, running more than usually high. Yet in sum the concert yielded only expected pleasure, in expected ways, from well-tested sources. There was not a novel flavor in it to win an audience within and without the subscribers to the regular concerts. "Guest" conductors of eminence, passing across the American horizon, have been bidden to these Pension-Fund concerts and have come gladly. A reciprocating audience has filled Symphony Hall. Eminent pianists, violinists, singers have accepted similar invitations and with like outcome. Without "assisting artist" or visiting conductor, programmes from Wagner's music of the opera house, an occasional programme of dance-music—waltzes by the elder Strauss included—have been as potent in the auditorium. They departed—and with savor—from the regular thing in the regular way at the Symphony Concerts. Yesterday, programme, players, performance, were too "close to type" to spur an audience.

H. T. P.

TRANS. NOV. 21

SCHOENBERG'S SEXTET

A NOTABLE PIECE TO RETURN IN NEW VOICE

Full String Choir at the Symphony Concerts This Week Instead of Six Instruments—A Rearrangement by the Composer Himself — Remarkable Music Twice Heard by Stirred Audiences

NEARLY six years ago, in March of 1915, the Kneisel Quartet, with "assisting artists," played for the first time in Boston Schönberg's Sextet for Two Violins, two Violas and two Violoncellos. "Verklärte Nacht" or, in English, "Transfigured Night." Two years later at the final concert of "The Kneisels" in Boston they repeated the piece. Next Friday and Saturday at the Symphony Concerts, it will be heard again—this time as music for the full string choir of a symphony orchestra. Not long ago Schönberg himself so rearranged the music, adding double-basses for groundwork to divided violins, violas, violoncellos. Otherwise he has made no material change in the form, the substance, the movement of the sextet. The distribution of the voices is unaltered; the expression-marks are unchanged. Here and there, however, he has indicated the playing of very soft measures by a single pair of instruments. In this version for string-choir the Sextet was heard in New York late last winter and will soon be heard in Chicago. Between stand the impending performances at Symphony Hall. There the beauty and the power of the music bid fair to renew the impression they originally made in the voices of "The Kneisels."

Since in essentials and in details, "Transfigured Night" is unchanged, the note written for the Transcript by Philip Greeley Clapp as preface to the performance of 1915 may serve like purpose for the performance of 1921. "'Verklärte Nacht,'" Mr Clapp then wrote, "means either a cloudy night cleared or a night of emotional darkness transfigured or illuminated, according to your choice; or, better still from the poetic point of view, both at once. Richard Dehmel's poem, 'Weib und Welt' ('Woman and World'), which serves as 'programme' for Schönberg's sextet, takes advantage of these opportunities for poetic double meaning to the extent of clothing a somewhat meagre idea with a beautiful expressive dress. Driven by hopelessness, a woman has sinned, only later to meet the true lover whom she had longed for but had despaired of, just as she is about to become a mother. Walking with this lover across the cold heath on a moonlit night, she

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TIGHT BINDING

MUSICAL COMMENT—OLIN DOWNES

Strauss Compositions This Afternoon—Will Paderewski Return?—Galli-Curci Dec. 4—Extra Concerts by Symphony—Handel and Haydn Season

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Three compositions of Strauss will be heard this afternoon in Symphony Hall. First is the early "Don Juan"—the Don Juan of Lenau, whose adventures are not merely fleshly, but, as portrayed by Lenau and by Strauss, semi-spiritual, the adventures of an indomitable search for the ideal woman. Then comes "Death and Transfiguration," in which Strauss writes with flaming heroism of the last supreme adventure of the spirit of man, in terms of Liszt and Wagner, but at times in the spirit of Beethoven. Finally comes the incomparable "Till Eulenspiegel" ("Till Owlglass"), music of German legend and fairy tale, quickened by a sardonic humor and an incisive musical utterance that was almost Gallic. Strauss has been no more willing to explain "Till Eulenspiegel" to eager newspapermen than he was willing to explain "Zarathustra," or other of his works on the occasion herein previously noted. He turns off an inquiry as to what he means with a laugh. You must go to his music. Till, as we understand him from Strauss' score, is the arch-rogue, the free artist's spirit, which defies convention. Under all his excellent fooling, he is an anarchist, let loose in a bourgeois society. This complaisant society, scandalized, at last, to the limit, hangs Till up on a gibbet, and Strauss must have laughed heartily at the terror and the wrath of critics who were disturbed at his humorous portrayal of the rascal Till hoisted into the air, his expiring death-rattle, and so forth. Till dies, but his spirit lives, and the fairy-tale prologue with which the symphonic poem opens returns at its end. Has the composer seemed serious for a moment? Have his irony and his wit more than once a bitter taste? "You are mistaken," says Strauss, "I have only been telling you a folk-tale of old Germany; how Till scandalized the town, upset the apple-carts, mocked a monk and made impudent love to a lady, defied the citizens and the constabulary, and was at last caught and punished for his misdeeds. So it happened, once upon a time"—and the symphonic poem has come to an end. No work of Strauss will outlive it. Few of his compositions stand by its side for clearness, melody, music.

In addition to these works of Strauss there will be played Tschaikowsky's "Pathetic" symphony, a symphony in which some say the composer apprehended his end. Eliminating all the sentimentalizing and the romancing which have been aroused by this strange and most eloquent work, it remains the most original and the most powerful symphony that Tschaikowsky wrote. As such, it need not be relegated to the Pension Fund concerts. It would be well to hear it now and again at the subscription concerts of the Boston Symphony, for the respectable of Friday afternoon and Saturday evening are just as capable of responding to real, intensely human music as the public that attends the Sunday afternoon Pension Fund affairs. At the next pair of subscription concerts Tschaikowsky's fourth symphony will be played. Some rank this and the fifth symphony higher than the "Pathetic." It is hard to see how they can. What is there in either of the two earlier works that nearly approaches the battle-drunk march and the epic lamentation of the last two moments of the "Symphonie Pathetique?"

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Seventh Symphony Programme

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At the first concert for this season given by the Symphony Orchestra in aid of its pension fund Symphony Hall was filled yesterday afternoon in every part with an audience that manifested its appreciation of the efforts of Mr. Monteux and the musicians with vigorous applause at every point where it was appropriate. This approval and its expression seemed to be not a bit clouded by the sombre, tragic character of the program and the fact that only two composers were represented, Tschaikowsky and Richard Strauss.

The first half of the concert was given over to the Russian composer's "Pathetic" symphony. The second half consisted of Strauss's "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel's Merry Pranks." Here were sorrow and pathos and tragedy raised to the nth power and continued through the long stretches of harmony, melody and artistic dissonance, until the comparatively short jingling jocosity of the "Merry Pranks" was reached. For, although "Don Juan" is streaked all through with the musical expression of the hero's variegated amorous passions, he had his troubles because of them and Strauss does not neglect them.

But the audience did not seem to care whether Tschaikowsky's despair was incurable, whether death as portrayed by Strauss was an excessively noisy affair, whether Don Juan got what he deserved for his flitting from flower to flower. It was rejoiced by the magnificent manner in which the musical ideas of the composers were portrayed by the orchestra and its energetic leader, and it drank in with delight the matchless beauties of the lyric portions of the "Pathetic" symphony, the beautiful transfiguration harmonies of Strauss and the entrancing love songs of Don Juan.

The orchestra was never more on its mettle to do its best in spirit, in vigor and in delicacy of expression, so that the whole result was splendid.

HERALD-NOV. 21.

CONTRAST IN FIRST PENSION CONCERT

Tschaikovsky and Strauss on Symphony Program

An audience that nearly, but not quite, filled Symphony Hall yesterday afternoon heard the Boston Symphony Orchestra give the first of this year's special concerts in aid of the pension fund for retired members. Mr Monteux chose a program calculated to please both the old fashioned and the ultra modern among concertgoers. In consequence, the latter resigned themselves to boredom during Tschaikovsky's hackneyed "Pathetic Symphony" for the sake of the three-tones poems by Richard Strauss, which followed, while those who had revelled in Tschaikovsky departed in droves as soon as they became sure that Strauss' music bore no resemblance to that of the composer of the "Blue Danube," his namesake.

One wondered whether a Beethoven-Wagner or a Wagner-Strauss program would not prove a better drawing card for such a concert. They used to be so in former seasons.

Mr Monteux did his conscientious best at the performance to make Tchaikovsky's music dramatic and thrilling. His vehement version of the third movement in particular stirred the audience to unusual applause. Every accent in it was a strong accent. More pains at rehearsal would have made the ensemble less sloppy. The attacks lacked crispness.

"Don Juan," which has been played at the regular concerts this Fall, was given yesterday with remarkable precision of detail, as well as fire and brilliance. "Till Eulenspiegel," too, was really well played, but "Tod und Verklaerung," like the symphony, might have been much better done.

There is not much difference between the dates of the composition of Strauss' tone poems and Tschaikovsky's last symphony. "Tod und Verklaerung" and "Don Juan" had been performed in public before the Russian thought of his pathetic magnum opus, in 1893. "Till" dates from 1895, two years after the symphony. But nobody in 1921 would guess it.

There are in music, as in hats, extreme and flashy styles which have a great vogue for a season and then grow out of date. There are other styles which are conservative, but colorless, and still others which seem queer at first, but grow upon one till their excellence is universally acknowledged. Tschaikovsky's musical style is of the first sort, Strauss', like Beethoven's and Wagner's in earlier days, is of the last sort.

It is already more than 10 years since the "Pathetic" symphony figured on a regular Boston Symphony program. In another 20 years only the "Nutcracker Suite," "1812" and other light pieces will keep Tschaikovsky before the concert-going public. Meanwhile Mr Monteux and the orchestra do their duty by him and please the gray-headed part of the audience.

GLOBE- NOV. 21

Symphony Wins Great Ovation

Tschaikowsky's personally popular "Pathetic" symphony and three of the Richard Strauss tone poems, "Death of Transfiguration, "Don Juan" and "Till Eulenspiegel's Merry Pranks," made up a notable program at the pension fund concert given at Symphony Hall, yesterday, by the Boston Symphony Orchestra.

Perhaps there was too much Strauss music, which is still caviare to the general public. At any rate, the audience did not fill the hall. Mr. Monteux and his orchestra were honored with an ovation after the performance of the symphony.

ADVTSR- NOV. 21

The Symphony Orchestra and Mr. Monteux for Its Pension Fund — Strauss, Chaikovsky and the Regular Thing in the Regular Way—Need of a New Fillip—Elgar from the People's Orchestra Bettered

AS the ancient and honorable phrase goes, the audience should have been larger at the concert of the Symphony Orchestra yesterday afternoon for the increase of its Pension Fund. Hardly an empty chair was to be seen in the second balcony of Symphony Hall, where prices are lowest and where also gathers, at both regular and occasional concerts, the newer public of the band. Gradually it has won these listeners; steadily it keeps them; upon them, as some believe, depends in no small measure its future fortunes. For this public, in degree the impending series of "special concerts" has been arranged. Within a week they will begin; but there it was yesterday to swell receipts and plaudits at a concert of, by, and for the members of the orchestra. Such reciprocating goodwill is stimulus and safeguard for both present and future. For too many years the Symphony Orchestra was content with hearers who naturally gravitated to it or who sought it out of long habit. Others gradually discovered it; the management of the orchestra gradually discovered them; now each is advantage to the other. Across the bridge from the older to the newer Boston, even (as some would say) the Symphony Concerts are moving.

In turn the lower balcony—region of middling prices and middling loyalties—was passably populated; but on the floor were far too many gashs of empty seats. Within easy recollection subscribers to the regular concerts filled many of them whenever the orchestra asked aid and comfort for its Pension Fund. Yesterday, at casual glance over the company, such hearers seemed few and far between. For the most part a miscellaneous assembly replaced them, much less numerous than the occasion deserved. Perhaps this changed and diminished audience was merely the chance of the day; perhaps Chaikovsky of The Pathetic Symphony and Strauss through three tone-poems was too much or too familiar. It is easy to be persuaded that the regular concerts are enough and to act accordingly. Yet from one Pension-Fund Concert to another, an observable fact stands clear. Within the past three years the Symphony Orchestra has become virtually a new body, pursuing new policies under a new régime, with its way to make anew. Not a few of those who most applauded these changes no longer seek these Pension-Fund Concerts. Yet under the old dispensation they rarely missed them. Human nature, like Mother Goose's lady, is contrary.

Possibly, however, in the programmes chosen, in the absence of "assisting artists" or "guest" conductors, lies the root of the diminished audiences at these concerts. On the stage yesterday sat the familiar orchestra, once more proving its new and excellent mettle in The Pathetic Symphony in "Death and Transfiguration," "Don Juan" and "Til Eulenspiegel." Through all four pieces Mr. Monteux led it in familiar fashion, with his zest for transition and contrast, rhythmic and melodic vividness, characterizing intensity, running more than usually high. Yet in sum the concert yielded only expected pleasure, in expected ways, from well-tested sources. There was not a novel flavor in it to win an audience within and without the subscribers to the regular concerts. "Guest" conductors of eminence, passing across the American horizon, have been bidden to these Pension-Fund concerts and have come gladly. A reciprocating audience has filled Symphony Hall. Eminent pianists, violinists, singers have accepted similar invitations and with like outcome. Without "assisting artist" or visiting conductor, programmes from Wagner's music of the opera house, an occasional programme of dance-music—waltzes by the elder Strauss included—have been as potent in the auditorium. They departed—and with savor—from the regular thing in the regular way at the Symphony Concerts. Yesterday, programme, players, performance, were too "close to type" to spur an audience.

H. T. P.

TRANS. NOV. 21

SCHOENBERG'S SEXTET

A NOTABLE PIECE TO RETURN IN NEW VOICE

Full String Choir at the Symphony Concerts This Week Instead of Six Instruments—A Rearrangement by the Composer Himself — Remarkable Music Twice Heard by Stirred Audiences

NEARLY six years ago, in March of 1915, the Kneisel Quartet, with "assisting artists," played for the first time in Boston Schönberg's Sextet for Two Violins, two Violas and two Violoncellos. "Verklärte Nacht" or, in English, "Transfigured Night." Two years later at the final concert of "The Kneisels" in Boston they repeated the piece. Next Friday and Saturday at the Symphony Concerts, it will be heard again—this time as music for the full string choir of a symphony orchestra. Not long ago Schönberg himself so rearranged the music, adding double-basses for groundwork to divided violins, violas, violoncellos. Otherwise he has made no material change in the form, the substance, the movement of the sextet. The distribution of the voices is unaltered; the expression-marks are unchanged. Here and there, however, he has indicated the playing of very soft measures by a single pair of instruments. In this version for string-choir the Sextet was heard in New York late last winter and will soon be heard in Chicago. Between stand the impending performances at Symphony Hall. There the beauty and the power of the music bid fair to renew the impression they originally made in the voices of "The Kneisels."

Since in essentials and in details, "Transfigured Night" is unchanged, the note written for the Transcript by Philip Greeley Clapp as preface to the performance of 1915 may serve like purpose for the performance of 1921. "'Verklärte Nacht,'" Mr Clapp then wrote, "means either a cloudy night cleared or a night of emotional darkness transfigured or illuminated, according to your choice; or, better still from the poetic point of view, both at once. Richard Dehmel's poem, 'Weib und Welt' ('Woman and World'), which serves as 'programme' for Schönberg's sextet, takes advantage of these opportunities for poetic double meaning to the extent of clothing a somewhat meagre idea with a beautiful expressive dress. Driven by hopelessness, a woman has sinned, only later to meet the true lover whom she had longed for but had despaired of, just as she is about to become a mother. Walking with this lover across the cold heath on a moonlit night, she

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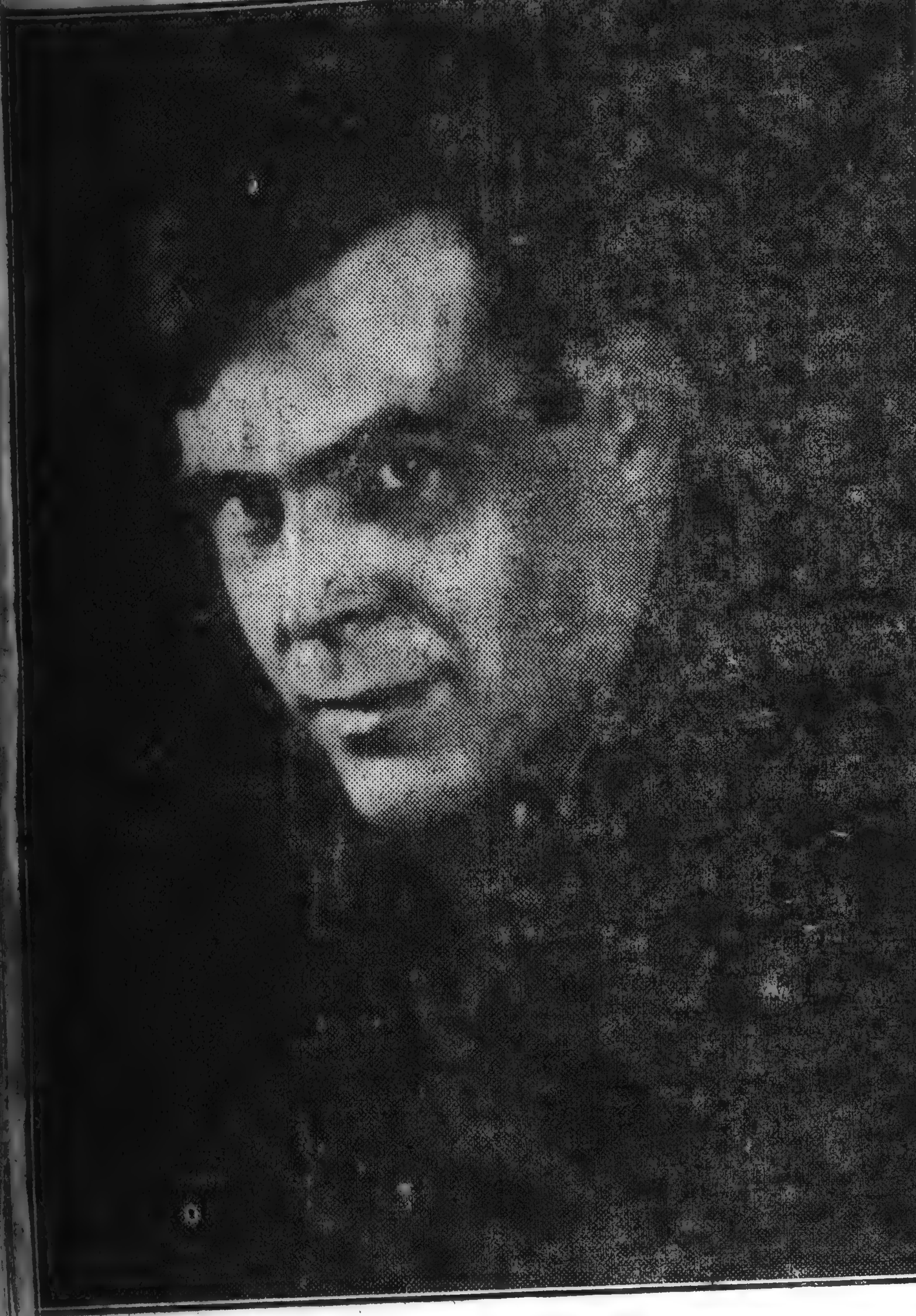
A Smiling Devil in His Eye



John Powell, Pianist

Returning to the Symphony Orchestra Next Monday

falteringly makes her confession to him; his generous forgiveness and warm love irradiate her, and the two walk on, 'transfigured' into the 'transfigured' night.

"The Sextet begins with a pianissimo reiterated pedal D, which suggests the trudging footsteps of the couple. A descending figure, weary and languid in character, is added and developed at some length; an atmosphere of suppressed discouragement is definitely established. The pace quickens; a new figure of more agitated character enters, and in turn is developed for a while, elaborating and complementing the first. B-flat minor: a light, shimmering tremulo and soft melodic figures in a very high register prepare the way for something ominous and unknown. Lamenting figures adroitly insinuate themselves into the development of the foregoing material. There is much modulation and several changes of rhythm; eventually a broad climax in E major ends the first portion of the woman's speech. A theme of transcendant beauty, E major, 9-8 rhythm, peaceful and serene, seems to portray the woman's dream that in motherhood she might attain happiness and self-fulfilment. A harsh chord and a growling tremulo in the bass ends this dream, and a long section follows in which agitation and despair reach a passionate and powerful climax; then there is pleading theme of short duration, and a heavy-hearted resumption of the trudging march. Silence.

"The man's voice, as typified by the first 'cello, speaks; the key is D major, the atmosphere that of reassurance. The first lamenting motive appears tenderly and comfortingly 'transfigured' in the violins and violas. F-sharp major: a new accompaniment figure is established and a love-duet of ethereal beauty begins. Some of the old motives are reassuringly 'transfigured' in turn. There is a flash of warm enthusiasm, D-flat major, 6-8. The old doubts are remembered, but not heeded. A new broad theme leads to a climax and a return to D major. Very softly, over a shimmering accompaniment, variants of sundry themes associated with the man and the woman unite in the final love-duet. The new broad theme and an echo of the enthusiastic motive return in D major, which is also the key of the ineffably rich and sweet pianissimo close. In determining his form, Schönberg has been strategic in the choice of a poem whose text divides itself naturally into easily recognizable units of mood; for each of these the music presents a similar unit, of proportionate duration and emphasis, except that the final union of the lovers leads Schönberg into taking the desirable liberty of greatly lengthening the love-duet.

"Since the moods of the poem logically proceed out of one another, it naturally follows that the moods of the music do likewise; since the poem falls naturally into the broad divisions of a prologue, two contrasting presentations of personal points of view, and a summary, it naturally follows that the music proceeds according to the aesthetically satisfactory cyclic formula of an introduction, two contrasting 'movements' unified each in itself, and an apotheosis. Of conventional 'form,' with its stereotyped academic division into exposition, development, and recapitulation there is not a jot of genuine unity, balance and mass, of real thematic variation and treatment and within these of a true creative and re-creative process of persistent and constant exposition, development and recapitulation, there is so much, and all is so well done, that the composition rightfully should be recognized as a masterpiece.

[illegible] of this fairly early work

of Schönberg are not at all the revo tionary dissonances'' which in his la works have so frequently proved the selves caviar to the general. The famo chords containing eight, nine, ten or ele separate constituents, resolving into oth of like character, are here not to be foun the richest chromatic shadings of the ge tler triads, seventh and ninth chords, h suffice. The style is not exactly that Haydn, but at least it does not go beyond 'Tristan,' to whose family it belongs. On the other hand it does not seem imitative of its parent style, or of its cousin, Debussy.

"What might be expected pleasantly to disappoint the pessimist, except that the pessimist will alaways stick to his theories against the evidence of his senses, the abundance in this work of rich and beautiful melody. The procedure is sometimes that of devoting a full-length complete melody to one or two instruments, sometimes that of passing melodic phrases from one instrument to another. The quality of the melodic material is always warmly emotional, and as the mood clarifies and intensifies toward the close, there is an imperceptibly gradual broadening of phrase, combined with an increase of the interweaving of counter-melodic voices, to which a New York reviewer has aptly applied the title-word, 'transfigured.'"

So much for exposition. For impression, the reviewer for the Transcript, J. N. B., wrote of "Verklärte Nacht" after the performance by "The Kneisels" in 1917: "The tone-poem is decisive and eloquent proof to any who may doubt, of a thorough, inspired, highly skilled, broadly proportioning, composer, powerfully independent in the seizure and pursuit of his own ideas, but at the same time a well-grounded, sober, authoritative, and instinctive evolutionary pioneer, and no mere eccentric iconoclast. Schönberg's later work may be momentarily incomprehensible, it may be intellectually intricate and experimentally hazardous. But the composer of such music as 'Verklärte Nacht' is no impostor or idler, and never could be; there must be intuitive and guiding force behind his experimentalism, and those who have delved as deeply as he into the well of art could never content themselves with skimming the surface afterwards.

"In the first place, Schönberg found a sensible and suitable medium in the combination of six stringed instruments wherein to compromise the largeness, complexity and orchestral and dramatic instincts of the romanticists with the clearer and purer medium of chamber music, once so nearly eclipsed by the passion for musical structures of Valhalla proportions. The string sextet assembled under Schönberg's skilful manipulation, body, volume and basic power, without the loss of tonal unity and purity, or the individual intimate beauties of chamber music, which combinations for wood-wind choirs by no means attain. To hear the music is to realize at once that this is no chance or even experimental combination. As for the style, it is largely conventional, both harmonically and melodically and romantically, as an early work naturally must be. The bold incursions into individual speech are the natural growth and offshoot of convention, facilitated by a heightened sense and proficiency in the simultaneous manipulation of voices, and a heightened sense of effect, integrity, dramatic surge and dramatic contrast, which need not cling blindly or unimaginatively to precedent and rules of practicability.

"Formally the Sextet is freest of all rhapsodic and fantasia-like, but with no poverty of ideas, and with propulsive and unifying motive behind its procedure. The use of the tremolo is no mere filling-in but takes its individual trend in supplying immediate dramatic requirements, just as the melody fills its own ends, and the contrapuntal usage is subjected entirely to purposes of expression. It is an impassioned love song, generally resembling many previous ones in character, working up to the frenzies of 'Tristan' without being a slave to them. The very times when the composer begins to depart from the approved and tried ways are those moments when he is so excited by the heat of his work as to forget calculation and analysis, and let his musical intuitions lead him. This above everything speaks in favor of his abrupt departures, although later indications argue cerebral tendencies. The elevated and noble climax, and the final lapse into quiet and beautiful poetry is the crowning confirmation of love music that has been excelled by few, and chamber music which, in its kind, has been equalled by none."

TRANS-NOV.23

Here in Boston

The first of the "special concerts" of the Symphony Orchestra, designed for a public unable or unwilling to seek the regular series, will take place in Symphony Hall on Monday evening next. Thereafter the orchestra will visit New Haven, Brooklyn and New York. It will be heard again at home on Friday afternoon, Dec. 9 and Saturday evening, Dec. 10, when Mr. d'Indy will lead it as "guest conductor." He will fill the first half of a long programme with ancient pieces: the Overture to the earliest of operas, Monteverde's "Orpheus"; Lalande's Chaconne, music for the suppers of Louis XIV., King of France; a Concerto of Bach, in D major, for Piano and Orchestra and a Serenade of Mozart for Two String Orchestras with Drums. In Bach's Concerto, Mr. Bruce Simonds, an instructor in music at Yale and recently a favorite pupil of Mr. d'Indy, will play the piano-part. In the second division of the programme stand a Piece for Orchestra, "To the Dead," written by another of the conductor-composer's pupils, Monsieur Le Flem; a fragment, "The Gods in the Shadows of the Caverns" from Roussel's "Evocations," little known music in America; and Mr. d'Indy's own "Poème des Rivages"—sea-pictures suggested by a recent journey along the coasts of Italy.

For the two concerts of the Symphony Orchestra in New York next week, Mr. Monteux has set programmes not drawn altogether from pieces recently heard in Boston. Thus, one list, for Thursday evening, Dec. 1, traverses Sibelius's Second Symphony; Weingartner's arrangement for orchestra of Weber's Invitation to the Dance"; Schönberg's Sextet for Strings, "Transfiguring Night"; Beethoven's third "Leonora" Overture. The other programme, for Saturday afternoon, Dec. 3, comprises: Franck's Symphony; Brahms's "Tragic Overture"; three short tone-pictures by Liadov; and the fragments of Ravel's Ballet, "Dahpns and Chloë," heard in Boston last week.

TRANS-NOV.25.

MUSIC

Boston Music

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra's seventh program, given on November 25, was as follows: Brahms, Tragic Overture; Weber-Weingartner, Invitation to the Dance; Schönberg, sextet for strings, "Radiant Night"; Tschaikowsky, fourth symphony in F minor.

This program, ranging from the austerities of Brahms, through the complexities of Schönberg and the emotionalism of Tschaikowsky to the graceful, pleasing and obvious Weber must have offered at least one number to suit the taste of every one in yesterday's audience. Few programs could be arranged which would require more diversity of style, quicker sensitiveness, a wider range of musical understanding than this one, and yet throughout the afternoon, Mr. Monteux gave evidence of a complete comprehension of the works in hand and succeeded in bringing out fully and sympathetically the characteristic points of each composition. He passed from the severe and restrained Brahms to the light and graceful "Invitation to the Dance" and thence to the involved sextet by Schönberg without perceptible effort. It was a remarkable feat of virtuosity, done so quietly and unostentatiously that few realized how remarkable it really was.

Of course the work of outstanding interest was Schönberg's sextet, "Radiant Night." The name of Schönberg has to many minds been synonymous with that of dissonance. This sextet belongs to an earlier period, one evidently in which the composer had not yet learned to conceal his poverty of invention, and the triteness of his musical utterances in a veil of polyphonic cacophony. There are distinct melodies in this sextet, albeit of a somewhat commonplace order. There is little that startles the ear harmonically, and the development is somewhat diffuse, yet there are impressive moments, as for example the chords which immediately precede the theme announced by the cellos (we believe it is intended to personify the consoling voice of the man in Dehmel's poem, a portion of which inspired this work.) The sextet as a whole is monotonous and would have been tiresome but for the playing of the orchestra. A sextet of solo players could scarcely have played with more freedom and elasticity or more perfect ensemble.

Tschaikowsky's symphony was played with the necessary appreciation of its dramatic qualities. The second and third movements, if musically somewhat slight, never fail of their effect. Nowadays it is sometimes difficult to take all of Tschaikowsky's rant and bombast seriously yet he often produces his thrill in spite of our better judgment.

On November 23, Jean Bedetti, the first cellist of the Boston Symphony Orchestra, gave a recital, assisted by Heinrich Gebhard, pianist, and Arthur Fiedler, accompanist. With Mr. Gebhard he played Beethoven's sonata in A major and Huré's in F sharp. He also played solo pieces. Huré's sonata is an imaginative, if somewhat over developed composition and contains many pages of real inspiration. The two instruments are treated with evident understanding of their capabilities, both separately and together. Mr. Bedetti's qualities as a soloist and as a musician are already well known. It is sufficient to say that they were once again appreciated by a large and musically representative audience.

MONITOR-NOV.26

Symphony Plays Schoenberg Gem

Schoenberg's "Radiant Night," a tone picture of lovers astray in the moonlight, was heard at a Symphony concert yesterday for the first time. Originally a bit of chamber music, it has been arranged for string orchestra, with impressive results. This post-Wagnerian masterpiece was stirringly performed. So was Weingartner's brilliant orchestral arrangement of Weber's charming "Invitation to the Dance." There was a performance worthy at last of the Ballet Russe!

Brahms' "Tragic Overture," rapidly growing old-fashioned, and Tschaikowsky's fourth symphony, with the dazzling pizzicato movement, are also on this seventh program. The concert will be repeated tonight.

ADVTSR-NOV.26.

Symphony Orchestra Gives Fine Performance

Schoenberg's Sextet for Strings, arranged by the composer for string orchestra, and played for the first time at the Symphony concert yesterday afternoon, is music as original and as intense as any written by a living composer. Those whose chief impression of Schoenberg was derived from the Five Orchestral Pieces played at a Symphony concert in 1914 were doubtless astonished to find him writing in an idiom not startlingly different from that of other recent great composers.

The Sextet is an early work, dating from days before he set out to invent a completely new musical language on the theory that everything worth saying by the usual medium of musical expression has already been said by others.

The mood and the harmonies of "Verklaerte Nacht" often recall Skriabin's "Poem of Ecstacy" and Wagner's "Tristan." It has a literary program, part of Richard Dehmel's poem, "Weib und die Welt," but music as strong as this sextet might better stand alone, since it speaks to the hearer more clearly than words can speak.

The applause which followed a remarkably moving performance, although it came from a minority of those present, was strong enough to make Mr Monteux have the players stand to share in it. No new piece has been better played here in recent years. A repetition of "Verklaerte Nacht" and the performance of other music by Schoenberg may now be hoped for.

When Mr Monteux has sufficient time to rehearse he can make music such as Tschaikowsky's rather empty and trivial Fourth Symphony sound like new. The present orchestra came very near equaling the best work of former years in this symphony yesterday, playing with a vehement eloquence which involved no sacrifice of precision in detail.

Brahm' "Tragic Overture," which is perhaps his best work, was, on the other hand, badly played. Brahms was thinking of Sophocles as he wrote, or at least in the spirit of Sophocles. Mr Monteux seemingly assumed that the music was the attempt of a dull pedant to catch the spirit of such tawdry romantic plays as Hugo's "Ruy Blas." The splendid ensemble playing shown in the Schoenberg and most of the Tschaikowsky was sadly lacking in the Brahms.

The other number was something most of us scarcely expected to hear at a Boston Symphony concert, Weber's not especially brilliant rondo "The Invitation to the Dance," orchestrated with German efficiency by Weingartner. If we must have popular music at the Symphony there are those who would prefer to have Mr Monteux follow Mr Ganz' recent example with the St Louis Symphony and put a fox trot on the program. A large part of the audience liked the Weber, but as many would like a fox trot.

Since the only chance America has of ever developing its own school of serious music is to make American popular music more subtle and more unified, there is much to be said in favor of playing really good "jazz" at the Symphony. But why play fourth-rate German dance tunes when Beethoven has written an "apotheosis of the dance" in his Seventh Symphony? If Weber's piece had one-tenth the beauty and power of Johann Strauss' "The Beautiful Blue Danube," the case would be different.

There are no Symphony concerts next week. D'Indy will conduct a varied program Dec 9 and 10.

GLOBE-NOV.26

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SYMPHONY GIVES 7TH CONCERT

Orchestra Presents Remarkable Performance of "Radiant Night"

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon. The program was as follows: Brahms, Tragic Overture; Weber-Weingartner, Invitation to the Dance; Schoenberg, "Radiant Night" for orchestra of strings; Tschaikovsky, Symphony No. 4, F minor.

"Radiant Night" was first published as a sextet for strings. It was first played here at a Kneisel Quartet concert in 1915. Schoenberg afterwards added double basses and made some changes in the score. This revised edition, published four years ago, was performed yesterday for the first time in Boston.

Schoenberg's music illustrates singular lines of an erotic nature from Dehmel's "Woman and the World." A woman and a man meet in a grove by moonlight. She tells her story: How, longing for motherhood, she gave herself, "shuddering" to a man, without a formal introduction. In fact she did not know him. Now she is in love with her companion in the grove. He is of an accommodating nature and listens cheerfully to her confession. The child to be born will be "transfigured" and a great comfort to them both. "For she has inspired the brilliant glow within him and made him, too, a child." However strange this reasoning may seem to a stern logician, the two embrace wildly and the moon shines on.

This is a modest prapaphrase of the lines by a deep-thinking German. Schoenberg's music to be enjoyed does not need either the original verse or the paraphrase. Indeed, it would be better if the argument were not printed for the concertgoer. As it is, he may be too anxious to discover the emancipated woman and the good, easy-going, complaisant man in the music, and be oblivious to the strains of beauty and passion. For this music, on the whole prolix, has beautiful and passionate pages of compelling eloquence. Other pages are a sandy, dreary waste. The impression made would be still stronger, the music still more significant, if the composition were much shorter. The performance—and the difficulties presented are great—was one that glorified the string section of the orchestra. Whether the music itself gains by the revision and the enlargement is a question that admits of discussion. As the new version was performed under Mr. Monteux, the music was undoubtedly more imposing. And it may be said without exaggeration that never in the history of the orchestra was a performance by strings alone so remarkable.

The Tragic overture is among the greatest works of Brahms; by its structure, and by its depth of feeling. Here is tragedy that answers Aristotle's definition. There is no hysterical outburst; no shrieking in despair; no peevish or sullen woe. No obtruding suggestion of personal suffering. The German commentators have cudgeled their brains to find a hero in the music; Hamlet, Faust, this one, that one. They have labored in vain. The soul of tragedy speaks in the music.

If Tschaikovsky had a program in mind when he composed his fifth and sixth symphonies, he never published it to the world; but for the fourth he wrote an elaborate one. Does the music gain by it? To us the fourth symphony is interesting because it seems nearer the Russian spirit and life as portrayed by Dostoievsky than the later ones. Even the ornamentation, the arabesques, that in another's music would seem as so many excrescences, perhaps frivolous, are here in place. The neurotic, self-torturing Tschaikovsky was for years obsessed by the thought of death and the charnal-house. Fate was to him not a word to be associated only with the story of Oedipus or Pelop's line. The fourth symphony is a personal document, revealing the man as his letters revealed him. It is easy to pick flaws in it; to dismiss it as a Suite, not a symphony; to complain of this or that; but the music with its deep-rooted melancholy, its noisy attempt to forget the inevitable end, its drunken hilarity, its dark and sinister sadness, is not easily to be put aside, not easily to be forgotten.

Weingartner's amusing arrangement of Weber's piano piece, with its diabolical cleverness in juxtaposition of themes, its discreet yet brilliant orchestration, was joyfully received by the audience.

The concert will be repeated tonight. The orchestra will be away next week. M. Vincent d'Indy will conduct the concerts of Dec. 9 and 10. The program will be as follows: Monteverdi, overture to "Orfeo" (1607); Lalande, Chaconne (1712); Bach, Concerto in D major for piano (Bruce T. Simonds, pianist); Mozart, Serenata Notturna in D major for two string orchestras, one with kettle drums; Le Flem, Pour les Morts; Roussel, "Les Dieux a l'ombre des Cavernes" from "Evocations"; d'Indy, Poeme des Rivages (four movements). The pieces by Monteverdi, Lalande, Le Flem, Roussel and d'Indy will be played for the first time in Boston.

HERALD

A Smiling Devil in His Eye

John Powell, Pianist

Returning to the Symphony Orchestra Next Monday

falteringly makes her confession to him; his generous forgiveness and warm love irradiate her, and the two walk on, 'transfigured' into the 'transfigured' night.

"The Sextet begins with a pianissimo reiterated pedal D, which suggests the trudging footsteps of the couple. A descending figure, weary and languid in character, is added and developed at some length; an atmosphere of suppressed discouragement is definitely established. The pace quickens; a new figure of more agitated character enters, and in turn is developed for a while, elaborating and complementing the first. B-flat minor: a light, shimmering tremulo and soft melodic figures in a very high register prepare the way for something ominous and unknown. Lamenting figures adroitly insinuate themselves into the development of the foregoing material. There is much moduation and several changes of rhythm; eventually a broad climax in E major ends the first portion of the woman's speech. A theme of transcendant beauty, E major, 9-8 rhythm, 'peaceful and serene, seems to portray the woman's dream that in motherhood she might attain happiness and self-fulfilment. A harsh chord and a growling tremulo in the bass ends this dream, and a long section follows in which agitation and despair reach a passionate and powerful climax; then there is pleading theme of short duration, and a heavy-hearted resumption of the trudging march. Silence.

"The man's voice, as typified by the first 'cello, speaks; the key is D major, the atmosphere that of reassurance. The first lamenting motive appears tenderly and comfortingly 'transfigured' in the violins and violas. F-sharp major: a new accompaniment figure is established and a love-duet of ethereal beauty begins. Some of the old motives are reassuringly 'transfigured' in turn. There is a flash of warm enthusiasm, D-flat major, 6-8. The old doubts are remembered, but not heeded. A new broad theme leads to a climax and a return to D major. Very softly, over a shimmering accompaniment, variants of sundry themes associated with the man and the woman unite in the final love-duet. The new broad theme and an echo of the enthusiastic motive return in D major, which is also the key of the ineffably rich and sweet pianissimo close. In determining his form, Schönberg has been strategic in the choice of a poem whose text divides itself naturally into easily recognizable units of mood; for each of these the music presents a similar unit, of proportionate duration and emphasis, except that the final union of the lovers leads Schönberg into taking the desirable liberty of greatly lengthening the love-duet.

"Since the moods of the poem logically proceed out of one another, it naturally follows that the moods of the music do likewise; since the poem falls naturally into the broad divisions of a prologue, two contrasting presentations of personal points of view, and a summary, it naturally follows that the music proceeds according to the aesthetcally satisfactory cyclic formula of an introduction, two contrasting 'movements' unified each in itself, and an apotheosis. Of conventional 'form,' with its stereotyped academic division into exposition, development, and recapitulation there is not a jot; of genuine unity, balance and mass, of real thematic variation and treatment and within these of a true creative and re-creative process of persistent and constant exposition, development and recapitulation, there is so much, and all is so well done, that the composition rightfully should be recognized as a masterpiece of form.

"The harmonies of this fairly early work of Schönberg are not at all the revo tionary dissonances" which in his la works have so frequently proved the selves caviar to the general. The fam chords containing eight, nine, ten or el separate constituents, resolving into oth of like character, are here not to be fou the richest chromatic shadings of the g tler triads, seventh and ninth chords, h suffice. The style is not exactly that Haydn, but at least it does not go beyond 'Tristan,' to whose family it belongs. On the other hand it does not seem imitative of its parent style, or of its cousin, Debussy.

"What might be expected pleasantly to disappoint the pessimist, except that the pessimist will alaways stick to his theories against the evidence of his senses, the abundance in this work of rich and beautiful melody. The procedure is sometimes that of devoting a full-length complete melody to one or two instruments, sometimes that of passing melodic phrases from one instrument to another. The quality of the melodic material is always warmly emotional, and as the mood clarifies and intensifies toward the close, there is an imperceptibly gradual broadening of phrase, combined with an increase of the interweaving of counter-melodic voices, to which a New York reviewer has aptly applied the title-word, 'transfigured.'"

So much for exposition. For impression, the reviewer for the Transcript, J. N. B., wrote of "Verklärte Nacht" after the performance by "The Kneisels" in 1917: "The tone-poem is decisive and eloquent proof to any who may doubt, of a thorough, inspired, highly skilled, broadly proportioning, composer, powerfully independent in the seizure and pursuit of his own ideas, but at the same time a well-grounded, sober, authoritative, and instinctive evolutionary pioneer, and no mere eccentric iconoclast. Schönberg's later work may be momentarily incomprehensible, it may be intellectually intricate and experimentally hazardous. But the composer of such music as 'Verklärte Nacht' is no impostor or idler, and never could be; there must be intuitive and guiding force behind his experimentalism, and those who have delved as deeply as he into the well of art could never content themselves with skimming the surface afterwards.

"In the first place, Schönberg found a sensible and suitable medium in the combination of six stringed instruments wheren to compromise the largeness, complexity and orchestral and dramatic instincts of the romanticists with the clearer and purer medium of chamber music, once so nearly eclipsed by the passion for musical structures of Valhalla proportions. The string sextet assembled under Schönberg's skilful manipulation, body, volume ume and basic power, without the loss tonal unity and purity, or the individual intimate beauties of chamber music, which combinations for wood-wind choirs by no means attain. To hear the music is to realize at once that this is no chance or even experimental combination. As for the style, it is largely conventional, both harmonically and melodically and romantically, as an early work naturally must be. The bold incursions into individual speech are the natural growth and offshoot of convention, facilitated by a heightened sense and proficiency in the simultaneous manipulation of voices, and a heightened sense of effect, integrity, dramatic surge and dramatic contrast, which need not cling blindly or unimaginatively to precedent and rules of practicability.

"Formally the Sextet is freest of all, rhapsodic and fantasia-like, but with no poverty of ideas, and with propulsive and unifying motive behind its procedure. The use of the tremolo is no mere filling-in, but takes its individual trend in supplying immediate dramatic requirements, just as the melody fills its own ends, and the contrapuntal usage is subjected entirely to purposes of expression. It is an impassioned love song, generally resembling many previous ones in character, working up to the frenzies of 'Tristan' without being a slave to them. The very times when the composer begins to depart from the approved and tried ways are those moments when he is so excited by the heat of his work as to forget calculation and analysis, and let his musical intuitions ead him. This above everything speaks n favor of his abrupt departures, although ater indications argue cerebral tendencies. The elevated and noble climax, and the inal lapse into quiet and beautiful poetry s the crowning confirmation of love, music that has been excelled by few, and chamber music which, in its kind, has been equalled by none."

Here in Boston

The first of the "special concerts" of the Symphony Orchestra, designed for a public unable or unwilling to seek the regular series, will take place in Symphony Hall on Monday evening next. Thereafter the orchestra will visit New Haven, Brooklyn and New York. It will be heard again at home on Friday afternoon, Dec. 9 and Saturday evening, Dec. 10, when Mr. d'Indy will lead it as "guest conductor." He will fill the first half of a long programme with ancient pieces: the Overture to the earliest of operas, Monteverde's "Orpheus"; Lalande's Chaconne, music for the suppers of Louis XIV., King of France; a Concerto of Bach, in D major, for Piano and Orchestra and a Serenade of Mozart for Two String Orchestras with Drums. In Bach's Concerto, Mr. Bruce Simonds, an instructor in music at Yale and recently a favorite pupil of Mr. d'Indy, will play the piano-part. In the second division of the programme stand a Piece for Orchestra, "To the Dead," written by another of the conductor-composer's pupils, Monsieur Le Flem; a fragment, "The Gods in the Shadows of the Caverns" from Roussel's "Evocations," little known music in America; and Mr. d'Indy's own "Poème des Rivages"—sea-pictures suggested by a recent journey along the coasts of Italy.

For the two concerts of the Symphony Orchestra in New York next week, Mr. Monteux has set programmes not drawn altogether from pieces recently heard in Boston. Thus, one list, for Thursday evening, Dec. 1, traverses Sibelius's Second Symphony; Weingartner's arrangement for orchestra of Weber's Invitation to the Dance"; Schönberg's Sextet for Strings, "Transfiguring Night"; Beethoven's third "Leonora" Overture. The other programme, for Saturday afternoon, Dec. 3, comprises: Franck's Symphony; Brahms's "Tragic Overture"; three short tone-pictures by Liadov; and the fragments of Ravel's Ballet, "Dahpns and Chloë," heard in Boston last week.

MUSIC

Boston Music

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra's seventh program, given on November 25, was as follows: Brahms, Tragic Overture; Weber-Weingartner, Invitation to the Dance; Schönberg, sextet for strings, "Radiant Night"; Tschaikowsky, fourth symphony in F minor.

This program, ranging from the austerities of Brahms, through the complexities of Schönberg and the emotionalism of Tschaikowsky to the graceful, pleasing and obvious Weber must have offered at least one number to suit the taste of every one in yesterday's audience. Few programs could be arranged which would require more diversity of style, quicker sensitiveness, a wider range of musical understanding than this one, and yet throughout the afternoon, Mr. Monteux gave evidence of a complete comprehension of the works in hand and succeeded in bringing out fully and sympathetically the characteristic points of each composition. He passed from the severe and restrained Brahms to the light and graceful "Invitation to the Dance" and thence to the involved sextet by Schönberg without perceptible effort. It was a remarkable feat of virtuosity, done so quietly and unostentatiously that few realized how remarkable it really was.

Of course the work of outstanding interest was Schönberg's sextet, "Radiant Night." The name of Schönberg has to many minds been synonymous with that of dissonance. This sextet belongs to an earlier period, one evidently in which the composer had not yet learned to conceal his poverty of invention, and the triteness of his musical utterances in a veil of polyphonic cacophony. There are distinct melodies in this sextet, albeit of a somewhat commonplace order. There is little that startles the ear harmonically, and the development is somewhat diffuse, yet there are impressive moments, as for example the chords which immediately precede the theme announced by the cellos (we believe it is intended to personify the consoling voice of the man in Dehmel's poem, a portion of which inspired this work.) The sextet as a whole is monotonous and would have been tiresome but for the playing of the orchestra. A sextet of solo players could scarcely have played with more freedom and elasticity or more perfect ensemble.

Tschaikowsky's symphony was played with the necessary appreciation of its dramatic qualities. The second and third movements, if musically somewhat slight, never fail of their effect. Nowadays it is sometimes difficult to take all of Tschaikowsky's rant and bombast seriously yet he often produces his thrill in spite of our better judgment.

On November 23, Jean Bedetti, the first cellist of the Boston Symphony Orchestra, gave a recital, assisted by Heinrich Gebhard, pianist, and Arthur Fiedler, accompanist. With Mr. Gebhard he played Beethoven's sonata in A major and Huré's in F sharp. He also played solo pieces. Huré's sonata is an imaginative, if somewhat over developed composition and contains many pages of real inspiration. The two instruments are treated with evident understanding of their capabilities, both separately and together. Mr. Bedetti's qualities as a soloist and as a musician are already well known. It is sufficient to say that they were once again appreciated by a large and musically representative audience.

Symphony Plays Schoenberg Gem

Schoenberg's "Radiant Night," a tone picture of lovers astray in the moonlight, was heard at a Symphony concert yesterday for the first time. Originally a bit of chamber music, it has been arranged for string orchestra, with impressive results. This post-Wagnerian masterpiece was stirringly performed. So was Weingartner's brilliant orchestral arrangement of Weber's charming "Invitation to the Dance." There was a performance worthy at last of the Ballet Russe!

Brahms' "Tragic Overture," rapidly growing old-fashioned, and Tschaikowsky's fourth symphony, with the dazzling pizzicato movement, are also on this seventh program. The concert will be repeated tonight.

Symphony Orchestra Gives Fine Performance

Schoenberg's Sextet for Strings, arranged by the composer for string orchestra, and played for the first time at the Symphony concert yesterday afternoon, is music as original and as intense as any written by a living composer. Those whose chief impression of Schoenberg was derived from the Five Orchestral Pieces played at a Symphony concert in 1914 were doubtless astonished to find him writing in an idiom not startlingly different from that of other recent great composers.

The Sextet is an early work, dating from days before he set out to invent a completely new musical language on the theory that everything worth saying by the usual medium of musical expression has already been said by others.

The mood and the harmonies of "Verklaerte Nacht" often recall Skriabin's "Poem of Ecstacy" and Wagner's "Tristan." It has a literary program, part of Richard Dehmel's poem, "Weib und die Welt," but music as strong as this sextet might better stand alone, since it speaks to the hearer more clearly than words can speak.

The applause which followed a remarkably moving performance, although it came from a minority of those present, was strong enough to make Mr Monteux have the players stand to share in it. No new piece has been better played here in recent years. A repetition of "Verklaerte Nacht" and the performance of other music by Schoenberg may now be hoped for.

When Mr Monteux has sufficient time to rehearse he can make music such as Tschaikowsky's rather empty and trivial Fourth Symphony sound like new. The present orchestra came very near equaling the best work of former years in this symphony yesterday, playing with a vehement eloquence which involved no sacrifice of precision in detail.

Brahm' "Tragic Overture," which is perhaps his best work, was, on the other hand, badly played. Brahms was thinking of Sophocles as he wrote, or at least in the spirit of Sophocles. Mr Monteux seemingly assumed that the music was the attempt of a dull pedant to catch the spirit of such tawdry romantic plays as Hugo's "Ruy Blas." The splendid ensemble playing shown in the Schoenberg and most of the Tschaikowsky was sadly lacking in the Brahms.

The other number was something most of us scarcely expected to hear at a Boston Symphony concert, Weber's not especially brilliant rondo "The Invitation to the Dance," orchestrated with German efficiency by Weingartner. If we must have popular music at the Symphony there are those who would prefer to have Mr Monteux follow Mr Ganz' recent example with the St Louis Symphony and put a fox trot on the program. A large part of the audience liked the Weber, but as many would like a fox trot.

Since the only chance America has of ever developing its own school of serious music is to make American popular music more subtle and more unified, there is much to be said in favor of playing really good "jazz" at the Symphony. But why play fourth-rate German dance tunes when Beethoven has written an "apotheosis of the dance" in his Seventh Symphony? If Weber's piece had one-tenth the beauty and power of Johann Strauss' "The Beautiful Blue Danube," the case would be different.

There are no Symphony concerts next week. D'Indy will conduct a varied program Dec 9 and 10.

GLOBE-NOV. 26

[illegible]

SYMPHONY GIVES 7TH CONCERT

Orchestra Presents Remarkable Performance of "Radiant Night"

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon. The program was as follows: Brahms, Tragic Overture; Weber-Weingartner, Invitation to the Dance; Schoenberg, "Radiant Night" for orchestra of strings; Tschaikovsky, Symphony No. 4, F minor.

"Radiant Night" was first published as a sextet for strings. It was first played here at a Kneisel Quartet concert in 1915. Schoenberg afterwards added double basses and made some changes in the score. This revised edition, published four years ago, was performed yesterday for the first time in Boston.

Schoenberg's music illustrates singular lines of an erotic nature from Dehmel's "Woman and the World." A woman and a man meet in a grove by moonlight. She tells her story: How longing for motherhood, she gave herself, "shuddering" to a man, without a formal introduction. In fact she did not know him. Now she is in love with her companion in the grove. He is of an accommodating nature and listens cheerfully to her confession. The child to be born will be "transfigured" and a great comfort to them both. "For she has inspired the brilliant glow within him and made him, too, a child." However strarge this reasoning may seem to a stern logician, the two embrace wildly and the moon shines on.

This is a modest prapaphrase of the lines by a deep-thinking German. Schoenberg's music to be enjoyed does not need either the original verse or the paraphrase. Indeed, it would be better if the argument were not printed for the concertgoer. As it is, he may be too anxious to discover the emancipated woman and the good, easy-going, complaisant man in the music, and be oblivious to the strains of beauty and passion. For this music, on the whole prolix, has beautiful and passionate pages of compelling eloquence. Other pages are a sandy, dreary waste. The impression made would be still stronger, the music still more significant, if the composition were much shorter. The performance—and the difficulties presented are great—was one that glorified the string section of the orchestra. Whether the music itself gains by the revision and the enlargement is a question that admits of discussion. As the new version was performed under Mr. Monteux, the music was undoubtedly more imposing. And it may be said without exaggeration that never in the history of the orchestra was a performance by strings alone so remarkable.

The Tragic overture is among the greatest works of Brahms: by its structure, and by its depth of feeling. Here is tragedy that answers Aristotle's definition. There is no hysterical outburst; no shrieking in despair: no peevish or sullen woe. No obtruding suggestion of personal suffering. The German commentators have cudgeled their brains to find a hero in the music: Hamlet, Faust, this one, that one. They have labored in vain. The soul of tragedy speaks in the music.

If Tschaikovsky had a program in mind when he composed his fifth and sixth symphonies, he never published it to the world; but for the fourth he wrote an elaborate one. [illegible] music gain by it? To us the fourth symphony is interesting because it [illegible] nearer the Russian spirit and life as portrayed by Dostoievsky than the [illegible] ones. Even the ornamentation, [illegible] would, [illegible] besques, that in another's [illegible] perhaps seem as so many excrescences, [illegible] The frivolous, are here in [illegible] Tschaikovsky, neurotic, self-torturing, [illegible] thought was for years obsessed by [illegible] Fate, of death and the charnel-h[illegible] was to him not a word [illegible] associated only with the story of [illegible] Pelop's line. The fourth symphony is a personal document, revealing the man, as his letters revealed him. It is easy to pick flaws in it; to dis[illegible] as a suite, not a symphony; to [illegible] of this or that; but the music with its deep-rooted melancholy, its noisy attempt to forget the inevitable end, its drunken hilarity its dark and sinister sadness, is not easily to be [illegible] aside, not easily to be forgotten.

Weingartner's amusing arrangement of Weber's piano piece, with its diabolical cleverness in juxtaposition of themes, its discreet yet brilliant orchestration, was joyfully received by the audience.

The concert will be repeated tonight. The orchestra will be away next week. M. Vincent d'Indy will conduct the concerts of Dec. 9 and 10. The program will be as follows: Monteverdi, overture to "Orfeo" (1607); Lalande, Chaconne (1712); Bach, Concerto in D major for piano (Bruce T. Simonds, pianist); Mozart, Serenata Notturna in D major for two string orchestras, one with kettle drums; Le Flem, Pour les Morts; Roussel, "Les Dieux a l'ombre des Cavernes" from "Evocations"; d'Indy, Poeme des Rivages (four movements). The pieces by Monteverdi, Lalande, Le Flem, Roussel and d'Indy will be played for the first time in Boston.

HERAL

TIGHT BINDING

E PROGRAM
ENDERED BY
SYMPHONY

onberg's "Radiant Night"
layed for First Time by
Boston Orchestra

e seventh of the season's regular
erts by Boston Symphony Or-
tra in Symphony Hall was thor-
ly enjoyable. The program fol-
: "Tragic Overture, Op. 81,"
ams; "Invitation to the Dance"
nged for orchestra by Felix
ngartner), Weber; "Verklarte
ht" (Radiant Night), sextet Opus
arranged for string orchestra,
nberg; "Symphony No. 4 in F
or, Op. 36," Tschaikowsky.
e novelty was Schonberg's "Ra-
t Night," a very difficult and
tiful number. It was played ad-
bly, especially the exquisite end-
Salvos of applause greeted the
icians at the conclusion. Mr.
teux was kept bowing a long
.

was the first time Schonberg's
ly composition has been played
hese concerts. Without doubt it
grace another program ere long.
Kneisel Quartet gave the first
ormance in Boston of this num-
at Steinert Hall, March 16, 1915.
quartet was assisted by Samuel
dner, viola, and Hyman Eisen-
, 'cello, at the first performance.
theme on which it is written
ld make a good "thriller" for the
ies or a "best seller." The story
probably not without its counter-
in real life. Women have been
wn to express similar sentiments
those uttered by the woman who
nted a child.

he playing of Mr. Weingartner's
arrangement of Weber's compo-
on elicited much applause, as also
the third movement of Tschaikow-
's symphony, with its capricious
besques. The story of the com-
ition of this symphony is well
own. It was dedicated to Nadejda
aretovna von Meck, regarded by
composer as his "best friend."
story of their intimate corre-
ndence, although they never met,
ld make good material for a
elist. The manner in which the
inent Russian wrote his Fourth
mphony, and dedicated it to her af-
she ceased to write him, adds to
human interest. It is said that he
not recover from her eventual in-
ference. The symphony was
tten after the break in their de-
tful friendship.

NDY TO CONDUCT

ncent d'Indy will conduct the next
gramme to be given by the Boston
phony Orchestra in Symphony
on Friday afternoon and Satur-
evening, December 9 and 10. The
part of the programme will be
upied by the overture to Monte-
de's opera, "Orfeo," Lalande's Cha-
ne and Bach's piano concerto in
major. There will also be played
art's Nocturnal Serenade in D ma-
for two string orchestras with
pani.

TRA SYMPHONY
NCERTS

splendid programme will inaugu-
the first of the new series of five
certs which will be given next
nday evening in Symphony Hall at
by the full Boston Symphony Or-
stra, under its conductor, Pierre
nteux. A fitting symphony to open
series is the masterpiece of Cesar
nck, the Belgian composer.
Beethoven will be represented by the
erture and Fifth Ballet (an adagio)
m his Ballet, "The Creatures of
metheus." The concert will close
h Rimsky-Korsakoff's "Caprice on
nish Themes." The soloist will be
n Powell.

[illegible]-NOV. [illegible]

YMPHONY
DISPLAYS
SCHONBERG

omantic "Radiant
Night" for Strings
in New Dress

BY OLIN DOWNES

e feature of the seventh pro-
mme of the Boston Symphony
hestra, Pierre Monteux, con-
ctor, played yesterday afternoon
Symphony Hall, was the first per-
rmance here of Schonberg's sextet,
erklarte Nacht" ("Radiant Night")
arranged by the composer for
ing orchestra.

This work was first performed in Boston in its original shape as a string sextet at a concert of the Kneisel Quartet in Steinert Hall in 1915. The composer has since scored the composition for full string orchestra, and has made some changes in the music.

NUMBERLESS EFFECT

The change from six strings to approximately 60 is well justified by the results, for this is less a string sextet, than a symphonic poem, and furthermore, Schonberg in using many stringed instruments has provided or discovered an amazing number of effects which often suggest those of a full orchestra.

The poetic basis of the music is the text of Richard Dehmel: "Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scowny branches up through the onclouded moonlight. A woman speaks she confesses, to her companion, whom she loves, a mortal sin. A man speaks. Let her not burden her soul with guilt. See, the moon's sheen enwraps the universe. Together they are driving over chill waters, but a flame from each warms the other. They sink into each others arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight."

Beautiful and Romantic

For the Schonberg of today this music is perhaps old-fashioned, even though he has touched up the outpouring of an earlier period. To us who listened yesterday it is extremely beautiful and romantic music. It mirrors the sheen of the moon. The musical dialogue is dramatic, impassioned. True, it is long drawn out. The composer has so many ideas, so many masterly transformations of his musical material to offer that there is over-richness and a tendency to be prolix. But the audience listened fascinated by the simplicity and eloquence of his speech, by its rich harmonic color, its emotional accent, its clear and cohesive succession of mood-pictures.

The remainder of the programme consisted of Brahms tragic overture, Weingartners version of Weber's "Invitation to the Dance," and Tschaikowsky's Fourth Symphony. At times, in the music of Brahms, there is noble, Greeklike mood, which few composers have ever attained. The lack of sensuousness is most appropriate, and the classic clearness of style is the only one, perhaps, wholly suitable for such an expression. At other times there is conventional precedure, a regularity of sequence and repetition of theme, which weaken greatly the effect of really grand thoughts. Weingartner's treatment to Weber's piece, with all its gratuitous counterpoint and the equally gratuitious and sometimes cheap effects of instrumentation is for us atrocious and very inferior to Berlioz' orchestration of the same music. Poor Weber! He once wrote a simple and delightful piano piece, "Invitation to the Dance."

POST-NOV. 26.

SYMPHONY CONCERT

AFTERNOON OF CONTRASTS AN SCHOENBERG

Chaikovsky Beside Brahms, Weber, Weingartner, and Not to the Russian's Advantage—His Music Thin and Faded, with a "Tragic Overture" and a Brilliant Virtuoso-Piece for Neighbors — "Transfiguring Night" in Beauty, Passion and Illusion

ONCE upon a time a composer wrote a tone-poem—as many do. For performance he proffered it to a conductor, known to have a spice of malice within him. The music pleased the conductor; he agreed to play it in the course of a season; he honestly sought to find a place for it in his programmes from which the merit of the piece would shine. The composer, however, lacked patience, discretion. He would have his tone-poem played forthwith. With insistence he haunted the conductor's door-step. Then malice came uppermost as it will in short tempers. "At the earliest opportunity," the conductor indeed kept his promise, but before the new tone-poem, in the order of the programme, stood a masterpiece of Richard Strauss; after it ensued a living and pervading classic. And the new piece was as though it had never been.

There is no visible malice in Mr. Monteux's temperament. Rather is he a forbearing man of exemplary patience. Yet back to memory came this true tale of conductor and composer when the programme for the Symphony Concert yesterday afternoon began with Brahms's "Tragic Overture," proceeded with Weingartner's orchestral version of Weber's "Invitation to the Dance" and ended with Chaikovsky's Fourth Symphony—the Symphony with the Scherzo of the picked strings. French conductors, though they be as catholic of spirit as Mr. Monteux, do not usually warm to the Russian's music. In these days, and regardless of nationality, most conductors of his quality and ambition look askance upon Chaikovsky and nearly all his works. They are "old hat," as the Parisian vernacular has it—very "old hat." But audiences in America and in England, especially elderly audiences, will have them—even unto the Pathetic Symphony and this very Fourth. One or another of the Russian's Fantasias seem less worn by time, less changed by fashion. One or another of his Suites and minor pieces still amuses. Yet the public will have the symphonies. What is a dutiful conductor to do? Set out occasionally on his programmes of course—but also exercise due care as to what pieces companion it.

With or without malice, Mr. Monteux yesterday hardly took such pains. In the innocent [illegible], not a few of us believed that Chaikovsky wrote colorfully for orchestral voices. Keen seemed his rhythms, sharp his modulations, vivid and various his play with harmonies and timbres. Most of us are more sophisticated now. Beside his fellow-Russian Rimsky-Korsokov, we count him poor and faded in these display-ful but useful qualities. Beside a Ravel, for instance from the younger generation, he seems no more than tepid. Still worse does he fare on these scores when no more than half an hour away is Weingartner's arrangement of Weber's dance-poem (as we should say nowadays) inexuberant and exhaustless feat of orchestral virtuosity. Weingartner keeps the music in flashing keys; he lavishes upon it every brilliance that instrumental voices may lend as in those glinting wood-winds ever sparkling about the melody; he twines and intertwines motivs, concentrating, expanding; he sets in little ornaments of his own inventing. New harmonies color Weber's sentiment; new modulations make his dance-rhythms more sensuous. At the transcriber's will the pace slows or quickens and every change tells upon stirred ears.

The whole arrangement is marvel of orchestral fancy, orchestral ingenuity, orchestral "effect," done as it seems in a heat of re-creation and doubtless, like most such things, overdone. But how poor, thin, faded, labored, sterile seem the ways of Chaikovsky in these things beside such fertility, vigor and glow! The listener hears Weingartner and Weber with exhilaration, even elation. Before the Russian's Fourth Symphony from the vociferous proclamations of fate, through waltz and canzonetta, "picked" Scherzo and finale of the song of the birch-tree (that will never grow and never wither) too many of us only hear—and are patient.

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H. T. PARKER

The Symphony Orchestra in New Venture —Chaliapin Comes — Mr. de Gogorza, Familiar, and Mme. Ney, Novel—The London String Quartet at Cambridge—Lesser Recitals

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TRANS. NOV. 26.

EXTRA SYMPHONY

Tomorrow evening in Symphony Hall, at 8:15, the Boston Symphony Orchestra under Mr. Monteux will give the first of its new series of five extra concerts. A memorable program will inaugurate the series, no numbers of which occur in the other symphony concerts in Boston. The principal work will be the great symphony in D minor by Cesar Franck. The soloist will be John Powell, the talented young American pianist who, in concerts of his own and appearances with orchestras in this country and in Europe, has established for himself an enviable reputation. He will play with the orchestra Liszt's Fantasy on Hungarian folk tunes. The music of Russia will be represented on this programme by Rimsky-Korsakoff's caprice on Spanish themes, noted for its gorgeous colorings and pictorial magnificence. A chance to hear the various virtuosos of the orchestra will be afforded by the numbers from Beethoven's ballet, "Creatures of Prometheus," in which the solo parts will be taken by Mr. Bedetti, 'cello; Mr. Laurent, flute; Mr. Sand, clarinet; Mr. Laus, bassoon, and Mr. Holy, harp.

HERALD-NOV. 27.

D'INDY AS CONDUCTOR

The next pair of concerts to be given by the Boston Symphony Orchestra in Symphony Hall will take place on Friday afternoon and Saturday evening, Dec. 9 and 10, following the second regular trip to New York which will occupy the coming week. This pair of concerts will be notable in that Vincent d'Indy, the great musician of France, now on his way to America, will appear as guest conductor.

M. d'Indy will devote the first half of the program to the music of the early masters before the time of Beethoven, and the latter portion to his own music, together with music by his two foremost pupils in his famous Schola Cantorum at Paris, Paul Le Flem and Albert Roussel.

He will begin with the overture, including Toccata and Ritornello, to the opera "Orfeo" by Monteverde, the pioneer of opera in Italy, who wrote this, his masterpiece, in 1607. This opera has been revived in its entirety by M. d'Indy in Paris. The second number will be a Chaconne, written by Lalande to be played at the royal table while Louis XIV dined. Bach will be represented by his piano concerto in D major, B. & H. No. 12, in which the piano part will be taken by Bruce T. Simonds, who has studied composition with d'Indy in the Schola Cantorum. Mr. Simonds is now connected with the School of Music at Yale University. Another number of interest will be Mozart's nocturnal serenade in D major for two string orchestras, one with kettle drums. Le Flem's "To the Dead" has never been performed, and is being brought to America by M. d'Indy for this purpose. Rusell will be represented by "Les Dieux a l'ombre des Cavernes" from "Evocations," opus 15. The concert will end with d'Indy's new work, conducted by the composer from manuscript score. This work, entitled "Poeme des Rivages," is as yet unperformed, and contains the following movements: Calm and Light, The Joy of the Blue Depths, Green Horizons; The Mystery of the Ocean.

HERALD-NOV. 27.

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Nov. 26

NE PROGRAM ENDERED BY SYMPHONY

onberg's "Radiant Night" layed for First Time by Boston Orchestra

e seventh of the season's regular
rts by Boston Symphony Or-
tra in Symphony Hall was thor-
ly enjoyable. The program fol-
: "Tragic Overture, Op. 81,"
ms; "Invitation to the Dance"
nged for orchestra by Felix
gartner), Weber; "Verklarte
t" (Radiant Night), sextet Opus
arranged for string orchestra,
nberg; "Symphony No. 4 in F
or, Op. 36," Tschaikowsky.

e novelty was Schonberg's "Ra-
t Night," a very difficult and
tiful number. It was played ad-
bly, especially the exquisite end-
Salvos of applause greeted the
icians at the conclusion. Mr.
teux was kept bowing a long
e.

was the first time Schonberg's
ly composition has been played
these concerts. Without doubt it
grace another program ere long.
Kneisel Quartet gave the first
ormance in Boston of this num-
at Steinert Hall, March 16, 1915.
quartet was assisted by Samuel
dner, viola, and Hyman Eisen-
, 'cello, at the first performance.
theme on which it is written
ld make a good "thriller" for the
ies or a "best seller." The story
probably not without its counter-
in real life. Women have been
wn to express similar sentiments
those uttered by the woman who
ted a child.

he playing of Mr. Weingartner's
arrangement of Weber's compo-
on elicited much applause, as also
the third movement of Tschaikow-
's symphony, with its capricious
besques. The story of the com-
ition of this symphony is well
wn. It was dedicated to Nadejda
aretovna von Meck, regarded by
composer as his "best friend."
story of their intimate corre-
ondence, although they never met,
uld make good material for a
elist. The manner in which the
inent Russian wrote his Fourth
mphony, and dedicated it to her af-
she ceased to write him, adds to
human interest. It is said that he
not recover from her eventual in-
ference. The symphony was
itten after the break in their de-
htful friendship.

NDY TO CONDUCT

ncent d'Indy will conduct the next
gramme to be given by the Boston
phony Orchestra in Symphony
l on Friday afternoon and Satur-
evening, December 9 and 10. The
part of the programme will be
upied by the overture to Monte-
de's opera, "Orfeo," Lalande's Cha-
ne and Bach's piano concerto in
major. There will also be played
zart's Nocturnal Serenade in D ma-
for two string orchestras with
pani.

TRA SYMPHONY NCERTS

splendid programme will inaugu-
the first of the new series of five
certs which will be given next
nday evening in Symphony Hall at
by the full Boston Symphony Or-
stra, under its conductor, Pierre
nteux. A fitting symphony to open
series is the masterpiece of Cesar
nck, the Belgian composer.
Beethoven will be represented by the
rture and Fifth Ballet (an adagio)
m his Ballet, "The Creatures of
ometheus." The concert will close
h Rimsky-Korsakoff's "Caprice on
nish Themes." The soloist will be
n Powell.

-N. 2

YMPHONY DISPLAYS SCHONBERG

omantic "Radiant Night" for Strings in New Dress

BY OLIN DOWNES

e feature of the seventh pro-
mme of the Boston Symphony
estra, Pierre Monteux, con-
ctor, played yesterday afternoon
Symphony Hall, was the first per-
mance here of Schonberg's sextet,
erklarte Nacht" ("Radiant Night")
arranged by the composer for
ing orchestra.

This work was first performed in Boston in its original shape as a string sextet at a concert of the Kneisel Quartet in Steinert Hall in 1915. The composer has since scored the composition for full string orchestra, and has made some changes in the music.

NUMBERLESS EFFECT

The change from six strings to approximately 60 is well justified by the results, for this is less a string sextet, than a symphonic poem, and furthermore, Schonberg in using many stringed instruments has provided or discovered an amazing number of effects which often suggest those of a full orchestra.

The poetic basis of the music is the text of Richard Dehmel: "Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scowny branches up through the onclouded moonlight. A woman speaks she confesses, to her companion, whom she loves, a mortal sin. A man speaks. Let her not burden her soul with guilt. See, the moon's sheen enwraps the universe. Together they are driving over chill waters, but a flame from each warms the other. They sink into each others arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight."

Beautiful and Romantic

For the Schonberg of today this music is perhaps old-fashioned, even though he has touched up the outpouring of an earlier period. To us who listened yesterday it is extremely beautiful and romantic music. It mirrors the sheen of the moon. The musical dialogue is dramatic, impassioned. True, it is long drawn out. The composer has so many ideas, so many masterly transformations of his musical material to offer that there is over-richness and a tendency to be prolix. But the audience listened fascinated by the simplicity and eloquence of his speech, by its rich harmonic color, its emotional accent, its clear and cohesive succession of mood-pictures.

The remainder of the programme consisted of Brahms tragic overture, Weingartners version of Weber's "Invitation to the Dance," and Tschaikowsky's Fourth Symphony. At times, in the music of Brahms, there is noble, Greek-like mood, which few composers have ever attained. The lack of sensuousness is most appropriate, and the classic clearness of style is the only one, perhaps, wholly suitable for such an expression. At other times there is conventional precedure, a regularity of sequence and repetition of theme, which weaken greatly the effect of really grand thoughts. Weingartner's treatment to Weber's piece, with all its gratuitous counterpoint and the equally gratuitious and sometimes cheap effects of instrumentation is for us atrocious and very inferior to Berlioz' orchestration of the same music. Poor Weber! He once wrote a simple and delightful piano piece, "Invitation to the Dance."

POST-NOV. 26.

SYMPHONY CONCERT

AFTERNOON OF CONTRASTS AND SCHOENBERG

Chaikovsky Beside Brahms, Weber, Weingartner, and Not to the Russian's Advantage—His Music Thin and Faded, with a "Tragic Overture" and a Brilliant Virtuoso-Piece for Neighbors — "Transfiguring Night" in Beauty, Passion and Illusion

ONCE upon a time a composer wrote a tone-poem—as many do. For performance he proffered it to a conductor, known to have a spice of malice within him. The music pleased the conductor; he agreed to play it in the course of a season; he honestly sought to find a place for it in his programmes from which the merit of the piece would shine. The composer, however, lacked patience, discretion. He would have his tone-poem played forthwith. With insistence he haunted the conductor's door-step. Then malice came uppermost as it will in short tempers. "At the earliest opportunity," the conductor indeed kept his promise, but before the new tone-poem, in the order of the programme, stood a masterpiece of Richard Strauss; after it ensued a living and pervading classic. And the new piece was as though it had never been.

There is no visible malice in Mr. Monteux's temperament. Rather is he a forbearing man of exemplary patience. Yet back to memory came this true tale of conductor and composer when the programme for the Symphony Concert yesterday afternoon began with Brahms's "Tragic Overture," proceeded with Weingartner's orchestral version of Weber's "Invitation to the Dance" and ended with Chaikovsky's Fourth Symphony—the Symphony with the Scherzo of the picked strings. French conductors, though they be as catholic of spirit as Mr. Monteux, do not usually warm to the Russian's music. In these days, and regardless of nationality, most conductors of his quality and ambition look askance upon Chaikovsky and nearly all his works. They are "old hat," as the Parisian vernacular has it—very "old hat." But audiences in America and in England, especially elderly audiences, will have them—even unto the Pathetic Symphony and this very Fourth. One or another of the Russian's Fantasias seem less worn by time, less changed by fashion. One or another of his Suites and minor pieces still amuses. Yet the public will have the symphonies. What is a dutiful conductor to do? Set out occasionally on his programmes of course—but also exercise due care as to what pieces companion it.

With or without malice, Mr. Monteux yesterday hardly took such pains. In the innocent nineties, not a few of us believed that Chaikovsky wrote colorfully for orchestral voices. Keen seemed his rhythms, sharp his modulations, vivid and various his play with harmonies and timbres. Most of us are more sophisticated now. Beside his fellow-Russian Rimsky-Korsokov, we count him poor and faded in these displayful but useful qualities. Beside a Ravel, for instance from the younger generation, he seems no more than tepid. Still worse does he fare on these scores when no more than half an hour away is Weingartner's arrangement of Weber's dance-poem (as we should say nowadays) inexuberant and exhaustless feat of orchestral virtuosity. Weingartner keeps the music in flashing keys; he lavishes upon it every brilliance that instrumental voices may lend as in those glinting wood-winds ever sparkling about the melody; he twines and intertwines motivs, concentrating, expanding; he sets in little ornaments of his own inventing. New harmonies color Weber's sentiment; new modulations make his dance-rhythms more sensuous. At the transcriber's will the pace slows or quickens and every change tells upon stirred ears.

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TRANS. NOV. 26.

EXTRA SYMPHONY

Tomorrow evening in Symphony Hall, at 8:15, the Boston Symphony Orchestra under Mr. Monteux will give the first of its new series of five extra concerts. A memorable program will inaugurate the series, no numbers of which occur in the other symphony concerts in Boston. The principal work will be the great symphony in D minor by Cesar Franck. The soloist will be John Powell, the talented young American pianist who, in concerts of his own and appearances with orchestras in this country and in Europe, has established for himself an enviable reputation. He will play with the orchestra Liszt's Fantasy on Hungarian folk tunes. The music of Russia will be represented on this programme by Rimsky-Korsakoff's caprice on Spanish themes, noted for its gorgeous colorings and pictorial magnificence. A chance to hear the various virtuosos of the orchestra will be afforded by the numbers from Beethoven's ballet, "Creatures of Prometheus," in which the solo parts will be taken by Mr. Bedetti, 'cello; Mr. Laurent, flute; Mr. Sand, clarinet; Mr. Laus, bassoon, and Mr. Holy, harp.

HERALD-NOV 27.

D'INDY AS CONDUCTOR

The next pair of concerts to be given by the Boston Symphony Orchestra in Symphony Hall will take place on Friday afternoon and Saturday evening, Dec. 9 and 10, following the second regular trip to New York which will occupy the coming week. This pair of concerts will be notable in that Vincent d'Indy, the great musician of France, now on his way to America, will appear as guest conductor.

M. d'Indy will devote the first half of the program to the music of the early masters before the time of Beethoven, and the latter portion to his own music, together with music by his two foremost pupils in his famous Schola Cantorum at Paris, Paul Le Flem and Albert Roussel.

He will begin with the overture, including Toccata and Ritornello, to the opera "Orfeo" by Monteverde, the pioneer of opera in Italy, who wrote this, his masterpiece, in 1607. This opera has been revived in its entirety by M. d'Indy in Paris. The second number will be a Chaconne, written by Lalande to be played at the royal table while Louis XIV dined. Bach will be represented by his piano concerto in D major, B. & H. No. 12, in which the piano part will be taken by Bruce T. Simonds, who has studied composition with d'Indy in the Schola Cantorum. Mr. Simonds is now connected with the School of Music at Yale University. Another number of interest will be Mozart's nocturnal serenade in D major for two string orchestras, one with kettle drums. Le Flem's "To the Dead" has never been performed, and is being brought to America by M. d'Indy for this purpose. Rusell will be represented by "Les Dieux a l'ombre des Cavernes" from "Evocations," opus 15. The concert will end with d'Indy's new work, conducted by the composer from manuscript score. This work, entitled "Poeme des Rivages," is as yet unperformed, and contains the following movements: Calm and Light, The Joy of the Blue Depths, Green Horizons; The Mystery of the Ocean.

HERALD-NOV. 27.

[24]

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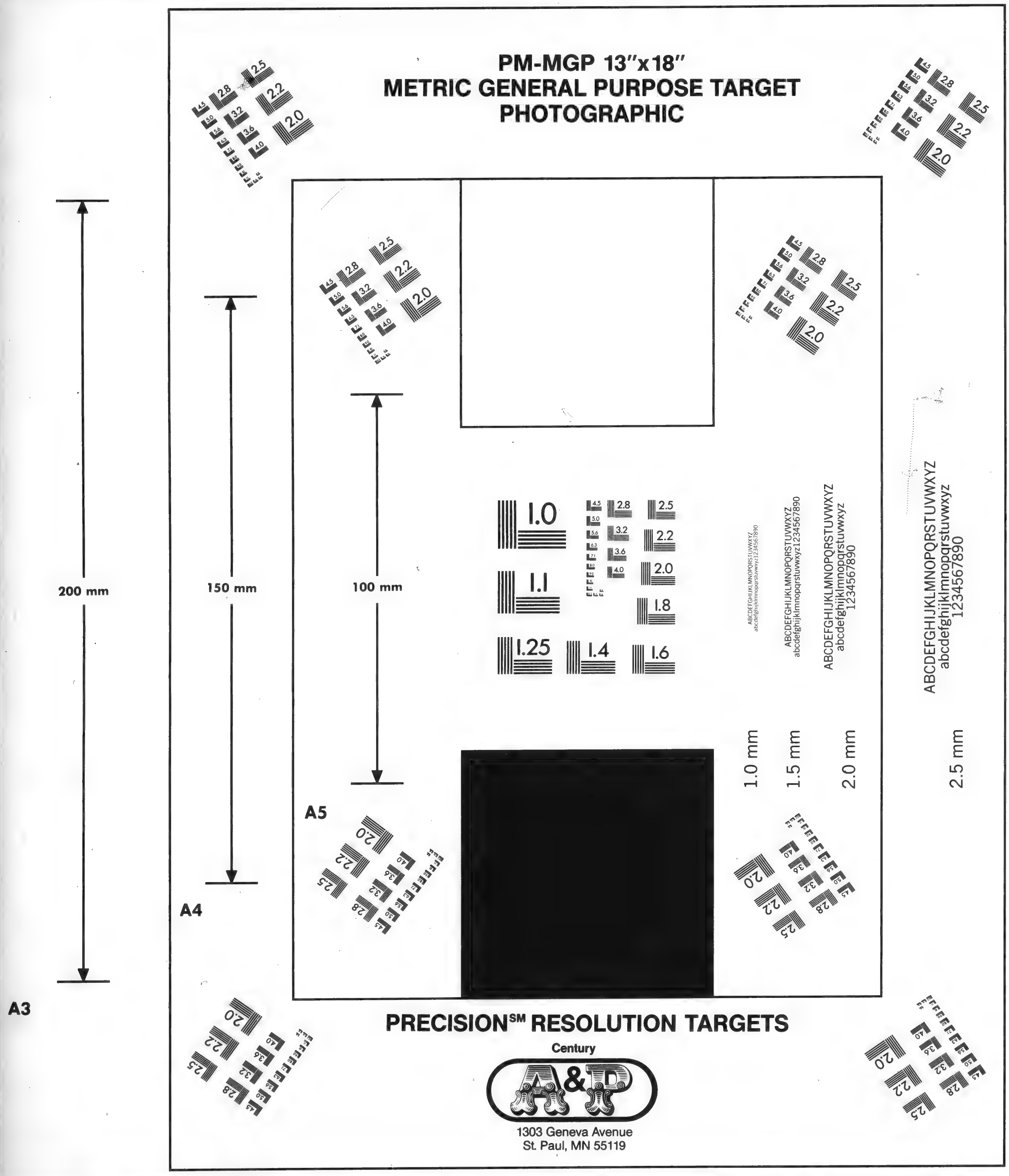
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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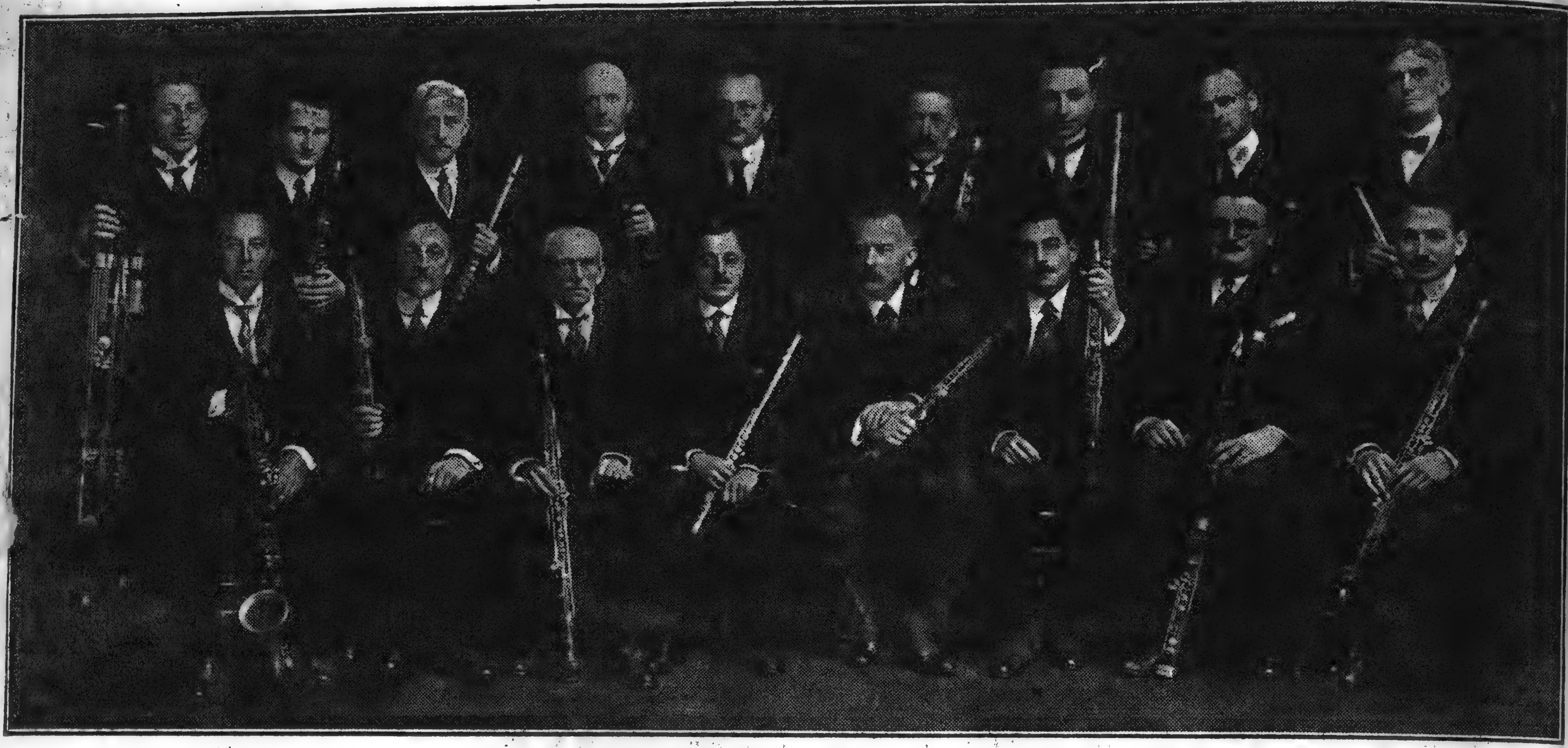
St. Paul, MN 55119

Youth Now Leavens Prime

Leaders and Choirs of the Symphony Orchestra for the Current Season

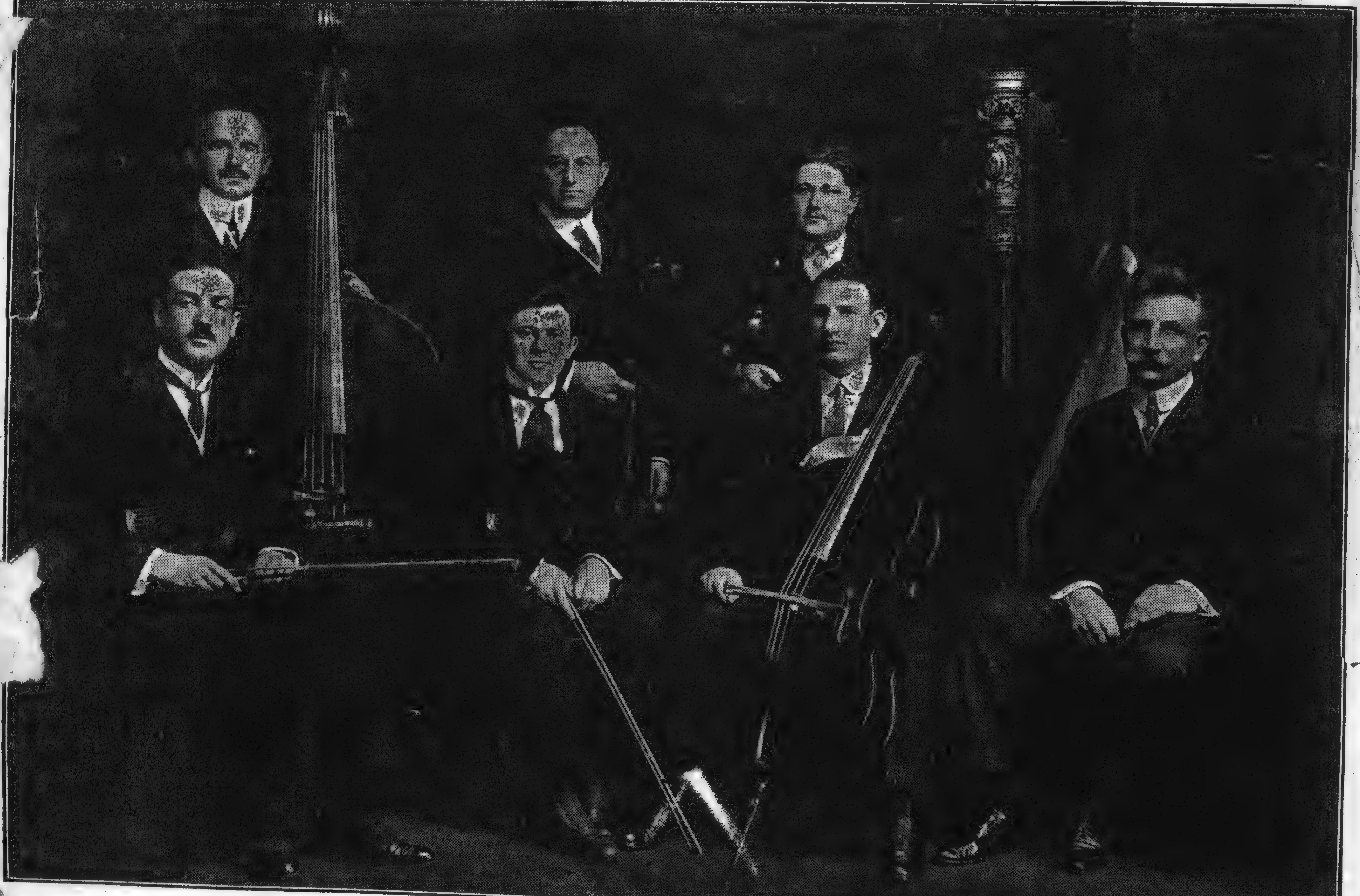
Familiar Figures Freshly Grouped

(Photographs by Horner)



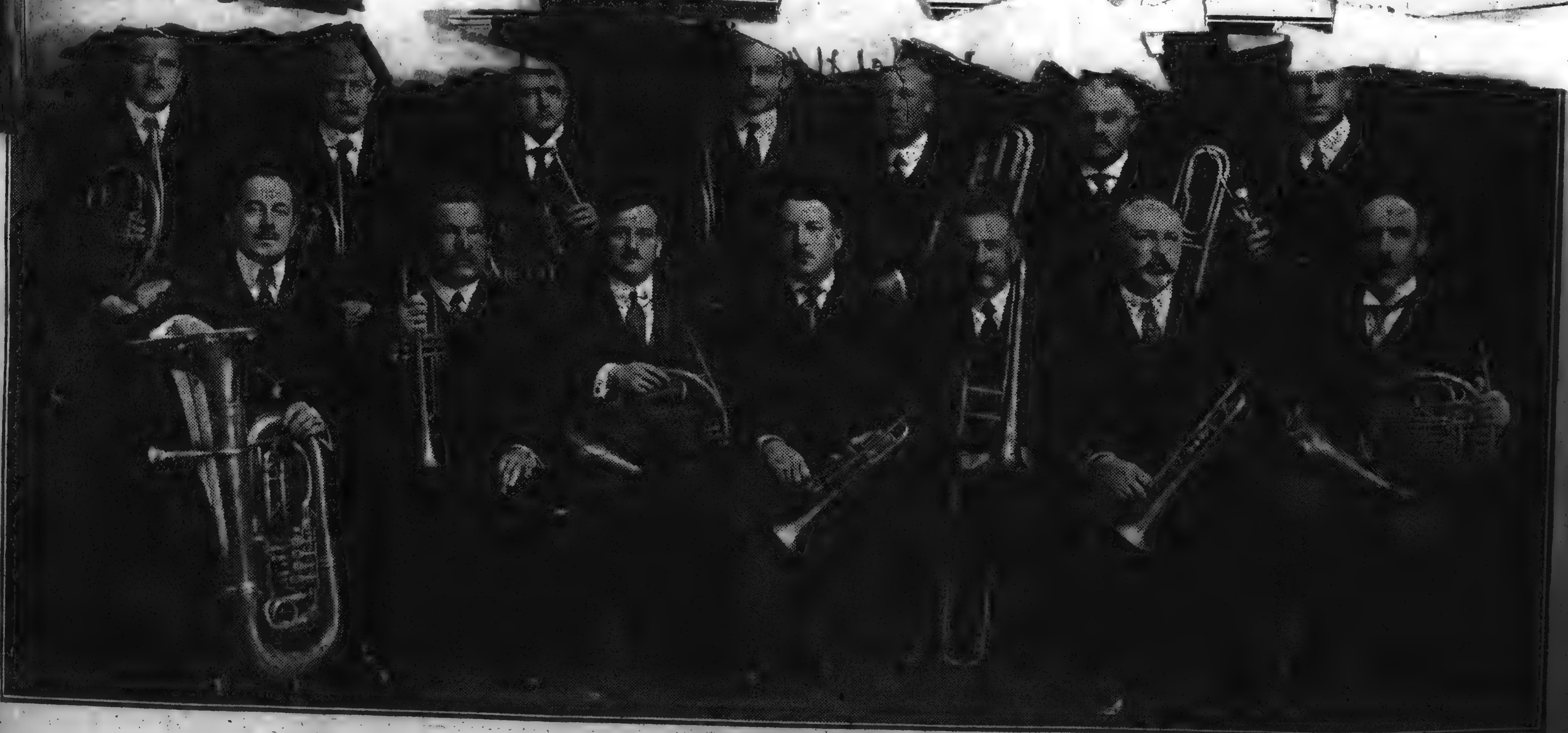
Wood-Wind Choir

Left to Right, Seated—P. Mimart, Bass Clarinet; C. Lenom, Oboe; F. Mueller, English Horn; G. Laurent, First Flute; G. Longy, First Oboe; A. Sand, First Clarinet; A. Laus, First Bassoon; L. Speyer, English Horn.
Left to Right, Standing—B. Piller, Contra Bassoon; E. Arcieri, Clarinet; A. Brook, Flute; H. Stanislaus, Oboe; E. Mueller, Bassoon; A. Vannini, Clarinet; P. Amerena, Flute; F. Bettoney, Bassoon; A. Battles, Piccolo.



Leaders of the String Choir

Left to Right, Seated—Georges Fourel, First Viola; Richard Burgin, [illegible]ncertmaster; Jean Bedetti, First Violoncellist; Alfred Holy, First Harp.
Left to Right, St[illegible]—Max Kunze, First Double Bass; Julius Th[illegible]orowicz, Second Concertmaster; Fernand Thillois, Leader of Second Violins.



Brass Choir

Left to Right, Seated—E. Adams, Tuba; J. Mann, Trumpet; G. Wendler, First Horn; G. Mager, First Trumpet; C. Hampe, First Trombone; L. Kloepfel, Trumpet; C. Van Den Berg, Horn.
Left to Right, Standing—W. Gebhardt, H. Lorbeer, M. Hess, F. Hain, Horns; L. Kenfield, Trombone; A. Mausebach, Trombone; G. Perret, Trumpet.

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Leaders and Choirs of the Symphony Orchestra for the Current Season

Familiar Figures Freshly Grouped

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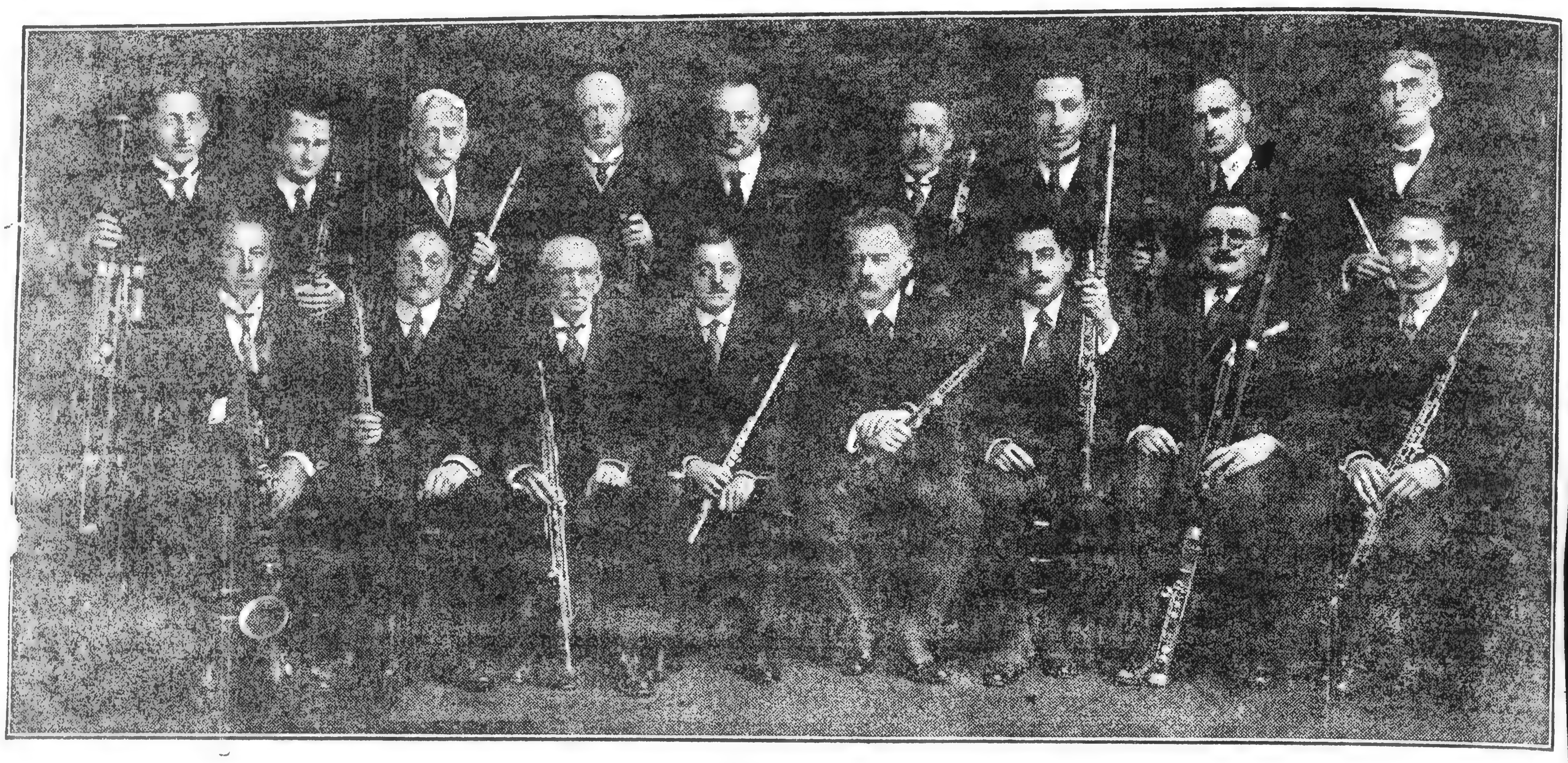

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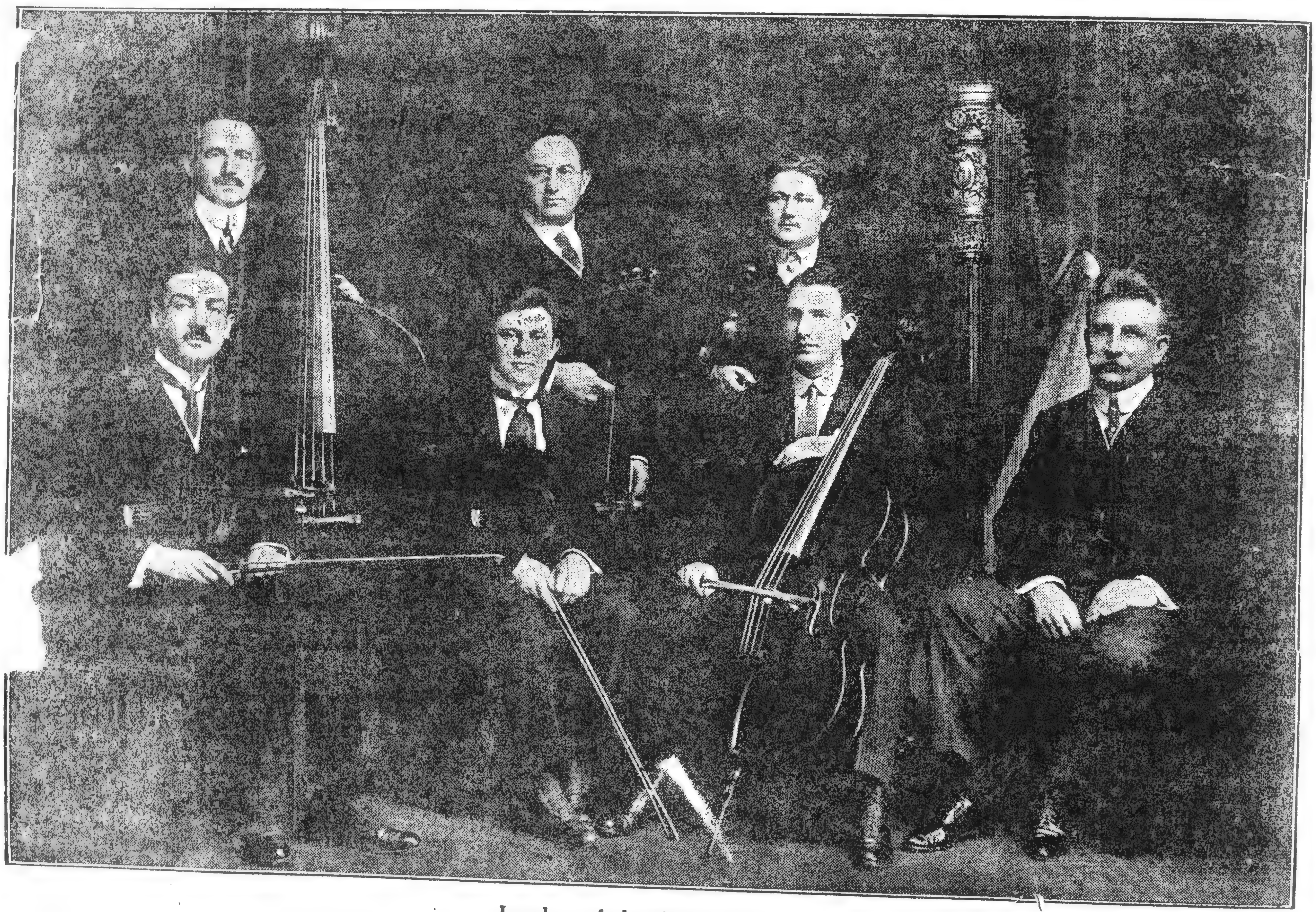

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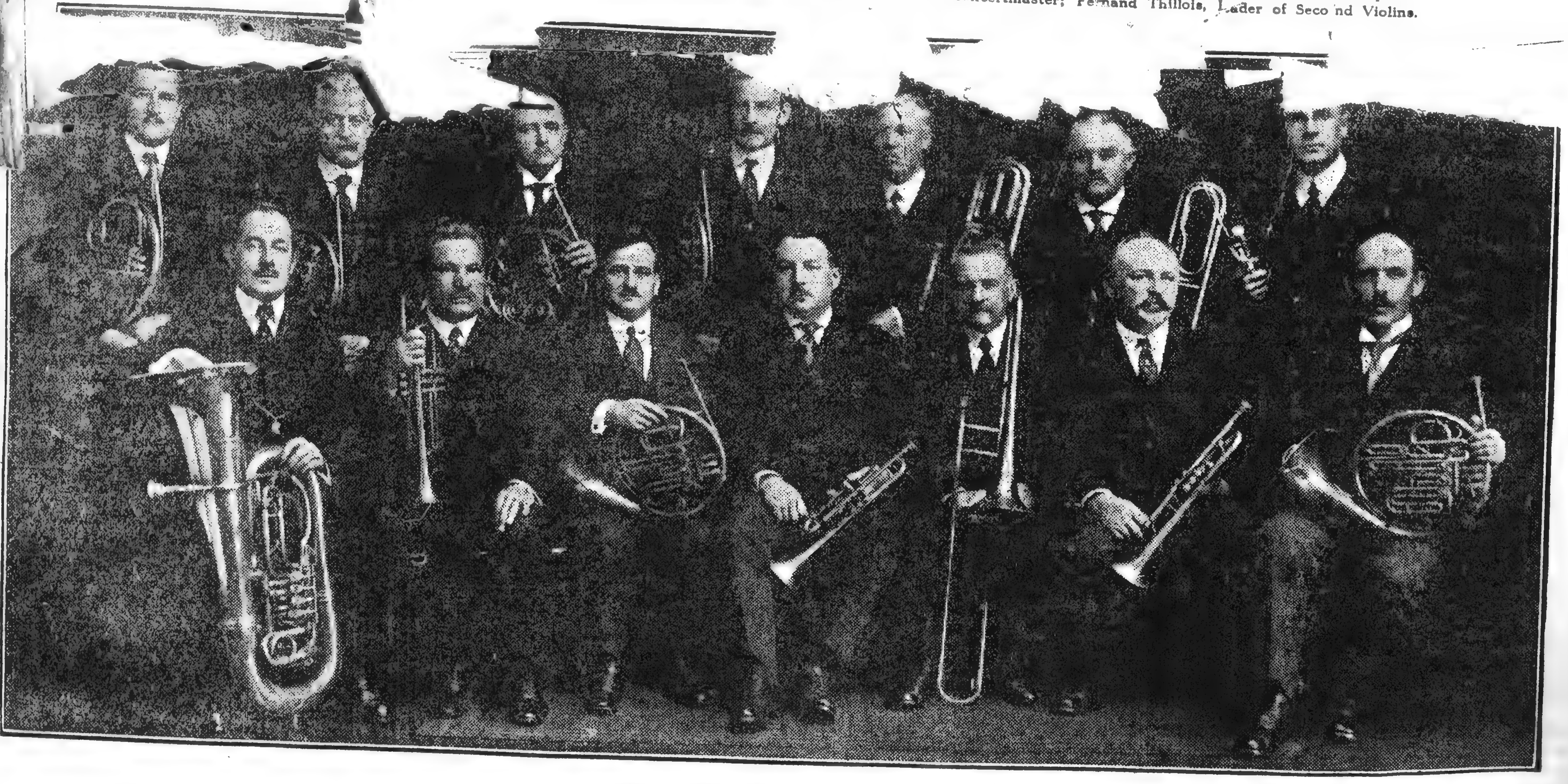

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Youth Now Leavens Prime

Leaders and Choirs of the Symphony Orchestra for the Current Season

Familiar Figures Freshly Grouped

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TRANS - NOV. 26.

[25]

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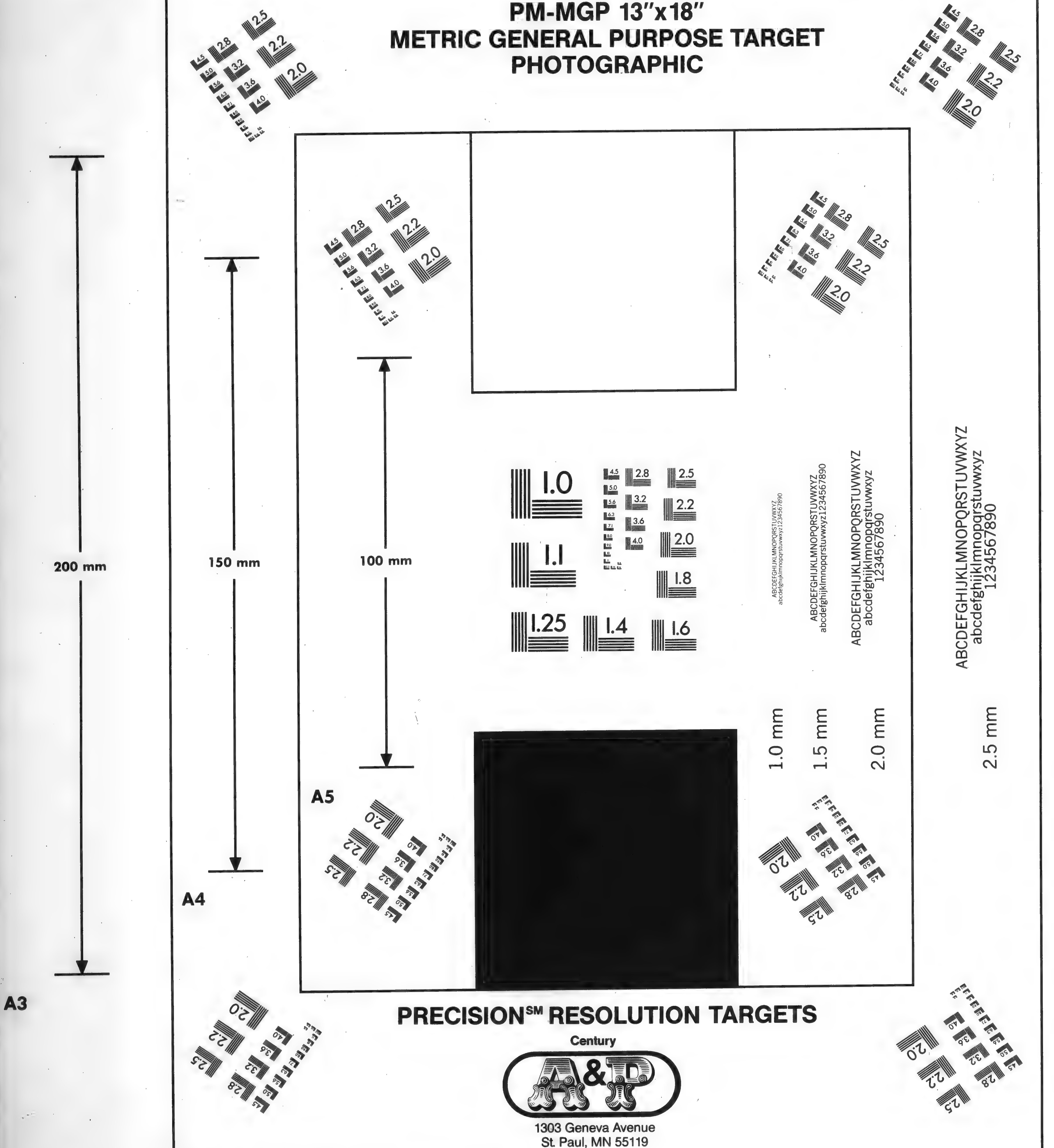
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TIGHT BINDING

A Boston Music ommission? If Boston could have a commission backed by the authority of the State the city, but serving without pay d free from political "pull," to as- me the financial and musical responsi- lity of bringing to this city the best utside musical performers of all sorts, ere would be no danger of this city sing its position as a musical center. All that is needed is one or more men ith the vision and courage of the late aj Higginson, to whom we owe our ymphony Orchestra, to see that this ty is given a chance to support the st music. The official sanction, ough desirable, could be dispensed ith, as it has been by the Symphony rchestra under Maj Higginson and the esent trustees. But there are few en of affairs who care enough to do hat he did for its sake—pledge their tire fortunes every year of their lives backing an endeavor to give the pub- the best music.

What Atlanta has done for a dozen ars with the Metropolitan Opera is case in point. A group of prominent en there have guaranteed the ex- enses of a week's visit by the best pera company in America, and induced to come each season to a remote city naller than Providence. Last year ere was no deficit, so that they lost othing by the venture, but it is always ossible that they may have to meet loss of many thousand dollars. The etropolitan could certainly have been rought to Boston much more easily an to Atlanta, had there been any- ody here to assume responsibility for e undertaking.

hat Might Be Done

This season, Richard Strauss, who is great conductor as well as a great mposer, is giving a series of orches- concerts in New York. The public re is large enough to make the ven- a good financial speculation. But bring Strauss to Boston with an or- stra for a series of concerts would be un a risk of financial loss too great be braved by the ordinary com- cial manager. There might not be rge deficit, but there could hardly much money in it under the most orable circumstances.

st year the London String Quartet, iously unheard in America, was ght to this country by the generosi- Mrs Coolidge. She saw to it that gave a concert, open to the public of charge, at Harvard, but they heard for the first time in Boston erday, only after a great public suc- in New York and elsewhere last had made it seem a profitable ven- for a commercial manager to bring n here. If this city had had a music mission, official or unofficial, with or more responsible members, we ld have had the London String Quar- here last year to give the series of ethoven quartets they gave in New k.

xamples such as these of what an terprising music commission could for the musical life of the city might indefinitely multiplied. There is a merous and intelligent concert-going blic here, educated by many years of mirable opportunities to listen to the music. This public is skeptical of new musical undertakings which k prominent responsible sponsors, be- use so many inferior performers have the past been foisted on the local blic by unscrupulous speculators. It es not wholly trust the newspaper ad- nce notices, but it too often has noth- else to guide its buying of concert kets for artists unknown here.

f any sort of management could gain local reputation for setting the high- musical standards without regard profit and loss that management uld have only to announce a con- rt, or a series of concerts, to sell most the tickets in advance, provided not o many concerts were offered.

The Symphony concerts have from beginning to the present day com- nded the heartfelt respect of every- e hereabouts who cares to listen to usic. They have never made money. t most of the tickets have invariably en sold at high prices.

uarantee Fund Needed

If any rich man in the city now had j Higginson's fanatical devotion to is,c, and his taste and sense, tha an could at any time organize a music mmission, obtain for it the nominal nction of the State and city, raise solicitation from the public, or from s friends, the necessary large guarantee nd, which would have to be at least 0,000 a year, and then see to it that oston had its chance to support every ceptionally worthwhile musical per- rmance offered to the New York pub- . It would probably not actually cost the uarantors in any one season the full minal amount of the necessary guaran- fund. But some one must assume l financial responsibility if the Met- politan Opera, Richard Strauss with orchestra, the London String Quar- , or any other organization of the t rank is to be brought here.

This city has at present several ex- llent concert managers, none of whom n afford to face a season which is not tty certain to bring them at least modest profit. But the experience of ery city on the continent of Europe shown that the best sort of musical rformances must in the long run be en for glory, rather than for assured fit. Boston is very fortunate to mber among its citizens men willing pay the inevitable deficits of a first e Symphony Orchestra. We are ky enough to have several profes- nal concert managers who know the st when they hear it, and take as ny risks as they can afford to take offering it to the local public. But city is in great need of someone ling to do for other sorts of music at the present trustees are doing for Symphony.

Why not a music commission of the t sketched in this article? What her alternative short of municipal or ate control is there, if Boston is to main a musical center of the first nk?

Vincent D'Indy Coming

Vincent d'Indy, who is one of the best own living French composers, will nduct the regular Boston Symphony ncerts of Dec 9 and 10. He will also ve a piano recital at the Copley-Plaza tel Dec 18.

d'Indy will lead the first perform- e in Boston of his new "Poeme des vages," in four movements, which is to be played in Paris until January. will be given for the first time any- ere in New York Dec 1 and 2 by the mphony Society. His program for Symphony concerts also includes a piece, "Aux Morts," by his pupil, l Le Flem, and "Des Dieux a mbre des cavernes," from Roussel's ocations." A third pupil from the la Cantorum, the Paris music ool of which d'Indy is the head, ce Simonds, will play the piano part ach's D Major Concerto (B. and H. 2).

other numbers are the overture [illegible] in

1607, a chaconne written by Lalande to be played while Louis XIV dined at Versailles, and Mozart's Serenade in D Major for two string orchestras and kettle drums.

The program for his piano recital is not yet announced, but it will presumably include pieces by d'Indy, his pupils, and his revered teacher, Cesar Franck, as well as other standard music.

Monday Symphony Concerts Begin Tomorrow Night

The first of the new series of five Monday evening Boston Symphony concerts will be given at Symphony Hall tomorrow evening, with John Powell, the well-known American pianist and composer, as soloist. Mr Powell will play the piano part in Liszt's Fantasy on Hungarian Folk Tunes for piano and orchestra.

The chief number on the program is Cesar Franck's Symphony in D Minor, one of the very few symphonies which can be mentioned in the same breath with those of Mozart, Beethoven and Brahms. The composer was Belgian by birth, but long residence in Paris and the teaching of compositions to pupils who included d'Indy, Ropartz and Duparc, have made him regarded as primarily a French composer.

The other numbers are Rimsky-Korsakov's "Spanish Caprice," and excerpts from Beethoven's ballet, "Prometheus," one of his minor works which is seldom heard nowadays. This piece affords a chance to notice the solo work of Jean Bedetti, first 'cellist; Georges Laurent, flute; Albert Sand, clarinet; Abdon Laus, bassoon, and Alfred Holy, harpist. It makes obvious the fact that the Boston orchestra contains many players who are easily capable of setting up as solo performers.

None of these numbers is to be included in any of the regular symphony programs this season, though all of them are part of the usual repertory of the orchestra. Anybody willing to listen carefully should be able to enjoy this concert without effort, even if unaccustomed to hearing orchestral music. A few seats are still available at very reasonable prices.

Monday at 8:15, Boston Symphony Orchestra, Pierre Monteux, conductor, first concert of new special series. Symphony in D minor, Cesar Franck; overture and fifth ballet from "Prometheus," Beethoven; Fantasy on Hungarian Folk Tunes, Liszt, and "Spanish Caprice," Rimsky-Korsakov. Soloist, John Powell.

GLOBE-NOV. 27.

Symphony Series Opens

Tomorrow evening, Nov. 28, in Symphony Hall at 8:15 the Boston Symphony Orchestra, under Pierre Monteux, will give the first of its new series of five extra concerts. A memorable programme will inaugurate the series, no numbers of which occur in the other symphony concerts in Boston. The principal work will be the great symphony in D minor by the Belgian master Cesar Franck, which, by its noble conception and soaring eloquence, is generally regarded as the finest achievement in the modern French school of music.

The soloist at this concert will be John Powell, the talented young American pianist who, in concerts of his own and appearances with orchestras in this country and in Europe, has established for himself an enviable reputation. He will play with the great Orchestra Liszt's Fantasy on Hungarian Folk Tunes. The music of Russia will be represented on this programme by Rimsky-Korsakoff's Caprice on Spanish Themes, noted for its gorgeous colorings and pictorial magnificence. The numbers are Two Alboradas, Variations, Scene and Gypsy Song, and Fandango of the Asturias. A chance to hear the various virtuosos of the orchestra will be afforded by the numbers from Beethoven's Ballet, "Creatures of Prometheus," in which the solo parts will be taken by Jean Bedetti, 'cello; Georges Laurent, flute; Albert Sand, clarinet; Abdon Laus, bassoon, and Alfred Holy, harp.

POST NOV. 27.

Extra Symphony Concerts Start Tomorrow

TOMORROW night, in Symphony Hall, the Boston Symphony Orchestra, under Pierre Monteux, will give the first of its new series of five extra concerts. A memorable program will inaugurate the series, no numbers of which occur in the other Symphony concerts in Boston. The principal work will be the symphony in D minor by Cesar Franck, the finest achievement in modern French music.

The soloist will be John Powell, young American pianist, who will play with orchestra Liszt's "Fantasy on Hungarian Folk Tunes." Rimsky-Korsakoff's "Caprice on Spanish Themes," and Beethoven's ballet, "Creatures of Prometheus," will also be played.

D'INDY TO CONDUCT

The next Symphony concerts to be given Friday afternoon and Saturday evening, December 9 and 10, will be notable in that Vincent d'Indy, the French composer, will appear as guest conductor. His program will include music from Monteverde's "Orfeo," a Lalande chaconne, the Mozart string serenade in D major, the Bach piano concerto (with Bruce Simonds, a D'Indy pupil, as soloist), short pieces by Paul Le Flem and Albert Roussel and D'Indy's new "Poems des Rivages," for full orchestra.

ADVER-NOV 27

[26]

NEW SYMPHONY CONCERTS ARE POPULAR

A large and very appreciative audience greeted the Boston Symphony Orchestra last night at the first of the Winter season's series of Monday night concerts.

If there was any doubt that the Monday night concerts would be as successful as the Friday afternoon and Saturday night concerts, it was removed last night. And the audience was not disappointed, for Pierre Monteux, conductor, furnished an excellently balanced program.

The concert began with Cesar Franck's majestic, peastic and perfectly beautiful symphony in D minor. The work of the orchestra in this striking symphony was a rare delight to music lovers.

Beethoven's "The Creatures of Prometheus," consisting of the overture and Ballet No. 5, Adagio, was the second number. Particularly pleasing was the Adagio, with its solo flute, solo clarinet, solo bassoon, solo violoncello and solo harp.

John Powell, pianist, was soloist of the evening. His playing was exceptional, and he was recalled again and again by the audience, which was swept off its feet by this brilliant performer. He played Liszt's Fantasia on Hungarian Folk Tunes.

AMER - NOV. 29.

NEW SERIES OPENED BY SYMPHONY

First of Five Extra Concerts Instant Success

BY OLIN DOWNES

The public response to the first of the series of five extra concerts to be given this season by the Boston Symphony Orchestra, last night, in Symphony Hall, must have been heartening to the management of that institution. In spite of the weather there was a very large audience, an audience made up of all classes of music lovers, with enthusiasm as great as it was warranted by the occasion.

TWO MASTERPIECES

The programme was admirably arranged, of compositions which are among the most representative in the orchestral repertory, compositions at the same time calculated not only to display the capacities of the orchestra but to interest the great public which does not listen to 24 concerts, season in an out, of symphonic music. It opened with the wondrous symphony of Cesar Franck, a symphony which will probably rank higher than any other composed since the day of Beethoven; two movements, the Overture and Adagio from Beethoven's "Prometheus music"; Liszt's "Hungarian Fantasy" for piano and orchestra with John Powell for the piano soloist, and Rimsky-Korsakoff's scintillating masterpiece of instrumentation, the "Spanish Caprice."

Much has been written of this work, famous in the annals of modern orchestration. Mr. Monteux brought out the last color tint, the uttermost sonority in the score.

Mr. Powell played Liszt's rather worn-out old warhorse extremely well. He has the musicianship as well as the technical resource and the virtuoso spirit to make such a work fully effective. It is a pity that he was not asked to play his own "Negro Rhapsody" for piano and orchestra, an uncommonly interesting, original, and exciting composition, in which, as everyone who has heard it knows, this American composer and pianist excels. The audience applauded Mr. Powell to the echo and recalled him, a just recognition of his accomplishment.

The Prometheus music is early Beethoven, but its clarity, its melodiousness, and the beautiful scoring of the Adagio struck precisely the right note of contrast between the extravagant and lively music of Liszt and the supreme nobility of the symphony of Cesar Franck.

The concert was in every way a worthy beginning of a new enterprise on the part of the Boston Symphony management. The attendance and the enthusiasm manifested show that there is in this city a large public, in addition to that which patronizes the Friday afternoon and Saturday night concerts, willing and eager to support Symphony concerts outside of the regular subscription series.

POST-NOV. 29

NEW SERIES OF SYMPHONY CONCERTS

First of Five Given, With John Powell as Piano Soloist

The Boston Symphony Orchestra gave the first of its new series of five Monday evening concerts last night to an enthusiastic audience, which left few vacant seats in Symphony Hall. Program, soloist and performance were in every way similar to the regular Symphony series, except that none of the numbers played is to be duplicated at the other Boston concerts this season. The orchestra is wisely giving its new public its best work, with no concessions to what is often miscalled popular taste.

John Powell, the Virginian pianist and composer, played the piano part in Liszt's showy fantasy on Hungarian folk tunes with a clarity and vigor which won him many recalls.

This music demands of the performer more energy than subtlety, more bravado than decorum. Mr Powell is too good an American to be able to let himself go in public like the gypsy mountebank Liszt's enemies called him. He was not quite "volcanic" enough, nor were his loud chords as full and sonorous as they might have been. His performance was competent rather than dazzling.

Mr Monteux gave a painstaking yet thrilling performance of the Franck symphony, a masterpiece which as a loyal Frenchman he likes to put on his programs for gala occasions. The brass might have been a bit more subdued at the climaxes in the first allegro. The climaxes in the last movement were a little hurried, at a sacrifice of precision in ensemble.

This music, whether or not one accepts the rhapsodic comments of such partial critics as d'Indy, is original and stirring. The ideas in it may or may not be lofty and profound. The emotion is at least genuine, if less aweinspiring than that in the best work of Bach and Beethoven.

One wished that Mr Monteux had chosen a nobler example from the latter composer's work than the rather trivial excerpts from "Prometheus," though these gave several of the players a chance to demonstrate their skill in solo work.

The final number was Rimsky Korsakoff's brilliant "Spanish Caprice," which uses every resource of the orchestra with the utmost technical skill. The audience obviously enjoyed it.

The second Monday concert will be given Jan 16, with Estelle Liebling, soprano, as soloist.

GLOBE NOV 29.

NEW SERIES BY THE SYMPHONY

First in Group of Extra Concerts Heard by Large Audience

APPEALS TO WIDE VARIETY OF TASTES

In Symphony Hall last night the first of the series of five extra concerts by the Boston Symphony Orchestra was given. The program was as follows: Symphony in D minor, Franck; Overture and Ballet No. 5, adagio, from Beethoven's ballet, "The Creatures of Prometheus"; Fantasia on Hungarian Folk Tunes, for piano and orchestra, Liszt; Caprice on Spanish Themes, Rimsky-Korsakoff. The soloist was John Powell.

That this group of extra concerts was wisely conceived, both from the point of view of the public and the orchestra and that its success is assured, was strikingly proved by the opening one. The house was filled with few empty seats showing, and this in the face of a record-breaking storm.

The program while not "popular" in the common sense of the word was of a kind to appeal to a wide variety of tastes and required no "musical education" to appreciate and enjoy. Conductor and orchestra were imbued with the desire to give the "outside public" that for different reasons does not hear the regular symphony concerts the best of their artistry. That public, as represented by last night's throng, was plainly hungry for just the sort of music as that offered, performed in just the superb way in which it was given, and devoured it with avidity and keen pleasure.

The audience was stirred to enthusiasm at the start by the splendors and beauties of Cesar Franck's glorification of faith and the joy of living. The delicate yet firm loveliness of Beethoven's Prometheus ballet music was absorbed in a tense silence rarely known in Symphony Hall. At its close and after the people had a chance to hear the solo virtuosity of Mr. Bedetti, violin-'cello; Mr. Laurent, flute; Mr. Sand, clarinet; Mr. Laus, bassoon, and Mr. Holy, harp, the applause was spontaneous and great and prolonged until all the solo performers were forced to rise and acknowledge the tribute. Beethoven made the "hit" of the concert.

Mr. Powell, whose work as a pianist is known to Boston, but who appeared with the orchestra for the first time, played the lively Liszt piece in a way that roused a storm of approval. He had to "come out" four or five times.

Rimsky-Korsakoff's Russian interpretation of Spanish themes—morning serenade, variations, gypsy song and fandango, full of sparkle, zest, color zip and splendors of tone—was a fitting ending for a delightful musical feast.

HERALD-NOV. 29.

CONCERT-CHRONICLE

NEW PUBLIC FOR THE SYMPHONY ORCHESTRA

Auspicious Beginning with the "Special Concerts"—A Numerous Interested and Significant Audience — Conductor and Band on Their Mettle—Harvard Hears the London String Quartet

CLEARLY the new series of Symphony Concerts, begun last evening in Symphony Hall, has awakened interest and quickened curiosity. In spite of a storm that, in degree, isolated the suburbs from the city, there were few vacant places in the balconies, and not too many upon the higher-priced floor. According to expectation and desire, the audience was a variegated company. For auspicious sign, men abounded in it—many more of them than the "regular concert" of Friday afternoon assembles; quite as many as that of Saturday evening musters. Evidently, the masculine ear still hears the Symphony Orchestra gladly, though the cautious masculine spirit may hesitate to commit itself to twenty-four repetitions of the experience. Youthful faces were also many; whereas the usual aspect of Symphony Hall on a Friday or a Saturday is middle-aged, not to say elderly. Frequenters of any and all concerts were discoverable in parquet and balconies; some who have mistakenly mistrusted the merit of the orchestra since the days of reorganization, returned unobtrusively—and doubtless perceived how groundless were many of their doubts and alarms. The prospectus of many a Bostonian school names the Symphony Concerts as one of the pleasures and advantages of academic residence hereabouts. The pupils do not always seem like-minded; but last evening in appreciable numbers students came to hear. None the less, to watch and to listen to the audience was to discover one pervading mood. The major part of it had come on a voyage of discovery; had heard of the Symphony Orchestra and the Symphony Concerts; had wondered over them; wished now to learn how much individual satisfaction was to be found in them

This mood of curiosity and test made the response of the audience the most significant incident of the evening. Here in germ was a new, a widened, a perpetuating public for the Symphony Concerts, a public that long since they should have cultivated, a public well worth the winning for its own sake and for the sake of the orchestra. Interest, curiosity, anticipation had assembled it. If it were pleased, it would return, spread good report, make an experiment of 1921-22 regular course in the concerts of 1922-23. Throughout the evening and by every sign the audience was interested but as plainly it was feeling its way. There was more applause for Mr. Monteux as the concert advanced than when he came first to the conductor's stand. Manifestly his hearers wished to make acquaintance with him before they approved or welcomed. At no time were the plaudits long and insistent enough to bring the whole orchestra to its feet but they fell in showers upon the first flute, the first clarinet, the first violoncello, the first harp, after their displayful exercises in a dance from Beethoven's "Prometheus." Once and twice all four rose from their places at the conductor's call. Longer and louder was the clapping for Mr. Powell, playing the piano-part in Liszt's Hungarian Fantasia and playing it with none too much rhapsodic fervor. Plainly the audience pricked up its ears when isolated orchestral voices began to exchange cadenzas in Rimsky-Korsakov's "Spanish Caprice."

By these signs contributing persons rather than the orchestra in itself or the chosen pieces in themselves most interested "the new public" or at the least most warmed it to applause. For the music as such Franck's Symphony seemed somewhat to baffle it and Beethoven's Overture to the ballet of "Prometheus" to leave it cold. The latter piece has fared no better with more practised audiences; the former asks not a little of unprepared hearers. (Possibly the elder, transparent music of Haydn or Mozart might better have provided a symphony.) On the other hand, the Hungarian Fantasia—or Mr. Powell for the moment incarnating it—pleased much; while the "Spanish Caprice," fanciful and vivid, highly colored and sharply rhythmed, won the heartiest plaudits of all. It might have done as much at any Symphony Concert. As most signs went, a pleased audience departed. It had discovered that Symphony Concerts are not awesome; it had learned that a Symphony Orchestra gives pleasure. Progress and reward enough for two hours in one evening.

As became the occasion, conductor and orchestra were on their mettle. Easily at "regular concerts" at home, they can take their audience for granted as it—somewhat too often—takes them. A new public to be pleased and won is fresh impulse. Hence, perhaps, the verve and virtuosity of the playing of the "Spanish Caprice," show-piece these many years for the band; the full-throated vigors of Francks more sonorous periods; the soft suavity and lustre of tone upon Beethoven's songful and filagreed dance. On other occasions, it would be permissible to write of Mr. Monteux's occasional excess of zeal with Franck's Symphony, moving it in over-thick tonal masses, over-emphasizing the clangorous motiv of faith and freedom until at the end no climax remains within it. There also might be discourse upon the emptiness of Liszt's Fantasia unless pianist and conductor can make it sound like twenty Hungarian gypsies alternating fiddles and cimbalons. But in the beginnings of last evening the audience—that long-desired "new public"—was the essential thing.

H. T. P.

TRANS-NOV 29.

TIGHT BINDING

A Boston Music ommission?

If Boston could
have a commission
backed by the au-
thority of the State
the city, but serving without pay
d free from political "pull," to as-
me the financial and musical responsi-
ility of bringing to this city the best
tside musical performers of all sorts,
ere would be no danger of this city
sing its position as a musical center.
All that is needed is one or more men
ith the vision and courage of the late
aj Higginson, to whom we owe our
ymphony Orchestra, to see that this
y is given a chance to support the
st music. The official sanction,
ough desirable, could be dispensed
ith, as it has been by the Symphony
rchestra under Maj Higginson and the
esent trustees. But there are few
en of affairs who care enough to do
hat he did for its sake—pledge their
tire fortunes every year of their lives
backing an endeavor to give the pub-
the best music.
What Atlanta has done for a dozen
ars with the Metropolitan Opera is
case in point. A group of prominent
en there have guaranteed the ex-
enses of a week's visit by the best
era company in America, and induced
to come each season to a remote city
aller than Providence. Last year
ere was no deficit, so that they lost
thing by the venture, but it is always
ssible that they may have to meet
loss of many thousand dollars. The
etropolitan could certainly have been
ought to Boston much more easily
an to Atlanta, had there been any-
dy here to assume responsibility for
e undertaking.

hat Might Be Done

This season, Richard Strauss, who is
great conductor as well as a great
mposer, is giving a series of orches-
l concerts in New York. The public
re is large enough to make the ven-
e a good financial speculation. But
bring Strauss to Boston with an or-
stra for a series of concerts would be
run a risk of financial loss too great
be braved by the ordinary com-
rcial manager. There might not be
arge deficit, but there could hardly
much money in it under the most
orable circumstances.
ast year the London String Quartet,
viously unheard in America, was
ught to this country by the generosi-
of Mrs Coolidge. She saw to it that
y gave a concert, open to the public
of charge, at Harvard, but they
re heard for the first time in Boston
terday, only after a great public suc-
s in New York and elsewhere last
ar had made it seem a profitable ven-
e for a commercial manager to bring
em here. If this city had had a music
mmission, official or unofficial, with
or more responsible members, we
uld have had the London String Quar-
here last year to give the series of
ethoven quartets they gave in New
rk.
Examples such as these of what an
terprising music commission could
for the musical life of the city might
indefinitely multiplied. There is a
merous and intelligent concert-going
blic here, educated by many years of
mirable opportunities to listen to the
st music. This public is skeptical of
new musical undertakings which
k prominent responsible sponsors, be-
use so many inferior performers have
the past been foisted on the local
blic by unscrupulous speculators. It
es not wholly trust the newspaper ad-
nce notices, but it too often has noth-
else to guide its buying of concert
kets for artists unknown here.
f any sort of management could gain
local reputation for setting the high-
t musical standards without regard
profit and loss that management
uld have only to announce a con-
rt, or a series of concerts, to sell most
the tickets in advance, provided not
many concerts were offered.
The Symphony concerts have from
beginning to the present day com-
anded the heartfelt respect of every-
e hereabouts who cares to listen to
usic. They have never made money.
t most of the tickets have invariably
en sold at high prices.

uarantee Fund Needed

f any rich man in the city now had
j Higginson's fanatical devotion to
usic, and his taste and sense, that
an could at any time organize a music
mmission, obtain for it the nominal
nction of the State and city, raise
solicitation from the public, or from
friends, the necessary large guarantee
nd, which would have to be at least
0,000 a year, and then see to it that
ston had its chance to support every
ceptionally worthwhile musical per-
rmance offered to the New York pub-
It would probably not actually cost the
arantors in any one season the full
minal amount of the necessary guaran-
fund. But some one must assume
financial responsibility if the Met-
politan Opera, Richard Strauss with
orchestra, the London String Quar-
or any other organization of the
t rank is to be brought here.
This city has at present several ex-
llent concert managers, none of whom
n afford to face a season which is not
tty certain to bring them at least
modest profit. But the experience of
ry city on the continent of Europe
s shown that the best sort of musical
rformances must in the long run be
ven for glory, rather than for assured
fit. Boston is very fortunate to
mber among its citizens men willing
pay the inevitable deficits of a first
e Symphony Orchestra. We are
cky enough to have several profes-
nal concert managers who know the
t when they hear it, and take as
ny risks as they can afford to take
offering it to the local public. But
city is in great need of someone
lling to do for other sorts of music
at the present trustees are doing for
e Symphony.
Why not a music commission of the
t sketched in this article? What
er alternative short of municipal or
te control is there, if Boston is to
main a musical center of the first
nk?

Vincent D'Indy Coming

Vincent d'Indy, who is one of the best
nown living French composers, will
nduct the regular Boston Symphony
ncerts of Dec 9 and 10. He will also
e a piano recital at the Copley-Plaza
tel Dec 18.
d'Indy will lead the first perform-
e in Boston of his new "Poeme des
ages," in four movements, which is
to be played in Paris until January.
will be given for the first time any-
ere in New York Dec 1 and 2 by the
mphony Society. His program for
Symphony concerts also includes a
piece, "Aux Morts," by his pupil,
l Le Flem, and "Des Dieux a
bre des cavernes," from Roussel's
ocations." A third pupil from the
ola Cantorum, the Paris music
ool of which d'Indy is the head,
ce Simonds, will play the piano part
ach's D Major Concerto (B. and H.
12).
e other numbers are the overture
onteverde's [illegible] composed in
1607, a chaconne written by Lalande to be played while Louis XIV dined at Versailles, and Mozart's Serenade in D Major for two string orchestras and kettle drums.

The program for his piano recital is not yet announced, but it will presumably include pieces by d'Indy, his pupils, and his revered teacher, Cesar Franck, as well as other standard music.

Monday Symphony Concerts Begin Tomorrow Night

The first of the new series of five Monday evening Boston Symphony concerts will be given at Symphony Hall tomorrow evening, with John Powell, the well-known American pianist and composer, as soloist. Mr Powell will play the piano part in Liszt's Fantasy on Hungarian Folk Tunes for piano and orchestra.

The chief number on the program is Cesar Franck's Symphony in D Minor, one of the very few symphonies which can be mentioned in the same breath with those of Mozart, Beethoven and Brahms. The composer was Belgian by birth, but long residence in Paris and the teaching of compositions to pupils who included d'Indy, Ropartz and Duparc, have made him regarded as primarily a French composer.

The other numbers are Rimsky-Korsakov's "Spanish Caprice," and excerpts from Beethoven's ballet, "Prometheus," one of his minor works which is seldom heard nowadays. This piece affords a chance to notice the solo work of Jean Bedetti, first 'cellist; Georges Laurent, flute; Albert Sand, clarinet; Abdon Laus, bassoon, and Alfred Holy, harpist. It makes obvious the fact that the Boston orchestra contains many players who are easily capable of setting up as solo performers.

None of these numbers is to be included in any of the regular symphony programs this season, though all of them are part of the usual repertory of the orchestra. Anybody willing to listen carefully should be able to enjoy this concert without effort, even if unaccustomed to hearing orchestral music. A few seats are still available at very reasonable prices.

Monday at 8:15, Boston Symphony Orchestra, Pierre Monteux, conductor, first concert of new special series. Symphony in D minor, Cesar Franck; overture and fifth ballet from "Prometheus," Beethoven; Fantasy on Hungarian Folk Tunes, Liszt, and "Spanish Caprice," Rimsky-Korsakov. Soloist, John Powell, pianist.

GLOBE - NOV. 27

Symphony Series Opens

Tomorrow evening, Nov. 28, in Symphony Hall at 8:15 the Boston Symphony Orchestra, under Pierre Monteux, will give the first of its new series of five extra concerts. A memorable programme will inaugurate the series, no numbers of which occur in the other symphony concerts in Boston. The principal work will be the great symphony in D minor by the Belgian master Cesar Franck, which, by its noble conception and soaring eloquence, is generally regarded as the finest achievement in the modern French school of music.

The soloist at this concert will be John Powell, the talented young American pianist who, in concerts of his own and appearances with orchestras in this country and in Europe, has established for himself an enviable reputation. He will play with the great Orchestra Liszt's Fantasy on Hungarian Folk Tunes. The music of Russia will be represented on this programme by Rimsky-Korsakoff's Caprice on Spanish Themes, noted for its gorgeous colorings and pictorial magnificence. The numbers are Two Alboradas, Variations, Scene and Gypsy Song, and Fandango of the Asturias. A chance to hear the various virtuosos of the orchestra will be afforded by the numbers from Beethoven's Ballet, "Creatures of Prometheus," in which the solo parts will be taken by Jean Bedetti, 'cello; Georges Laurent, flute; Albert Sand, clarinet; Abdon Laus, bassoon, and Alfred Holy, harp.

POST NOV. 27

Extra Symphony Concerts Start Tomorrow

TOMORROW night, in Symphony Hall, the Boston Symphony Orchestra, under Pierre Monteux, will give the first of its new series of five extra concerts. A memorable program will inaugurate the series, no numbers of which occur in the other Symphony concerts in Boston. The principal work will be the symphony in D minor by Cesar Franck, the finest achievement in modern French music.

The soloist will be John Powell, young American pianist, who will play with orchestra Liszt's "Fantasy on Hungarian Folk Tunes." Rimsky-Korsakoff's "Caprice on Spanish Themes," and Beethoven's ballet, "Creatures of Prometheus," will also be played.

D'INDY TO CONDUCT

The next Symphony concerts to be given Friday afternoon and Saturday evening, December 9 and 10, will be notable in that Vincent d'Indy, the French composer, will appear as guest conductor. His program will include music from Monteverde's "Orfeo," a Lalande chaconne, the Mozart string serenade in D major, the Bach piano concerto (with Bruce Simonds, a D'Indy pupil, as soloist), short pieces by Paul Le Flem and Albert Roussel and D'Indy's new "Poems des Rivages," for full orchestra.

ADVER - NOV 27

[26]

NEW SYMPHONY CONCERTS ARE POPULAR

A large and very appreciative audience greeted the Boston Symphony Orchestra last night at the first of the Winter season's series of Monday night concerts.

If there was any doubt that the Monday night concerts would be as successful as the Friday afternoon and Saturday night concerts, it was removed last night. And the audience was not disappointed, for Pierre Monteux, conductor, furnished an excellently balanced program.

The concert began with Cesar Franck's majestic, peastic and perfectly beautiful symphony in D minor. The work of the orchestra in this striking symphony was a rare delight to music lovers.

Beethoven's "The Creatures of Prometheus," consisting of the overture and Ballet No. 5. Adagio, was the second number. Particularly pleasing was the Adagio, with its solo flute, solo clarinet, solo bassoon, solo violoncello and solo harp.

John Powell, pianist, was soloist of the evening. His playing was exceptional, and he was recalled again and again by the audience, which was swept off its feet by this brilliant performer. He played Liszt's Fantasia on Hungarian Folk Tunes.

AMER - NOV. 29.

NEW SERIES OPENED BY SYMPHONY

First of Five Extra Concerts Instant Success

BY OLIN DOWNES

The public response to the first of the series of five extra concerts to be given this season by the Boston Symphony Orchestra, last night, in Symphony Hall, must have been heartening to the management of that institution. In spite of the weather there was a very large audience, an audience made up of all classes of music lovers, with enthusiasm as great as it was warranted by the occasion.

TWO MASTERPIECES

The programme was admirably arranged, of compositions which are among the most representative in the orchestral repertory, compositions at the same time calculated not only to display the capacities of the orchestra but to interest the great public which does not listen to 24 concerts, season in an out, of symphonic music. It opened with the wondrous symphony of Cesar Franck, a symphony which will probably rank higher than any other composed since the day of Beethoven; two movements, the Overture and Adagio from Beethoven's "Prometheus music"; Liszt's "Hungarian Fantasy" for piano and orchestra with John Powell for the piano soloist, and Rimsky-Korsakoff's scintillating masterpiece of instrumentation, the "Spanish Caprice."

Much has been written of this work, famous in the annals of modern orchestration. Mr. Monteux brought out the last color tint, the uttermost sonority in the score.

Mr. Powell played Liszt's rather worn-out old warhorse extremely well. He has the musicianship as well as the technical resource and the virtuoso spirit to make such a work fully effective. It is a pity that he was not asked to play his own "Negro Rhapsody" for piano and orchestra, an uncommonly interesting, original, and exciting composition, in which, as everyone who has heard it knows, this American composer and pianist excels. The audience applauded Mr. Powell to the echo and recalled him, a just recognition of his accomplishment.

The Prometheus music is early Beethoven, but its clarity, its melodiousness, and the beautiful scoring of the Adagio struck precisely the right note of contrast between the extravagant and lively music of Liszt and the supreme nobility of the symphony of Cesar Franck.

The concert was in every way a worthy beginning of a new enterprise on the part of the Boston Symphony management. The attendance and the enthusiasm manifested show that there is in this city a large public, in addition to that which patronizes the Friday afternoon and Saturday night concerts, willing and eager to support Symphony concerts outside of the regular subscription series.

POST - NOV. 29.

NEW SERIES OF SYMPHONY CONCERTS

First of Five Given, With John Powell as Piano Soloist

The Boston Symphony Orchestra gave the first of its new series of five Monday evening concerts last night to an enthusiastic audience, which left few vacant seats in Symphony Hall. Program, soloist and performance were in every way similar to the regular Symphony series, except that none of the numbers played is to be duplicated at the other Boston concerts this season. The orchestra is wisely giving its new public its best work, with no concessions to what is often miscalled popular taste.

John Powell, the Virginian pianist and composer, played the piano part in Liszt's showy fantasy on Hungarian folk tunes with a clarity and vigor which won him many recalls.

This music demands of the performer more energy than subtlety, more bravado than decorum. Mr Powell is too good an American to be able to let himself go in public like the gypsy mountebank Liszt's enemies called him. He was not quite "volcanic" enough, nor were his loud chords as full and sonorous as they might have been. His performance was competent rather than dazzling.

Mr Monteux gave a painstaking yet thrilling performance of the Franck symphony, a masterpiece which as a loyal Frenchman he likes to put on his programs for gala occasions. The brass might have been a bit more subdued at the climaxes in the first allegro. The climaxes in the last movement were a little hurried, at a sacrifice of precision in ensemble.

This music, whether or not one accepts the rhapsodic comments of such partial critics as d'Indy, is original and stirring. The ideas in it may or may not be lofty and profound. The emotion is at least genuine, if less awe-inspiring than that in the best work of Bach and Beethoven.

One wished that Mr Monteux had chosen a nobler example from the latter composer's work than the rather trivial excerpts from "Prometheus," though these gave several of the players a chance to demonstrate their skill in solo work.

The final number was Rimsky Korsakoff's brilliant "Spanish Caprice," which uses every resource of the orchestra with the utmost technical skill. The audience obviously enjoyed it.

The second Monday concert will be given Jan 16, with Estelle Liebling, soprano, as soloist.

GLOBE NOV 29.

NEW SERIES BY THE SYMPHONY

First in Group of Extra Concerts Heard by Large Audience

APPEALS TO WIDE VARIETY OF TASTES

In Symphony Hall last night the first of the series of five extra concerts by the Boston Symphony Orchestra was given. The program was as follows: Symphony in D minor, Franck; Overture and Ballet No. 5, adagio, from Beethoven's ballet, "The Creatures of Prometheus"; Fantasia on Hungarian Folk Tunes, for piano and orchestra, Liszt; Caprice on Spanish Themes, Rimsky-Korsakoff. The soloist was John Powell.

That this group of extra concerts was wisely conceived, both from the point of view of the public and the orchestra and that its success is assured, was strikingly proved by the opening one. The house was filled with few empty seats showing, and this in the face of a record-breaking storm.

The program while not "popular" in the common sense of the word was of a kind to appeal to a wide variety of tastes and required no "musical education" to appreciate and enjoy. Conductor and orchestra were imbued with the desire to give the "outside public" that for different reasons does not hear the regular symphony concerts the best of their artistry. That public, as represented by last night's throng, was plainly hungry for just the sort of music as that offered, performed in just the superb way in which it was given, and devoured it with avidity and keen pleasure.

The audience was stirred to enthusiasm at the start by the splendors and beauties of Cesar Franck's glorification of faith and the joy of living. The delicate yet firm loveliness of Beethoven's Prometheus ballet music was absorbed in a tense silence rarely known in Symphony Hall. At its close and after the people had a chance to hear the solo virtuosity of Mr. Bedetti, violin-'cello; Mr. Laurent, flute; Mr. Sand, clarinet; Mr. Laus, bassoon, and Mr. Holy, harp, the applause was spontaneous and great and prolonged until all the solo performers were forced to rise and acknowledge the tribute. Beethoven made the "hit" of the concert.

Mr. Powell, whose work as a pianist is known to Boston, but who appeared with the orchestra for the first time, played the lively Liszt piece in a way that roused a storm of approval. He had to "come out" four or five times.

Rimsky-Korsakoff's Russian interpretation of Spanish themes—morning serenade, variations, gypsy song and fandango, full of sparkle, zest, color zip and splendors of tone—was a fitting ending for a delightful musical feast.

HERALD - NOV. 29.

CONCERT - CHRONICLE

NEW PUBLIC FOR THE SYMPHONY ORCHESTRA

Auspicious Beginning with the "Special Concerts"—A Numerous Interested and Significant Audience — Conductor and Band on Their Mettle—Harvard Hears the London String Quartet

CLEARLY the new series of Symphony Concerts, begun last evening in Symphony Hall, has awakened interest and quickened curiosity. In spite of a storm that, in degree, isolated the suburbs from the city, there were few vacant places in the balconies and not too many upon the higher-priced floor. According to expectation and desire, the audience was a variegated company. For auspicious sign, men abounded in it—many more of them than the "regular concert" of Friday afternoon assembles; quite as many as that of Saturday evening musters. Evidently, the masculine ear still hears the Symphony Orchestra gladly, though the cautious masculine spirit may hesitate to commit itself to twenty-four repetitions of the experience. Youthful faces were also many; whereas the usual aspect of Symphony Hall on a Friday or a Saturday is middle-aged, not to say elderly. Frequenters of any and all concerts were discoverable in parquet and balconies; some who have mistakenly mistrusted the merit of the orchestra since the days of reorganization, returned unobtrusively—and doubtless perceived how groundless were many of their doubts and alarms. The prospectus of many a Bostonian school names the Symphony Concerts as one of the pleasures and advantages of academic residence hereabouts. The pupils do not always seem like-minded; but last evening in appreciable numbers students came to hear. None the less, to watch and to listen to the audience was to discover one pervading mood. The major part of it had come on a voyage of discovery; had heard of the Symphony Orchestra and the Symphony Concerts; had wondered over them; wished now to learn how much individual satisfaction was to be found in them

This mood of curiosity and test made the response of the audience the most significant incident of the evening. Here in germ was a new, a widened, a perpetuating public for the Symphony Concerts, a public that long since they should have cultivated, a public well worth the winning for its own sake and for the sake of the orchestra. Interest, curiosity, anticipation had assembled it. If it were pleased, it would return, spread good report, make an experiment of 1921-22 regular course in the concerts of 1922-23. Throughout the evening and by every sign the audience was interested but as plainly it was feeling its way. There was more applause for Mr. Monteux as the concert advanced than when he came first to the conductor's stand. Manifestly his hearers wished to make acquaintance with him before they approved or welcomed. At no time were the plaudits long and insistent enough to bring the whole orchestra to its feet but they fell in showers upon the first flute, the first clarinet, the first violoncello, the first harp, after their displayful exercises in a dance from Beethoven's "Prometheus." Once and twice all four rose from their places at the conductor's call. Longer and louder was the clapping for Mr. Powell, playing the piano-part in Liszt's Hungarian Fantasia and playing it with none too much rhapsodic fervor. Plainly the audience pricked up its ears when isolated orchestral voices began to exchange cadenzas in Rimsky-Korsakov's "Spanish Caprice."

By these signs contributing persons rather than the orchestra in itself or the chosen pieces in themselves most interested "the new public" or at the least most warmed it to applause. For the music as such Franck's Symphony seemed somewhat to baffle it and Beethoven's Overture to the ballet of "Prometheus" to leave it cold. The latter piece has fared no better with more practised audiences; the former asks not a little of unprepared hearers. (Possibly the elder, transparent music of Haydn or Mozart might better have provided a symphony.) On the other hand, the Hungarian Fantasia—or Mr. Powell for the moment incarnating it—pleased much; while the "Spanish Caprice," fanciful and vivid, highly colored and sharply rhythmed, won the heartiest plaudits of all. It might have done as much at any Symphony Concert. As most signs went, a pleased audience departed. It had discovered that Symphony Concerts are not awesome; it had learned that a Symphony Orchestra gives pleasure. Progress and reward enough for two hours in one evening.

As became the occasion, conductor and orchestra were on their mettle. Easily at "regular concerts" at home, they can take their audience for granted as it—somewhat too often—takes them. A new public to be pleased and won is fresh impulse. Hence, perhaps, the verve and virtuosity of the playing of the "Spanish Caprice," show-piece these many years for the band; the full-throated vigors of Francks more sonorous periods; the soft suavity and lustre of tone upon Beethoven's songful and filagreed dance. On other occasions, it would be permissible to write of Mr. Monteux's occasional excess of zeal with Franck's Symphony, moving it in over-thick tonal masses, over-emphasizing the clangorous motiv of faith and freedom until at the end no climax remains within it. There also might be discourse upon the emptiness of Liszt's Fantasia unless pianist and conductor can make it sound like twenty Hungarian gypsies alternating fiddles and cimbalons. But in the beginnings of last evening the audience—that long-desired "new public"—was the essential thing.

H. T. P.

TRANS - NOV 29.

…EY TO CONDUCT

…next pair of Symphony concerts, which will take place in Symphony Hall on Friday afternoon and …day evening, December 9 and … Vincent d'Indy, the French composer, will preside as guest conductor. At these concerts he will conduct the following music of early …composers: Monteverde's overture to "Orfeo," the Chaconne, written by de Lalande; Bach's piano concerto in D major, and Mozart's nocturnal serenade for two string orchestras.

AMER-DEC. 3.

D'Indy with the Symphony Orchestra—Rakhmaninov as Pianist—The Cecilia in "The Damnation of Faust"—The Gideons' Novel Recital — Assorted Pianists and Singers

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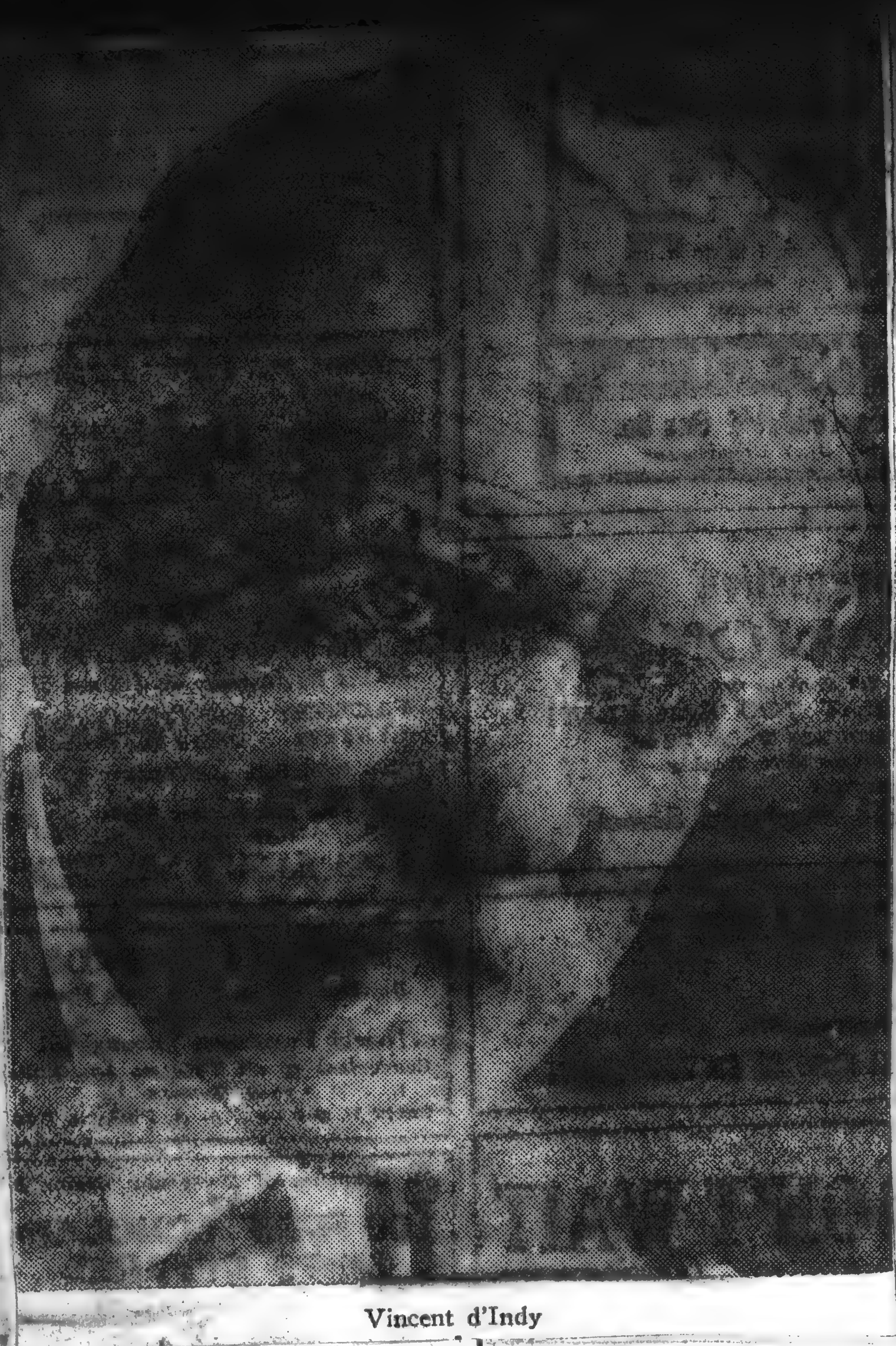

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He brought freshly to the attention and the wonder of an audience the glories of the 18th century music in conducting performances of the Mozart "Serenata notturna" in D major for two string orchestras, Lalande's "Musique pour les soupers du Roy," and J. S. Bach's concerto in D major for harpsichord, the piano part played by Bruce Simonds, the young American musician, who is a pupil of Mr. d'Indy.

The new work was Mr. d'Indy's "Poeme des Rivages" ("Poem of the Seas"), composed or completed this year, played for the first time anywhere in New York on Dec. 1, and played for the first time in Boston yesterday afternoon.

Players and Hearers Rise

Every honor was extended to this distinguished composer. Orchestra and audience rose when he appeared on the stage, and stood while applause swept the hall. At the end of the "Poeme des Rivages" the people remained for some moments, recalling him to the platform.

The "Poeme des rivages" is in four movements. A formalist might call it a symphonic suite. The titles of the movements are, "Calm and Light," "The Joy of the Deep Blue," "Green Horizons," "The Ocean's Mystery." Their movements are contrasted in movement and mood. At the same time, while the manner of the composer is often impressionistic, they are symphonic in the manipulation of thematic material, and they are bound together by motives which recur worigwol or altered forms in different movements. The first movement is not unremindful of pages of Mr. d'Indy's symphony, "Summer Day on the Mountain." It may be said that in no one of his works has this composer proven more expert in his mastery of the tone-colors of the orchestra.

Colors in Picture

After the broad, introductory first movement the second, more virile and animated in mood, is in the spirit of a symphonic allegro. The third movement has much humor. The composer's little joke as he watches different vistas of the shore at Falconera, on the Adriatic, where this movement, it appears, was composed.

There is a movement which tarts slowly and then grows faster, until it hums along as a train might hum "allegro" along the rails and over the humming figure are heard more or less whimsical flourishes, squeaks, etc., and then a funny little tune. There is a more poetic interlude. The style is that of a scherzo.

In Tragic Cast

In the last movement there is first a reminder of the mysterious introduction of the opening, but the music assumes a more tragic and majestic cast, a requiem, as it might be, of the deep. This merge into a fast movement, joyous, elemental, like a sport of the waves. Through these sounds, toward the last is heard again the motive of the requiem, as we choose to call it (let not the reader think Mr. d'Indy is annoying his hearers with a programme. They are left to imagine what they like and so are we). The end is calm again, a brooding calm, like nature, like deep waters.

This last movement is the most symphonic in character of the four. It has the strongest physiognomy. It is interesting and typical of d'Indy, elsewhere in the work; that however impressionistic he may be, however intent of evoking a mood of a musical structure, his writing and his coloring are extremely clear.

Sane, Clear and Logical

How much of orchestration is the deliberate reflection and workmanship of the composer, and how much is the orchestration an instinctive reflex of the composers mind, just as a man's hand-writing is the reflex of his mind, or his nerves, or both? Masters of their art, like Mr. d'Indy use instruments in many different ways, but each way is unmistakably characteristic of one man.

The sanity, the clearness, logic, and sense of proportion, above all, the nobility of character which animate the man and his life and his works, permeate not only the music itself, but the beautiful instrumentation of this "Poem of the Seas."

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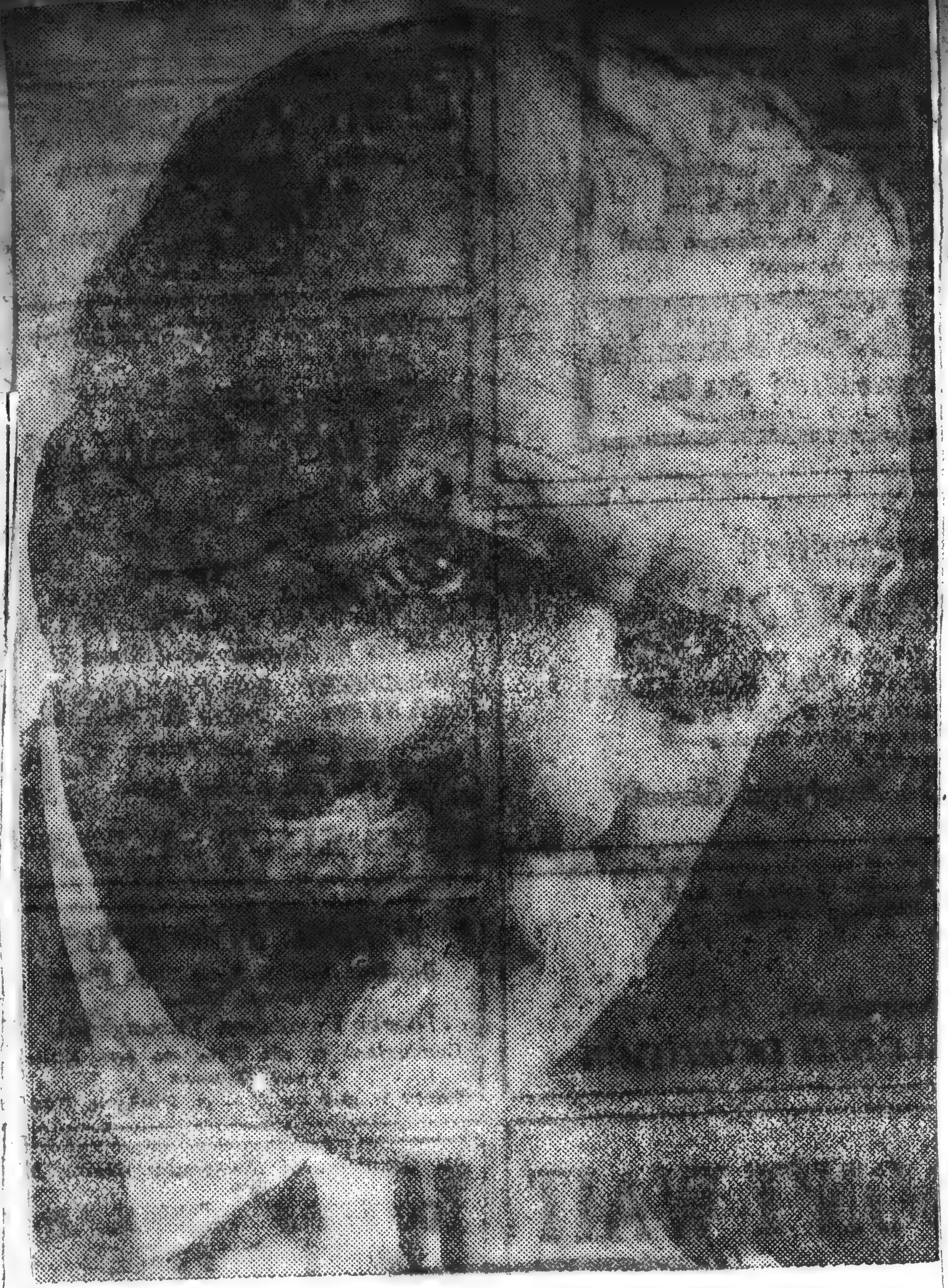

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The "Poeme des rivages" is in four movements. A formalist might call it a symphonic suite. The titles of the movements are, "Calm and Light," "The Joy of the Deep Blue," "Green Horizons," "The Ocean's Mystery." Their movements are contrasted in movement and mood. At the same time, while the manner of the composer is often impressionistic, they are symphonic in the manipulation of thematic material, and they are bound together by motives which recur worigwol or altered forms in different movements. The first movement is not unremindful of pages of Mr. d'Indy's symphony, "Summer Day on the Mountain." It may be said that in no one of his works has this composer proven more expert in his mastery of the tone-colors of the orchestra.

Colors in Picture

After the broad, introductory first movement the second, more virile and animated in mood, is in the spirit of a symphonic allegro. The third movement has much humor. The composer's little joke as he watches different vistas of the shore at Falconera, on the Adriatic, where this movement, as it appears, was composed.

There is a movement which starts slowly and then grows faster, until it hums along as a train might hum "allegro" along the rails and over the humming figure are heard more or less whimsical flourishes, squeaks, etc., and then a funny little tune. There is a more poetic interlude. The style is that of a scherzo.

In Tragic Cast

In the last movement there is first a reminder of the mysterious introduction of the opening, but the music assumes a more tragic and majestic cast, a requiem, as it might be, of the deep. This merge into a fast movement, joyous, elemental, like a sport of the waves. Through these sounds, toward the last is heard again the motive of the requiem, as we choose to call it (let not the reader think Mr. d'Indy is annoying his hearers with a programme. They are left to imagine what they like and so are we). The end is calm again, a brooding calm, like nature, like deep waters.

This last movement is the most symphonic in character of the four. It has the strongest physiognomy. It is interesting and typical of d'Indy, elsewhere in the work; that however impressionistic he may be, however intent of evoking a mood of a musical structure, his writing and his coloring are extremely clear.

Sane, Clear and Logical

How much of orchestration is the deliberate reflection and workmanship of the composer, and how much is the orchestration an instinctive reflex of the composers mind, just as a man's hand-writing is the reflex of his mind, or his nerves, or both? Masters of their art, like Mr. d'Indy use instruments in many different ways, but each way is unmistakably characteristic of one man.

The sanity, the clearness, logic and sense of proportion; above all, the nobility of character which animate the man and his life and his works, permeate not only the music itself, but the beautiful instrumentation of this "Poem of the Seas."

t's Delightful Serenata

only for this was the audience ted to Mr. d'Indy. The Serenata certainly one of the most delightful inspired of all Mozart's compositions for concerted instruments. What did he write this piece for? Probably somebody's birthday. It is simply captivating. The two orchestra properly consist of one orchestra of 2 principal violins, a viola and a double bass, and the other orchestra of 3 violins, a second viola, a violoncello and kettle-drums. The directions in the score are that these orchestras shall be placed far apart. There was an ensemble of many string instruments yesterday to supplement the efforts of the players of solo parts, and all the players kept their accustomed places in the orchestra.

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And Lalande's piece! Great heavens, what music they made in France in the 15th century. The beauty of this piece is so courtly and yet so profound; so formal, if you like, yet so reflective, so wise, so aware of the fact that an artist's business is to make beautiful art and not ask too many questions about it or life either, that at the moment the storm and stress the passionate emotion, the philosophy, the ardent realism of 19th century art seem mere brawling and ignorance and vulgarity by the side of it.

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The first part was made up of three compositions, Mozart's "Serrenata Notturna in D major," "Chaccone Gracieuse," by Lalande and a Bach "Piano Concerto." This latter was played by Bruce Simonds, a pupil of M. d'Indy.

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The Lalande number is a worthy work and was a fitting number to come between the Mozart and Bach compositions. The latter was played by Mr. Simonds, who is a very young man. It is not the most difficult work of the sort in the world, but it is a piece which needs close attention to details and a finished style tention to details and a finished style of playing. He proved himself equal to its needs throughout the course of his playing.

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TRAV. DEC. 10

SYMPHONY CONCERTS

FROM THE ANCIENTS TO d'INDY "A GUEST"

An Innovation That Might Wisely Repeated—Audience and Conducto Composer—None Too Interesting Moza and Bach at His Hands—The More Nov and Fresher Lalande—His Own Tone Poem of Sea and Shore, Renewin Familiar Powers, Opening New Sym pathies

It is not of the slightest interest to kno whether Mr. So-and-So likes or dislikes this or that dramatic or musical work. [Vincent d'Indy, 1899.

WISELY "guest-conductors" might be bidden oftener to the Symphony Concerts. True, they are expensive luxuries, since, in spite of the name convention gives them, they usually receive substantial fees. Yet, beyond doubting, they diversify a long series of concerts; bring into them for the moment an individual note; interest [illegible] impress audiences. We in Boston [illegible] notable new music as soon as the pages come overseas. By the same token we might well hear notable conductors when they make visits to the United States. Mr. Albert Coates, the British conductor, came a year ago from London to New York as "guest" of the New York Symphony Orchestra. He is now on his way thither for a longer stay. By common consent he shines in certain music—in that of Skriabin, for example; he brings with him, besides, interesting and novel pieces by the younger British composers. Unless contract, cost or pressing labors withhold him, he might reasonably be asked to lead at a pair of Symphony Concerts in Boston. Mr. Mengelberg—a more illustrious name—will soon come to New York a second time to be "guest" of the Philharmonic Society for two months. With it, he will be heard in Boston next February at a concert in the Steinert Series. Even so, he might well grace a pair of concerts by the Symphony Orchestra. For more than once, and openly, he has been considered as conductor for it.

Still more stimulating and deserving are such "guests," when they happen, like Mr. d'Indy of yesterday, to be eminent composers as well as more or less able conductors. It would be interesting to hear Mr. Rakhmaninov, for example, not "at the piano," but on the conductor's stand to which he often stepped in his own Russia. Less in the background sits, for the moment, Richard Strauss, remarkable conductor in his own music and the music of other composers. Too large a fee may close his way to the regular Symphony Concerts; but at a concert for the Pension Fund, there can be no doubt of his welcome. Or, if a notable composer visiting the United States, lacks ability and ambition as conductor but excels, say, as pianist, why should not he also be summoned to the Symphony Concerts? He would grace them quite as much as do various "assisting artists." If he were Mr. Scott of last season or Mr. Casella of the current musical year, he would whet more curiosities.

Costs aside, the usual objection to "guest-conductors" at Symphony Hall is the assumed unwillingness of the regular conductor to forego his usual place. Perhaps Dr. Muck and some of his predecessors of the Higginsonian day fostered this mistaken notion. Mr. Monteux, fine-spirited, open-spirited, man of the world as well as able conductor, seems of another mind. He welcomed the coming of Mr. d'Indy; he went himself to Strauss to press the suggestion of a concert for the Pension Fund; he would gladly see Mr. Casella, for example, "at the piano" beside him. His way seems the wiser. The interlude of a visitor in a long series of concerts brings the public back the fresher to the customary conductor; while his merit has sometimes stood the clearer beside the labors of the "guest" as leader or programme-maker.

The demeanor of the audience yesterday afternoon and the demand for tickets for the opener concert this evening point these notions. Without ceremony, the conductor and composer "as guest" came to his place, probably pleased, after his modest habit, that no one gave him escort and that the orchestra sounded no fanfare. It did rise to receive him and some—perhaps half—of the audience stood likewise; but the consequent confusion little dulled the hearty applause. It was renewed at each pause in the programme; whenever Mr. d'Indy quitted or mounted the conductor's stand; and at the end of the concert—good fortune, usually, of rare and exceptionally well-liked piece. Few, too, were the customary incomings and outgoings, through the course of the concert, of the public of Friday afternoons.

Mr. d'Indy received this warmth and deference with his natural calm. It is sixteen years since most Bostonians last looked upon him, and he now nears his seventieth birthday. His carriage and his gait do not disguise his years; but his head and countenance outside grizzling brows and hair, give little sign of them. As man, he remains the quiet, poised, altogether self-subordinating figure that he has always been—all for the music, the work, and his associates in it. As conductor, he is the same calm, clear-minded, intelligible and unassertive leader that he was in his earlier visit. He would be the discerning and full-voiced spokesman of the composer and no more. Never does he impose himself upon another's music or too obviously upon his own. Enough that the piece in hand runs free and revealing course. Yet in the progress of his own Poem of Sea and Shore, it was impossible to wish him more of the intensifying and projecting power that is crowning virtue of the born, practised, habitual conductor.

For some listeners and his own Poem aside, Mr. d'Indy might have set a more interesting programme, retained more of the pieces he originally chose. No doubt his concert with the New York Symphony Orchestra proved over-long; but, if the cargo must be lightened, why not have thrown overboard more of the ancients and less of the moderns? One ancient, Monteverde, had indeed vanished; but his Toccata and Ritornello had come and gone in a moment. Of the other three, neither Mozart in a "Nocturnal Serenade" nor Bach in a Concerto in D major for Piano and Orchestra, wrote exactly the stuff that has made him classic and perennial. In interest for twentieth-century ears, the obscure Lalande in his supper-music for Louis the Great—and also the Glutton—had rather the better of it. The chances are that Monsieur Roussel of our own day and voice would have been more interesting and individual than all these ancients together. Yet his "Evocation" was omitted, along with Le Flem's lengthy tone poem of mourning. The more the pity; but Mr. d'Indy was "guest," and in his latter years his mind and heart go out to the elder masters. It is the privilege of age so to find pleasure in leaves turned backward.

"The Nocturnal Serenade," moreover ill suits a spacious concert-hall or a numerous string choir. Mozart wrote it for hearing in a drawing-room, with four violins, two violas, one violoncello, one bass-viol and a kettledrum for all the instruments. He divided them into answering, "echoing" groups, placed at opposite ends of the salon or in adjoining chambers—procedure and pastime, pleasing to eighteenth-century ears. Yesterday, the leaders of the string-choir sat as one "orchestra"; while [illegible] players [illegible] other. Nor were the two bands any appreciable distance from one another. The unescapable outcome was the thickening and the stiffening of Mozart's transparent, light-paced, quickly turning music and a sort of solemnizing of his playful dialogue and "echoes." Thereby a pretty trifle for fifteen minutes at a party became a formal rite of the concert-hall. March, Minuet and Rondo fill the Serenade, according to the conventions of the time. Had the matter been of more Mozartian freshness and charm, had the treatment been more deft and fanciful in gay Mozartian manner, the conditions of the performance would still have sat heavy and clouding upon the music.

And the Bach of the first and the last movements of the Concerto was usually the pedestrian Bach setting to paper, in the routine of the day, familiar eighteenth-century processes and periods. Only in the intermediate Largo came the expected flow of warmly musing, expanding and ascendant song. Like all else in the Concerto it gained by the limpid tone, the gently modulating and varying touch, the sense of line and accent, the regard for a part within an whole of the pianist, Mr. Simonds, instructor in music at Yale. Mr. d'Indy's school in Paris gave him the finer ear, the finer taste, the balanced freedoms and formalities essential with such music. Finally with the "Chaconne Gracieuse pour les Soupers du Roy"—Louis XIV in his old age—Lalande was stately and sonorous, inventive in his variations, supple and fanciful in his blended or contrasted instrumental voices, keeping a ceremonial music in character yet writing as scholar and musician as well. Even for ears easily satiated with eighteenth-century patterns and procedures these tones, gone to court, still keep pleasure.

The more, then, was the many-voiced orchestra of our own day good to hear when conductor and band set to his tone-poem. (The formalists will call it a 'Symphonic Suite'). The more stimulating seemed the play of incisive harmonies, and coloring timbres; the more interesting to follow was the course of motivs divided and interwoven, contrasted, diminished, amplified in the voice of our time; the more sympathetic moods and pictures of sea and shore made moods and pictures in tones in a fashion of which Mozart's Vienna, Bach's Leipzig or Lalande's Versailles would never have dreamed. They and their world were deaf to suggestion from landscape and seascape. Ours, looking upon them touches sensibility into beauty and eloquence. Mr. d'Indy uses a full modern orchestra in this 'Poèm des Rivages,' both expert and imaginative with its speech of many colors. Nowhere, perhaps, unless in pages of "St. Christopher" has he been so zealous and fanciful with the instruments of percussion. Throughout, he plies his characteristic harmonies thin-voiced, sharp-edged, often falling like a drop of acid upon the ear. Again return the Franckian or the Wagnerian formulas of his lifelong devotion—the ascents from tonal darkness into tonal light, the climax gathering and regathering upon the listening nerves, the motivs and the fragments of motivs, divided and distributed with unflagging throught and skill, yet sure to return, to blend, to sum and round unity of design and impression. By mental measure and meditation, by the processes and in the manners that he most prefers, according to the principles and procedures long since ingrained in him does Mr. d'Indy still make music.

In this particular tone-poem Mr. d'Indy has also written with an imagination, a warmth, a humanity not always stirring through him in these later years. By temperament, his eyes see, his heart stirs, his mind awakes and his spirit glows before mountains and so enkindled he wrote what some prefer to his other music, the tone-poem "Jour d'Eté a la Montagne," of his own Cévennes as from boyhood he had known them. And lo! the music bore images and emotion of general human understanding and appeal. The sea and the shores of the sea—his own Latin waters of the Mediterranean and the Adriatic—it now appears, may also stir him to music as warmly thought and felt, as wide-voiced and illuding. Naturally, Mr. d'Indy has no mind to the trite tone-picturing of mechanical "Ocean Symphonies" and all that specious kind. He knows the grey calm of even these southern seas; he has seen light lay quickening fingers upon them; he has seen them blaze in quivering air and sunshine. His spirit stirred as he looked, and the sight and the emotion speak from the first division of the "Poème des Rivages." Likewise he has seen the blue depths of the waters on a sunlit day from the cliffs of Mediterranean shore, and felt the glow of the sight within him. The blue may change, but the blue haunts—and Mr. d'Indy writes a second division curiously ingenious in a mingled changefulness and consistency, bright yet deep in the colorings of harmonies and timbres.

Sea, shore and sky may set the fancy awake as half-closed eyes watch light playing over them until they seem to flicker into a single hue. These optical, these spiritual fancies, transmuted into like fancies in tones fill a third division, Scherzo-like, fitful, glinting with instrumental quirks and quivers. To watch and know the sea is also to feel it strange, mysterious, unfathomable and so broods Mr. d'Indy through the fourth and over-long division of his Poem. In it he reads less the ocean than the human mind and heart before the might and the mystery of the waters. The magic has fled; the majesty endures. The fascination has faded. Who may read the secrets? Out of humanity some in old age harden. Into humanity, in these his final years Mr. d'Indy seems to enter. A new sympathy, broadening and deepening, touched here and there his symphony of the late war. It permeates his Poem of the Seas.

H. T. PARKER.

TRANS. DEC. 10

Friday afternoon, Dec. 28, [illegible] Hall, the ninth of the afternoon concerts of the Symphony Orchestra, with Mr. Monteux conducting and a women's chorus assisting. It will be heard in Liszt's "Dante Symphony," revived after five years, Massenet's overture, "Phèdre," and Rimsky-Korsakov's tone-picture, "Night on Mount Triglav" are the other numbers of the programme.

TRANS. DEC. 10

NEXT SYMPHONY BILL

There will be no Symphony concerts this week as the orchestra will be on a trip North. The Christmas week program will feature Liszt's "Choral Symphony." A chorus of women's voices will assist. Massenet's "Phedre" overture, and Rimsky-Korsakoff's "Night on Mount Triglaff" are also billed.

ADVTSR-DEC. 11.

Musical Comment---Olin Downes

A Chat With Mr. d'Indy—His Defence of French Clarity of Thought and Sense of Proportion—Philharmonic Society—Braslau and Harvard Glee Club

Up to the present time there is only one composer we are willing to talk to just after a work of his has been performed. That is Mr. Vincent d'Indy. He does not tell you that he reads everything you write, nor does he take obvious pains to tell you that he doesn't care a hoot what you write. Nor does he say he didn't read it, but he is told that you wrote a very nice article about him. Mr. d'Indy really is not interested or self-conscious about what you write or what you think of his music. He is the most modest, the most honestly absorbed in his art of any composer we ever talked with.

Mr. d'Indy is now in his 70th year, tall, clear-eyed, animated in his conversation, delightfully affable, candid, and full of enthusiasm for ideas. He had been mobbed in the green room of Symphony Hall, following the first performance here of his new "Poeme des rivages." He sat down, willing and interested to talk about his art. "But you are too tired, Mr. d'Indy."

"No"—we are translating the sense of his French, "I'm not tired. I'm in the habit of working a great deal. I rise at 6 in Paris and I am at work before 8. I work until at least 8 in the evening. It is my custom."

High living and high thinking! This tells in his music. He lit a cigarette, and was ready to talk about anything.

"We are told by some musicians, Mr. d'Indy, that you are not really a representative of French art—that your art is too cerebral, too much influenced by the German symphonists, to be characteristic of the French national genius."

This amused him. He shrugged and smiled. "How can I tell? I have to write as I think and feel. But is not this true: Is it not true that critics are prone to make some sweeping generalization of a nation's art or a nation's conciousness, and after that fit the generalization rather than modify the generalization to conform to fact?"

"I find two qualities which are practically never absent in representative French art. They are clearness and proportion. Whether my music has these qualities is not for me to say, but certainly I love logic, and the architecture of music, certainly I feel that they are indispensable characteristics of the finest compositions.

"Have French musicians ever lost sight of these things? Seldom, indeed. We alone, of all the European nations, even of Russia, refused to bend to the yoke of the Italian operatic composers of the 17th and early 18th centuries. We were not seduced by the florid melodies of the descendants of Scarlatti. We were not fascinated to the complete temporary loss of our national genius by Italian virtuosity or even by the beautiful 'bel canto' of Italian song. We insisted on musical idioms of our own, typical not only of our spirit but intimately associated with our ideals of truthful dramatic expression. Over the rest of the world the Italian opera of the Rossini type spread its mantle. France alone had ideas and standards which she maintained in the face of every foreign influence.

"Therefore French artists have frequently been called chauvavists." They are so much worse than that. Of course Italy influenced France. Ther Wagner—profoundly. But Wagner di not dominate French music. French music enriched itself through the geniu of Wagner. His was a genius essentially Teutonic, genius extraordinarily lacking in the sense of symmetry con ciseness, or proportion. But full o great things. Not the least interestin chapter in the history of French mus is the chapter or rather chapters which will eventually be devoted to its re actions to the influence of Richard Wagner. I think that today most Frenchmen, like myself, revere his art. We have learned much from Wagner as we learned from the Russian Moussorgsky, from men of genius of many lands, but I think we have always contrived to remain ourselves, and in that I have perhaps the right, also, to say that I am a Frenchman!"

"There is of course, such a thing a chauvanism in art. It is harmful. The French have not been free from it, nor has any other nation. But nationa consciousness in art is essential. France has always possessed this. The time is coming, I believe, when in America a similar spirit will be felt. In the pas your young musicians have studied composition in Leipsic; more lately, in Paris. It is very commendable to find out what other nationalities are doing in their art, but before you can create an art of your own you must listen to yourselves, not to others, and must bravely seek to fashion for yourself a form of expression which will be racial, sincere, and at the same time, artistically representative in its form and idiom."

Let us here digress for an instant from Mr. d'Indy's conversation and speak of his "Cours du Composition Musicale," an extraordinary document, an incredibly honest, naive, and profoundly religious work. To say "religious" in connection with a textbook on musical composition may seem to some very strange. It is not strange with Mr. d'Indy. Here are some paragraphs from his monumental work, as Englished by Mr. Philip Hale, and quoted in the programme book of the Boston Symphony Orchestra. They are mediaeval in their faith. From volume I:

"That the pupil, called to deserve the titl eof artist, should never lose sight of his natural endowment, three virtues are necessary to arrive at the maximum that he has set out to attain, three virtues named in the text of an anthem for Maundy Thursday, the music of which is as admirable as the words are lofty: 'And now abideth faith, hope, and charity, these three; but the greatest of these is charity.'

"Yes, the artist should first of all have Faith, faith in God, faith in his art; for it is Faith that incites him to understand, and by this understanding to mount higher and higher on the ladder of being, towards his goal, which is God.

"Yes, the artist should practise Hope, for he expects nothing from the present; he knows that his mission is to serve, and to contribute by his work to the instruction and the life of the generations that will come after him.

"Yes, the artist should be inspired by sublime Charity, the greatest of the three; to love should be his aim, for the sole principle of all creation is great, divine, charitable Love."

And this: "Overcome by the Christian Faith, Pride, man's formidable enemy, seldom showed itself in the soul of an artist of the Middle Ages; but as religious belief grew weak, with the Spirit of the Reformation applying itself almost at the same time to all branches of human learning, we see pride reappear and watch its veritable Renaissance."

"And what, Mr. d'Indy," we asked, "is to be the cure for the artistic sterility of this age, when the great musicians seem to have gone, or not to have arrived?"

"That is too great a question," he answered, "for anyone in the age of which he speaks to answer. My belief, however, is that artistic sterility is caused today largely by the decay of religion in the world. The war has done a great deal of harm to men's minds. The aftermath of it is in some respects worse than the actual fighting—unemployment, profiteers, and much general misery. The artistic good of the war will come later. I think. Whether our modern society can shake off its shackles and become one more free of corrupt politics and finance, short-sighted selfishness and greed in financial arrangements, which now make the merest slaves of a large proportion of the population, is another question. After all, what have we to do with that? The artist has his Faith, his creative power. It is by such tokens that he lives. It is his mission to seek earnestly and eternally after Truth and Beauty. In his art lies his happiness and salvation.

"And what art, outside of music itself," we asked, "has influenced you the most in your development?"

It seemed that the terminology of the question did not satisfy him. "For there is only one Art," he said. "It has different manifestations, and all of these appeal to me—architecture, painting, poetry, the dance—these are only different aspects of the one Art. I canont remain indifferent to one of them. If we must be very precise, I will say that since music and architecture are very closely allied, architecture, after music, has perhaps the deepest appeal to me."

"Given the ability to invent, Mr. d'Indy, what is the second most necessary thing for a composer's equipment?"

"The judgement," he answered at once, "to choose the right material."

"That was a characteristic of the greatest masters," he continued. "A composer must have unlimited patience, determination, self-denial. Patience to wait for the right idea to come; determination to put down nothing which falls beneath the level of his ideals; self-denial, to refuse to go forward until the idea has been completely perfected for its final uses."

"As for me," he went on, "often I wait months for a thought to complete itself in my head. I have the first part, the nub of my musical sentence. It is incomplete. My brain refuses to complete it for me. The time comes, often quite suddenly, when the remainder of the idea declares itself. Then is the time to sit down and write."

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From

Mozart's Delightful Serenata

Not only for this was the audience indebted to Mr. d'Indy. The Serenata is certainly one of the most delightful and inspired of all Mozart's compositions for concerted instruments. What did he write this piece for? Probably somebody's birthday. It is simply captivating. The two orchestra properly consist of one orchestra of 2 principal violins, a viola and a double bass, and the other orchestra of 2 violins, a second viola, a violoncello and kettle-drums. The directions in the score are that these orchestras shall be placed far apart. There was an ensemble of many string instruments yesterday to supplement the efforts of the players of solo parts, and all the players kept their accustomed places in the orchestra.

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and Bach at His Hands—The More Nov
and Fresher Lalande — His Own Tone
Poem of Sea and Shore, Renewin
Familiar Powers, Opening New Sym
pathies

It is not of the slightest interest to know whether Mr. So-and-So likes or dislikes this or that dramatic or musical work. [Vincent d'Indy, 1899.

WISELY "guest-conductors" might be bidden oftener to the Symphony Concerts. True, they are expensive luxuries, since, in spite of the name convention gives them, they usually receive substantial fees. Yet, beyond doubting, they diversify a long series of concerts; bring into them for the moment an individual note; interest and often impress audiences. We in Boston often hear notable new music as soon as the pages come overseas. By the same token we might well hear notable conductors when they make visits to the United States. Mr. Albert Coates, the British conductor, came a year ago from London to New York as "guest" of the New York Symphony Orchestra. He is now on his way thither for a longer stay. By common consent he shines in certain music—in that of Skriabin, for example; he brings with him, besides, interesting and novel pieces by the younger British composers. Unless contract, cost or pressing labors withhold him, he might reasonably be asked to lead at a pair of Symphony Concerts in Boston. Mr. Mengelberg—a more illustrious name—will soon come to New York a second time to be "guest" of the Philharmonic Society for two months. With it, he will be heard in Boston next February at a concert in the Steinert Series. Even so, he might well grace a pair of concerts by the Symphony Orchestra. For more than once, and openly, he has been considered as conductor for it.

Still more stimulating and deserving are such "guests," when they happen, like Mr. d'Indy of yesterday, to be eminent composers as well as more or less able conductors. It would be interesting to hear Mr. Rakhmaninov, for example, not "at the piano," but on the conductor's stand to which he often stepped in his own Russia. Less in the background sits, for the moment, Richard Strauss, remarkable conductor in his own music and the music of other composers. Too large a fee may close his way to the regular Symphony Concerts; but at a concert for the Pension Fund, there can be no doubt of his welcome. Or, if a notable composer visiting the United States, lacks ability and ambition as conductor but excels, say, as pianist, why should not he also be summoned to the Symphony Concerts? He would grace them quite as much as do various "assisting artists." If he were Mr. Scott of last season or Mr. Casella of the current musical year, he would whet more curiosities.

Costs aside, the usual objection to "guest-conductors" at Symphony Hall is the assumed unwillingness of the regular conductor to forego his usual place. Perhaps Dr. Muck and some of his predecessors of the Higginsonian day fostered this mistaken notion. Mr. Monteux, fine-spirited, open-spirited, man of the world as well as able conductor, seems of another mind. He welcomed the coming of Mr. d'Indy; he went himself to Strauss to press the suggestion of a concert for the Pension Fund; he would gladly see Mr. Casella, for example, "at the piano" beside him. His way seems the wiser. The interlude of a visitor in a long series of concerts brings the public back the fresher to the customary conductor; while his merit has sometimes stood the clearer beside the labors of the "guest" as leader or programme-maker.

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The demeanor of the audience yesterday afternoon and the demand for tickets for the opener concert this evening point these notions. Without ceremony, the conductor and composer "as guest" came to his place, probably pleased, after his modest habit, that no one gave him escort and that the orchestra sounded no fanfare. It did rise to receive him and some—perhaps half—of the audience stood likewise; but the consequent confusion little dulled the hearty applause. It was renewed at each pause in the programme; whenever Mr. d'Indy quitted or mounted the conductor's stand; and at the end of the concert—good fortune, usually, of rare and exceptionally well-liked piece. Few, too, were the customary incomings and outgoings, through the course of the concert, of the public of Friday afternoons.

Mr. d'Indy received this warmth and deference with his natural calm. It is sixteen years since most Bostonians last looked upon him, and he now nears his seventieth birthday. His carriage and his gait do not disguise his years; but his head and countenance outside grizzling brows and hair, give little sign of them. As man, he remains the quiet, poised, altogether self-subordinating figure that he has always been—all for the music, the work, and his associates in it. As conductor, he is the same calm, clear-minded, intelligible and unassertive leader that he was in his earlier visit. He would be the discerning and full-voiced spokesman of the composer and no more. Never does he impose himself upon another's music or too obviously upon his own. Enough that the piece in hand runs free and revealing course. Yet in the progress of his own Poem of Sea and Shore, it was impossible to wish him more of the intensifying and projecting power that is crowning virtue of the born, practised, habitual conductor.

* * *

For some listeners and his own Poem aside, Mr. d'Indy might have set a more interesting programme, retained more of the pieces he originally chose. No doubt his concert with the New York Symphony Orchestra proved over-long; but, if the cargo must be lightened, why not have thrown overboard more of the ancients and less of the moderns? One ancient, Monteverde, had indeed vanished; but his Toccata and Ritornello had come and gone in a moment. Of the other three, neither Mozart in a "Nocturnal Serenade" nor Bach in a Concerto in D major for Piano and Orchestra, wrote exactly the stuff that has made him classic and perennial. In interest for twentieth-century ears, the obscure Lalande in his supper-music for Louis the Great—and also the Glutton—had rather the better of it. The chances are that Monsieur Roussel of our own day and voice would have been more interesting and individual than all these ancients together. Yet his "Evocation" was omitted, along with Le Flem's lengthy tone poem of mourning. The more the pity; but Mr. d'Indy was "guest," and in his latter years his mind and heart go out to the elder masters. It is the privilege of age so to find pleasure in leaves turned backward.

"The Nocturnal Serenade," moreover ill suits a spacious concert-hall or a numerous string choir. Mozart wrote it for hearing in a drawing-room, with four violins, two violas, one violoncello, one bass-viol and a kettledrum for all the instruments. He divided them into answering, "echoing" groups, placed at opposite ends of the salon or in adjoining chambers—procedure and pastime, pleasing to eighteenth-century ears. Yesterday, the leaders of the string-choir sat as one "orchestra"; while many more string-players filled the other. Nor were the two bands at any appreciable distance from one another. The unescapable outcome was the thickening and the stiffening of Mozart's transparent, light-paced, quickly turning music and a sort of solemnizing of his playful dialogue and "echoes." Thereby a pretty trifle for fifteen minutes at a party became a formal rite of the concert-hall. March, Minuet and Rondo fill the Serenade, according to the conventions of the time. Had the matter been of more Mozartian freshness and charm, had the treatment been more deft and fanciful in gay Mozartian manner, the conditions of the performance would still have sat heavy and clouding upon the music.

And the Bach of the first and the last movements of the Concerto was usually the pedestrian Bach setting to paper, in the routine of the day, familiar eighteenth-century processes and periods. Only in the intermediate Largo came the expected flow of warmly musing, expanding and ascendant song. Like all else in the Concerto it gained by the limpid tone, the gently modulating and varying touch, the sense of line and accent, the regard for a part within an whole of the pianist, Mr. Simonds, instructor in music at Yale. Mr. d'Indy's school in Paris gave him the finer ear, the finer taste, the balanced freedoms and formalities essential with such music. Finally with the "Chaconne Gracieuse pour les Soupers du Roy"—Louis XIV in his old age—Lalande was stately and sonorous, inventive in his variations, supple and fanciful in his blended or contrasted instrumental voices, keeping a ceremonial music in character yet writing as scholar and musician as well. Even for ears easily satiated with eighteenth-century patterns and procedures these tones, gone to court, still keep pleasure.

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The more, then, was the many-voiced orchestra of our own day good to hear when conductor and band set to his tone-poem. (The formalists will call it a 'Symphonic Suite'). The more stimulating seemed the play of incisive harmonies, and coloring timbres; the more interesting to follow was the course of motivs divided and interwoven, contrasted, diminished, amplified in the voice of our time; the more sympathetic moods and pictures of sea and shore made moods and pictures in tones in a fashion of which Mozart's Vienna, Bach's Leipzig or Lalande's Versailles would never have dreamed. They and their world were deaf to suggestion from landscape and seascape. Ours, looking upon them touches sensibility into beauty and eloquence. Mr. d'Indy uses a full modern orchestra in this 'Poèm des Rivages,' both expert and imaginative with its speech of many colors. Nowhere, perhaps, unless in pages of "St. Christopher" has he been so zealous and fanciful with the instruments of percussion. Throughout, he plies his characteristic harmonies thin-voiced, sharp-edged, often falling like a drop of acid upon the ear. Again return the Franckian or the Wagnerian formulas of his lifelong devotion—the ascents from tonal darkness into tonal light, the climax gathering and regathering upon the listening nerves, the motivs and the fragments of motivs, divided and distributed with unflagging throught and skill, yet sure to return, to blend, to sum and round unity of design and impression. By mental measure and meditation, by the processes and in the manners that he most prefers, according to the principles and procedures long since ingrained in him does Mr. d'Indy still make music.

In this particular tone-poem Mr. d'Indy has also written with an imagination, a warmth, a humanity not always stirring through him in these later years. By temperament, his eyes see, his heart stirs, his mind awakes and his spirit glows before mountains and so enkindled he wrote what some prefer to his other music, the tone-poem "Jour d'Eté a la Montagne," of his own Cévennes as from boyhood he had known them. And lo! the music bore images and emotion of general human understanding and appeal. The sea and the shores of the sea—his own Latin waters of the Mediterranean and the Adriatic—it now appears, may also stir him to music as warmly thought and felt, as wide-voiced and illuding. Naturally, Mr. d'Indy has no mind to the trite tone-picturing of mechanical "Ocean Symphonies" and all that specious kind. He knows the grey calm of even these southern seas; he has seen light lay quickening fingers upon them; he has seen them blaze in quivering air and sunshine. His spirit stirred as he looked, and the sight and the emotion speak from the first division of the "Poème des Rivages." Likewise he has seen the blue depths of the waters on a sunlit day from the cliffs of Mediterranean shore, and felt the glow of the sight within him. The blue may change, but the blue haunts—and Mr. d'Indy writes a second division curiously ingenious in a mingled changefulness and consistency, bright yet deep in the colorings of harmonies and timbres.

Sea, shore and sky may set the fancy awake as half-closed eyes watch light playing over them until they seem to flicker into a single hue. These optical, these spiritual fancies, transmuted into like fancies in tones fill a third division, Scherzo-like, fitful, glinting with instrumental quirks and quivers. To watch and know the sea is also to feel it strange, mysterious, unfathomable and so broods Mr. d'Indy through the fourth and over-long division of his Poem. In it he reads less the ocean than the human mind and heart before the might and the mystery of the waters. The magic has fled; the majesty endures. The fascination has faded. Who may read the secrets? Out of humanity some in old age harden. Into humanity, in these his final years Mr. d'Indy seems to enter. A new sympathy, broadening and deepening, touched here and there his symphony of the late war. It permeates his Poem of the Seas.

H. T. PARKER

TRANS. DEC. 10

Friday afternoon, Dec. 28, in Symphony Hall, the ninth of the afternoon concerts of the Symphony Orchestra, with Mr. Monteux conducting and a women's chorus assisting. It will be heard in Liszt's "Dante Symphony," revived after five years, Massenet's overture, "Phèdre," and Rimsky-Korsakov's tone-picture, "Night on Mount Triglav" are the other numbers of the programme.

TRANS. DEC. 10

NEXT SYMPHONY BILL

There will be no Symphony concerts this week as the orchestra will be on a trip North. The Christmas week program will feature Liszt's "Choral Symphony." A chorus of women's voices will assist. Massenet's "Phedre" overture, and Rimsky-Korsakoff's "Night on Mount Triglaff" are also billed.

ADVTSR-DEC. 11

Musical Comment---Olin Downes

A Chat With Mr. d'Indy—His Defence of French Clarity of Thought and Sense of Proportion—Philharmonic Society—Braslau and Harvard Glee Club

Up to the present time there is only one composer we are willing to talk to just after a work of his has been performed. That is Mr. Vincent d'Indy. He does not tell you that he reads everything you write, nor does he take obvious pains to tell you that he doesn't care a hoot what you write. Nor does he say he didn't read it, but he is told that you wrote a very nice article about him. Mr. d'Indy really is not interested or self-conscious about what you write or what you think of his music. He is the most modest, the most honestly absorbed in his art of any composer we ever talked with.

Mr. d'Indy is now in his 70th year, tall, clear-eyed, animated in his conversation, delightfully affable, candid, and full of enthusiasm for ideas. He had been mobbed in the green room of Symphony Hall, following the first performance here of his new "Poeme des rivages." He sat down, willing and interested to talk about his art. "But you are too tired, Mr. d'Indy."

"No"—we are translating the sense of his French, "I'm not tired. I'm in the habit of working a great deal. I rise at 6 in Paris and I am at work before 8. I work until at least 8 in the evening. It is my custom."

High living and high thinking! This tells in his music. He lit a cigarette, and was ready to talk about anything.

"We are told by some musicians, Mr. d'Indy, that you are not really a representative of French art—that your art is too cerebral, too much influenced by the German symphonists, to be characteristic of the French national genius."

This amused him. He shrugged and smiled. "How can I tell? I have to write as I think and feel. But is not this true: Is it not true that critics are prone to make some sweeping generalization of a nation's art or a nation's conciousness, and after that fit the generalization rather than modify the generalization to conform to fact?"

"I find two qualities which are practically never absent in representative French art. They are clearness and proportion. Whether my music has these qualities is not for me to say, but certainly I love logic, and the architecture of music, certainly I feel that they are indispensable characteristics of the finest compositions.

"Have French musicians ever lost sight of these things? Seldom, indeed. We alone, of all the European nations, even of Russia, refused to bend to the yoke of the Italian operatic composers of the 17th and early 18th centuries. We were not seduced by the florid melodies of the descendants of Scarlatti. We were not fascinated to the complete temporary loss of our national genius by Italian virtuosity or even by the beautiful 'bel canto' of Italian song. We insisted on musical idioms of our own, typical not only of our spirit but intimately associated with our ideals of truthful dramatic expression. Over the rest of the world the Italian opera of the Rossini type spread its mantle. France alone had ideas and standards which she maintained in the face of every foreign influence.

"Therefore French artists have frequently been called chauvavists." They are so much worse than that. Of course Italy influenced France. Then Wagner—profoundly. But Wagner did not dominate French music. French music enriched itself through the genius of Wagner. His was a genius essentially Teutonic, genius extraordinarily lacking in the sense of symmetry conciseness, or proportion. But full of great things. Not the least interesting chapter in the history of French music is the chapter or rather chapters which will eventually be devoted to its reactions to the influence of Richard Wagner. I think that today most Frenchmen, like myself, revere his art. We have learned much from Wagner as we learned from the Russian Moussorgsky, from men of genius of many lands, but I think we have always contrived to remain ourselves, and in that I have perhaps the right, also, to say that I am a Frenchman!"

"There is of course, such a thing as chauvanism in art. It is harmful. The French have not been free from it, nor has any other nation. But national consciousness in art is essential. France has always possessed this. The time is coming, I believe, when in America a similar spirit will be felt. In the past your young musicians have studied composition in Leipsic; more lately, in Paris. It is very commendable to find out what other nationalities are doing in their art, but before you can create an art of your own you must listen to yourselves, not to others, and must bravely seek to fashion for yourself a form of expression which will be racial, sincere, and at the same time, artistically representative in its form and idiom."

Let us here digress for an instant from Mr. d'Indy's conversation and speak of his "Cours du Composition Musicale," an extraordinary document, an incredibly honest, naive, and profoundly religious work. To say "religious" in connection with a textbook on musical composition may seem to some very strange. It is not strange with Mr. d'Indy. Here are some paragraphs from his monumental work, as Englished by Mr. Philip Hale, and quoted in the programme book of the Boston Symphony Orchestra. They are mediaeval in their faith. From volume I:

"That the pupil, called to deserve the titl eof artist, should never lose sight of his natural endowment, three virtues are necessary to arrive at the maximum that he has set out to attain, three virtues named in the text of an anthem for Maundy Thursday, the music of which is as admirable as the words are lofty: 'And now abideth faith, hope, and charity, these three; but the greatest of these is charity.'"

"Yes, the artist should first of all have Faith, faith in God, faith in his art; for it is Faith that incites him to understand, and by this understanding to mount higher and higher on the ladder of being, towards his goal, which is God.

"Yes, the artist should practise Hope, for he expects nothing from the present; he knows that his mission is to serve, and to contribute by his work to the instruction and the life of the generations that will come after him.

"Yes, the artist should be inspired by sublime Charity, the greatest of the three; to love should be his aim, for the sole principle of all creation is great, divine, charitable Love."

And this: "Overcome by the Christian Faith, Pride, man's formidable enemy, seldom showed itself in the soul of an artist of the Middle Ages; but as religious belief grew weak, with the Spirit of the Reformation applying itself almost at the same time to all branches of human learning, we see pride reappear and watch its veritable Renaissance."

"And what, Mr. d'Indy," we asked, "is to be the cure for the artistic sterility of this age, when the great musicians seem to have gone, or not to have arrived?"

"That is too great a question," he answered, "for anyone in the age of which he speaks to answer. My belief, however, is that artistic sterility is caused today largely by the decay of religion in the world. The war has done a great deal of harm to men's minds. The aftermath of it is in some respects worse than the actual fighting—unemployment, profiteers, and much general misery. The artistic good of the war will come later. I think. Whether our modern society can shake off its shackles and become one more free of corrupt politics and finance, short-sighted selfishness and greed in financial arrangements, which now make the merest slaves of a large proportion of the population, is another question. After all, what have we to do with that? The artist has his Faith, his creative power. It is by such tokens that he lives. It is his mission to seek earnestly and eternally after Truth and Beauty. In his art lies his happiness and salvation.

"And what art, outside of music itself," we asked, "has influenced you the most in your development?"

It seemed that the terminology of the question did not satisfy him. "For there is only one Art," he said. "It has different manifestations, and all of these appeal to me—architecture, painting, poetry, the dance—these are only different aspects of the one Art. I canont remain indifferent to one of them. If we must be very precise, I will say that since music and architecture are very closely allied, architecture, after music, has perhaps the deepest appeal to me."

"Given the ability to invent, Mr. d'Indy, what is the second most necessary thing for a composer's equipment?"

"The judgement," he answered at once, "to choose the right material."

"That was a characteristic of the greatest masters," he continued. "A composer must have unlimited patience, determination, self-denial. Patience to wait for the right idea to come; determination to put down nothing which falls beneath the level of his ideals; self-denial, to refuse to go forward until the idea has been completely perfected for its final uses."

"As for me," he went on, "often I wait months for a thought to complete itself in my head. I have the first part, the nub of my musical sentence. It is incomplete. My brain refuses to complete it for me. The time comes, often quite suddenly, when the remainder of the idea declares itself. Then is the time to sit down and write."

is very easy for a young co
especially if he have some
color and impressionis

to do otherwise. But it is very dangerous. Bethink you how many, many composers, especially of late years, have fallen by the way-side. They have had placed in their hands the means of musical effect which they had neither the talent nor the technical skill to use wisely. Think of the vapid, spineless music now being put out by people who only know that a composer named Debussy has succeeded in writing strangely beautiful things, music without themes of pronounced contour, without apparently laborious development, at the same time music that has unity, cohension, strength as well as beauty. No wonder that this intoxicates a young talent.

"Perhaps you don't like Debussy?"

"I? On the contrary, he was the most extraordinary genius," said Mr. d'Indy, "a genius continually discovering fresh and untainted vistas of beauty. And he had heart, sentiment, emotion none the less warm and deep because it was expressed with such exquisite restraint and sensibility. But do not forget that he, too, was a master of structure."

We thereupon asked his opinion of Ravel. "A great composer," said Mr. d'Indy, "that of course goes without saying. Nevertheless, sec (dry). You can imagine Ravel doing anything, almost, except—writing the third act of 'Pelleas et Melisande.'"

POST-DEC-11

BOSTON SYMPHONY

There will be no symphony concert in Boston during the coming week. The orchestra's time will be occupied by a trip to Mantreal and other cities. Friday afternoon and Saturday evening of Christmas week, Dec. 23 and 24, at the ninth pair of regular concerts, Liszt's "Dante" symphony will be performed in commemoration of the birth of the Italian poet. In conformity with the poem, the symphony is divided into three parts—The Inferno, Purgatory and Paradise, which is described in the final Magnificat. A chorus of 70 female voices, trained by Mr. Monteux, will join forces with the orchestra. The other numbers will be Massenet's overture to "Phedre" and the third act of Rimsky-Korsakoff's opera, "Mlada," which has been arranged in concert form by the composer. It is entitled "Night on Mount Triglaff."

HERALD - DEC. 11

Boston will profit by the experience of New York with the programme originally proposed by Mr. d'Indy for his visit as conductor to the Symphony Concerts of next Friday and Saturday. Test of it with Mr. Damrosch's orchestra last Thursday proved it far too long; the audience was often restless; while one of the pupils' pieces, a tone poem, "For the Dead," by a certain Le Flem, was tedious. Accordingly Mr. d'Indy has wisely revised his programme for Boston. It now stands:

Serenade in D major for Two String Orchestras with Drums	Mozart
Chaconne Gracieuse	Lalande
Concerto in D major for Piano and Orchestra (The Piano-Part Played by B. T. Simonds)	Bach
Poème des Rivages	d'Indy

TRANS. DEC. 7.

Now as "Old Master" d'Indy Comes Again

Traits, Works and Faith in the Man and the Musician as a Devout Admirer Sees Them

(Translated from An Article in La Revue Musicale for March, 1921)

It is not of the musician that I would speak, but of the man. To be certain of the musician, that I admire and who stirs me, I have only to take my seat at the concert or in the theatre. But the man himself is the matter of discussion and it is a moral portrait that I should like to draw because in the case of Vincent d'Indy, more than often is the case in our time, the artist and the man are of a strict unity of character.

This unity is well known to the friends and adversaries of the man, unequal in number but alike in the ardor of their feelings. The first of our too rare meetings was more than twenty-five years ago. Few individualities have given me to such a degree the sensation of being "some one," that is to say, a homogeneous being, complete, referring all his intellectual and moral acts to a scrupulously thought-out and verified system. There was a great charm in the manner and the face of d'Indy, in the sombre fire of his eyes, his sceptical smile, his refined courtesy and his penetrating, yet gentle voice. The charm persists; if his hair has whitened, the eye still sparkles in the deep orbit, the greeting remains frank, genial and gay. Yet one quickly realizes the sort of mathematical rigor which emanates from this man; an untiring worker, possessed of all the methods for economizing the smallest fraction of time, an ascetic, harder upon himself than upon others, the nature of a scholar, a believer, an energetic leader, and, above all, a tender and passionate nature completely self-controlled.

Mind and Spirit

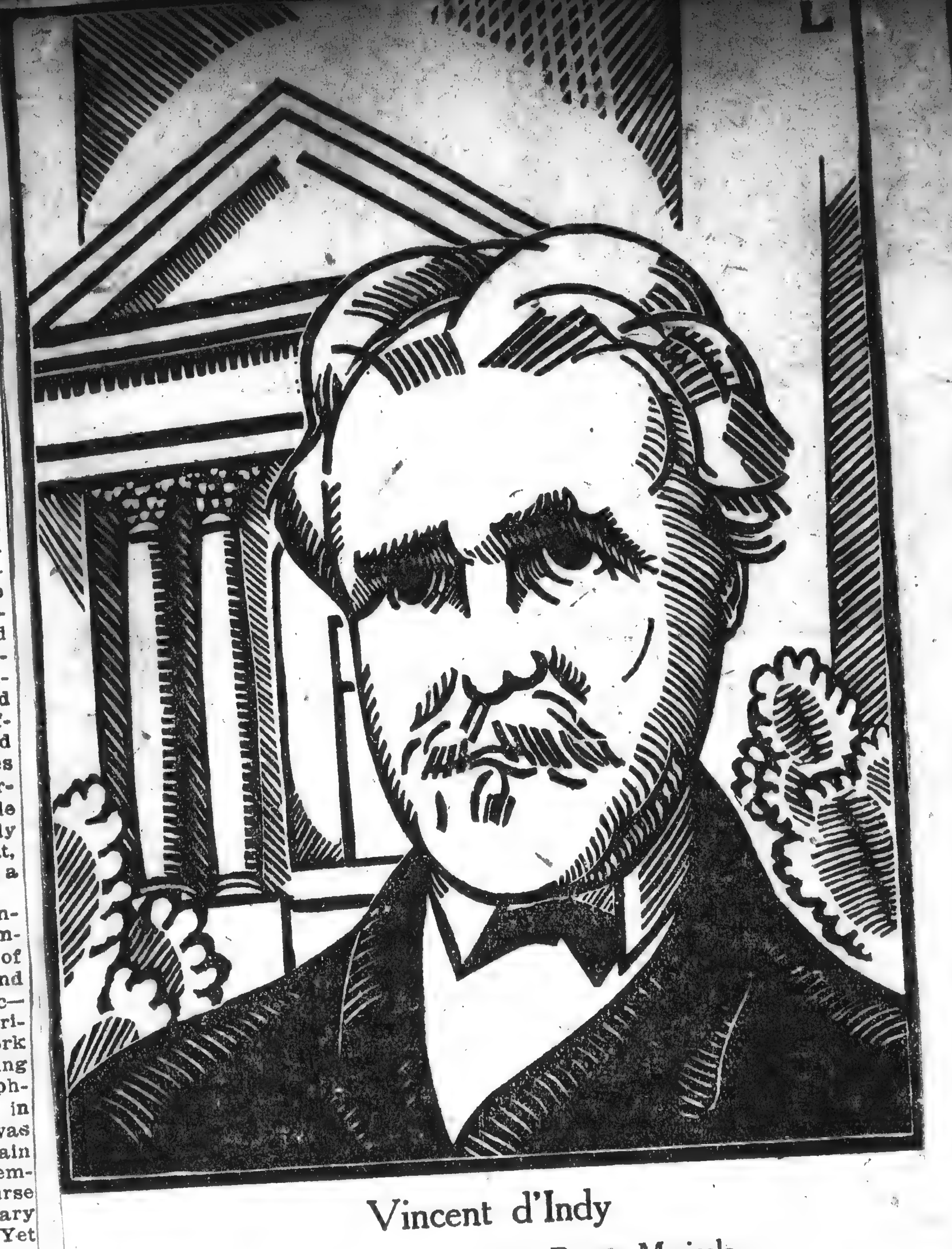
Of all my reasons for respecting Vincent d'Indy as a high type of humanity, the most apparent is, first, the authenticity of [illegible] cultivation. This musician is one [illegible] man, whom, in the arts as in the sciences, we can place on the plane of the great intellectuals. That he knows the last secrets of the art that he has chosen, the "Symphony on a Mountain Air"; the Second Symphony, "Wallenstein," "The Song of the Bell," "Fervaal," the "Legend of Saint Christopher," among others, attest to the entire musical world. But the genesis and the annals of music have no more secrets from him than the creative technique of his own compositions. Vincent d'Indy is an historian, a scholar, a synthetic critic, who ought to be ranked among the first of the rare critic essayists of our time. There is in his writings and his professional work the equivalent of the qualities which distinguished an André Michel, a Lecoq de Boisbaudran, a Fromentin, a Taine, or Baudelaire as a critic of art. I say the equivalent because I allude only to the quality and to the amount of the mental substance. When I opened the Treatise on Musical Composition by d'Indy, I was conscious at first only of the desire to assimilate what I could comprehend and to diminish some little of my ignorance of the technique of an art to which I owed profound and impassioned emotions. I had also some curiosity relative to the individuality of the author himself, whose face attracted me and whose compositions moved me. I finished my reading in a very different frame of mind. I do not know, and I do not know now, whether the theories which the book advances are musically irreproachable. I know of no one to decide the question and it has provoked lively controversy. But what I do know is, that, considered as a piece of writing, it is a magnificent monument.

To me, the clarity of form was constantly adequate, the style of reasonnig impeccable. There was a surprising gift of definition, notably that of the intellect and of the development of thought in music—all this a model of lucidity and an authoritative piece of anthology. In this work I found the very rare faculty of leading thought through the labyrinth of biographical notes and technical explanations in such a fashion that the main idea was never missed or effaced. Finally, I remain full of admiring astonishment in remembering that this treatise was only a course given by a professor, without any literary pretension, with no oratorical effect. Yet it constitutes a masterpieec of criticism and the intellectual and moral testament of a great artist, the complete revelation of his character and conscience. To prove that I am not basing my opinion on his musical qualities alone, I state that I derived the same mental pleasure from reading d'Indy's work that I obtained from Taine's "Intelligence," the "Value of Science" by Henri Poincaré, or of the study of the battle of Cannæ by Marshal de Schieffen; the pleasure of pure logic, the complete facility of a writer who thoroughly knows his subject. Had I never heard a note of d'Indy's music, I should rate him among the sovereign essayists, and I should consider him one of the most powerful coordinators of ideas in our time.

Faith and Fervor

But there is something else in this work which gives another motive for respecting Vincent d'Indy. There is that which often has excited polemics, sometimes to the point of insults that, hurled at such a man, harm only those who dare lance them. Here is the rounded affirmation, extremely resolute, straightforward, severe and brave, of a conscience, of a nature and a faith. They do not accord with the epoch, they are all three of a character which has been described as Gothic. The term does not completely express the matter but it will suffice. Vincent d'Indy is a man of meditative and militant religious faith. This Christian not only serves his art but conforms his entire life to his religious beliefs. I know there are some objections—and I could make some myself—to this attitude. It has led d'Indy, by logical necessity and not through individual irritation, to hold very strong opinions on Protestantism and Judaism in art, and has introduced into his work elements of polemics which are outside the field of music, belonging rather to politics and bringing, with the passions of the time, much grief. But these are the inevitable consequences of the classic and hierarchical temperament (which detractors call reactionary and antiquated) of a man of faith, who uses his legitimate authority and who is sufficiently disdainful of the glory and the profit of this world to retain only the pride of speaking his mind and presenting his work quite frankly. This type of man is rare enough today, and a being who is consistently "all of a piece" consoles me of many a Proteus. I am glad that the frankness of d'Indy stirs in the artistic sucess-hunters rancorous motives and even remorse. I am glad that they find him exacting and disagreeable, as only a profoundly honest man can be.

And I saw afterward that the theorician, the doctrinaire, the religious sectarian, the severe moralizer revealed by his acts and his speech the tenderness, the nobility and the beauty of a soul more tender than his intellect. His rigor weighs very little in the balance against the benefits he brings. With what dignity, what veiled emotion, he has spoken of his master, Franck, and with what a heart he served him. Here lies the charm, particularly to the strong and the sincere, which reveals d'Indy himself. He has done justice to the genius who counselled him; he has made for him, speaking as a composer and a historian, a large and splendid place as the heir of Beethoven; but more than that he has spoken as a son might speak, with great love. Despite the rigidity of mind of men of d'Indy's character, it is love, a grave and scrupulous love which controls them, not an instinctive emotion, but a feeling which acquires lasting intensity because it justifies itself at the tribunal of reason. This love results in the full satisfaction of a mind accustomed to method and discipline; it passes esteem and admiration. D'Indy loved his master because his master represented to him the living ideal of the highest form of accomplishment of the duty of art, and the highest form of disinterested nobility in the accomplishment of the duty of life. He has loved him as the artisans of earlier days loved the makers of masterpieces, as Melzi loved Leonardo. He has revered him as an exemplar, as a model without a blemish.



Vincent d'Indy

From a Drawing in La Revue Musicale

Duty and Devotion

To Franck, who surpassed him infinitely in candor and the sweetness of pure sentiment, d'Indy owed the course of his own moral truth. He has given us, in his pious veneration for Franck as much as in the original turn of his own mind, the third motive for respect—the seductive image of an illustrious artist, who, indifferent to all the joys and seductions of glory and never allowing himself to "usurp, laughing, the divine homage," devotes a large part of his time and effort for thirty years to teaching, relieving himself of none of the most boring of the pedagogue's cares, to give young minds of his store of knowledge, his respect for the legacy of the masters and for the light which issues from their tombs. Is he to be reproached then with having inculcated his faith with the imperious conviction of a pastor of souls? There could be no other way for this nature fortified in its dogmas by a half-century of production and profound study of the past. His discourse at the opening of the Schola Cantorum the sceptics somewhat irreverently call an avowal of faith. It is not my purpose to discuss the truth or the untruth of this. I see in it an intellectual testimony, one of the most important frontispieces that a school of art has been given in our time, the logical manifestation of a man who knows, and for whom the moral world and the intellectual are one and the same.

I am completely conquered by the accent of grandeur and, in the absolute sense of the term, of honesty. I believe that if this man, who lives in retirement has not hesitated, despite his preference for solitude, to break his native reserve to enter the field of polemics, he has attacked only insincerity. He has disavowed the faith which will not work And in all that he has written there are counsels of faith and the most fervent altruism.

Vincent d'Indy often reminds me of Ruskin. I should blush to cavil when I see, among all the surrounding vanities, a thinker and a poet of this breadth of intellect affirming to beginners that art is a religion; that the virtues of art are those of faith, charity and love; that disinterestedness and the ardent cultivation of masterpieces are the poles of their existence; that art reaches its highest estate socially and morally when it is the exercise of the beauty of conscience, much more than when it depends entirely on talent. I bow low before a teacher who sets his foot on such solid ground and in the voice of this doctrinaire, raised in the midst of the miseries of offical formulas or the disorder of fantastic innovations, I recognize the echo of the great voices that artistic humanity seldom hears. I salute this man, a creative spirit who leaves his own work to his mountain vacations and spends his night correcting the compositions of pupils, and his days directing courses, securing the production of forgotten works, remaining the cordial comrade of the unimportant workers because his conscience dictates this course to him, because he would pay his tithe. His pride of belief is only the reverse side of this humility. He believes. This word explains everything. He is homogeneous. He is one. He began by being for several years a drummer, a little apprentice in one corner of the orchestra. This cold and distant, almost Puritan, man, that certain people depict how badly they judge him! He is full of love and for him life consists of work done in joy and with liberty. Nobody, to me, appears freer than he. Free from serving for reputation's sake, free from the greed for money, free from manœuvrings with the press, he depends only on his own disciplined will, his respect for the dead and the contract he has made with himself. And he has never broken his word.

"The Old Master"

From this born teacher, the best lesson to be learned is his own life. There is his force, the secret of his prestige. Consider d'Indy's existence; there may be seen how an artist builds himself, guards himself, corrects himself, affirms himself. He is not troubled with deciding whether he is wrong or right on this point of technique, on that problem of casuistry. His apostacy has given immense service and can never be dissociated from him. He presents himself with the homogeneous character which has marked the life, the work and the example of a Mallarmé. That is his value. It is not necessary to adopt his views entirely. The essential is the important matter. In this article, where I have not wished to discuss music, I should like to make clear my desire to show Vincent d'Indy as a doer of deeds and a noble example of the highest humanity. The evolution of his work parallels that of his character, and it is the province of the musical critic to point out the phases of d'Indy's development in the domain of pure music and of dramatic composition, from the beginning of his work to the affirmation of his beliefs and of his art in "The Legend of Saint Christopher." This music-drama, which no one denies is one of the most distinguished in French art, is only one of the labors of this prodigiously active life, which is complete and unalloyed, where each category of duties has found its place as exactly as does an instrument in an orchestra.

D'Indy works himself as hard in his writings and his private life as in his compositions. His life is devoted to serving, but whether he teaches or creates, he achieves a portrait of himself. He is intensely himself and perhaps this mental serenity which tempers the vivacity of the eye and mitigates the severity of the smile, has been attained at the price of great internal conflicts which remain the only secret and reticence of this imperious goodness, now become the grace of an old master.

He is such in the full force of the term Vincent d'Indy is one of the very rare exalters of the soul who remain to us in the present-day order of thought, masterly entitled to the name, educator as is Bergson, as was Paul Adam, Rodin and Gustave Moreau. There, and not merely in the prestige of teaching technique, must be found the motive for the veneration which the young feel toward this spiritual heir of Franck, of the companion in arms of the chivalrous Charles Bordes, of the passionate promoter of the Schola Cantorum and the Société Nationale. There is a man and a great man in this assemblage of values, a Cartesian in logic, a Pascalian in mystic fervor, and keeping above all in his complexity, the severity and the healthy force, some trace of the naive simplicity of the master-workers of the Middle Ages. And it is this last trait which brings a singular sweetness to the constant and high austerity of his genius.

CAMILLE MAUCLAIR

D'Indy's New Tone-Poem

Some comment upon the recent performance in New York—of Mr. d'Indy's new tone-poem, "On the Shores of the Seas," and on two of the ancient pieces in which he will conduct here tomorrow and Saturday, has already appeared in this place, but Mr. d'Indy's own music is laid out according to so elaborate a plan that further analysis may serve to make hearing easier. In its division into four parts and in the nature of each of these, the Poem suggests a freely constructed symphony. No one of the composers of the day has shown a greater command of musical form or a stronger predilection for formal music than has Mr. d'Indy, and in scanning the pages of his latest score, the mastery of construction—more often than not a concession to established procedure—makes forcible impression. The Poem bears the opus number 77; the dates of composition are 1919-1921; while set over each of the four movements is the name of the particular place inspiring it. The first, "Tranquillity and Light," owes existence to Agay on the Mediterrean, and it is the shortest and simplest of the four. From a veiled and quiet opening the music gains in power, intensity and quickness of pace until it reaches a mighty climax and subsides. The resemblance to the opening section of the composer's "Summer Day on the Mountain" is striking. In both pieces d'Indy has chosen the brilliant key of B major to suggest the blaze of sunshine; while the general ordering of th music is much the same. There is co siderable development; but the most in dividual feature is a theme suggesti "human nature," as the composer puts i that is, summing up the human respon to the scene.

The ensuing movement, "The Joy of th Deep Blue," is a sea-picture of more con ventional type, even to the wave-like ar peggios of the opening; but, contrary to custom, these arpeggios appear in th treble, not in the bass. Against this un dulating in the wood-wind choirs, the firs violins and violas in unison proclaim a salient, propulsive melody in the key o E flat. A brief contrasting section, "Vi et Passionée," discloses a warm melody fo the clarinet, and the first theme return The key is now B major, and the melod is given out by the wood-wind again trills in the strings. Afterwards, for com pleteness, the clarinet melody reappears the centre-key, sung, like the theme of th beginning, by violins and violas. Mirama a little town on the island of Majorca o the coast of Spain in the Mediterran set the scene. There, according to Daniel Gregory Mason, d'Indy liked watch the sea, looking downward throu the trees.

The third part, "Green Horizons," ser the purpose of the Scherzo of a sympho The mood and matter are lively, and th is a hint of Italian dance-rhythms. Th are three Trios. The first has an expr sive melody in E major; the second is mysterious passage for strings in h monics, and, after another taste of Scherzo, the theme of the first Trio turns in G major, the central tonality classic form, yet modern content. Fr Falcanaro on the Adriatic the compo looked upon these verdant shores; and rious measures for bassoon, English ho oboe, and clarinet solos, in their high registers, depict this rarefied green. was on the coast of the Gulf of Gasco that d'Indy was prompted to the music meditation that flowers in the final di sion, "Mystery of the Ocean." As in first movement, there is here less need analysis. Beginning in solemn contemp tion, the music rises gradually and ine ably to sonorous and impressive proc mation.

In this "Poème des Rivages" d'Indy h again written as the poet of Nature, a for many this is his most engaging aspe By every token these sea-sketches are fr the hand that wrote the "Summer Day the Mountain." The two compositions h a technical kinship, and a like spirit awe and devotion called them forth. both are effects of atmosphere and desc tive touches a-plenty, yet in essence music is subjective rather than object while in the newer as well as in the ol piece, the structure is sounder, more log than is often the case in such attempt tonal delineation. The scoring of "Poème des Rivages" exhibits all of composer's familiar prejudices and devi There is little or no doubling of the ody by instruments of different charac wood-winds strings and brass have their separate office and do not mingle they often do in the music of Wagner Strauss. Once more the contrabass bone replaces the usual tuba and the tle trumpet in D is again given prominent place as melodic instrument. Lastly in addition to the customary voices, d'Indy calls for a quartet of saxophones, and in the second movement for a pianoforte and celesta.

W. S. S.

D'Indy's Ancients

The other numbers on Mr. d'Indy's programme, Lalande's Chaconne, Mozart's Nocturnal Serenade in D. major and Bach's Concerto for piano in the same key, in which Mr. Bruce Simonds plays the solo part, call for little anticipatory comment. The Chaconne, suggesting Rameau and Couperin, is from the music that Lalande wrote for the suppers of Louis XIV. The graceful opening section is scored for strings alone and later appears a quaintly charming passage for two oboes and bassoon. The music of Michel-Richard de Lalande, court composer to the Grand Monarch, is seldom encountered nowadays. Born in 1657 at Paris, he died there sixty-nine years later. Noted as a writer of church music he was also praised for his many ballets.

Mozart's Serenade was designed for two small bodies of strings, one of them consisting of first and second violins, viola and bass, the other of the usual string orchestra with kettledrums. In Mr. d'Indy's version the first group is represented by four solo instruments in the fashion of a "concerto grosso," the second falling to the full string band. There are three movements—Minuet, Adagio and Allegro—and throughout the music reveals the composer in his most beguiling

W. S. S.

There will be no Symphony Concerts on Friday and Saturday of next week, when the orchestra will be gone on a seven days' journey to Montreal and to cities in the State of New York. It will be heard again at home on Friday Saturday, Dec. 23 and 24. For these certs Mr. Monteux will revive Liszt's "Dante Symphony," a piece seldom and last played here in 1911 under Mr. Fiedler, in commemoration of the tenary of the composer's birth. The Magnificat in the final movement choir of seventy women will assist the orchestra. For second part of the programme Massenet's Overture to Racine's play, "Phèdre," and "Night on Mount Triglav," tone-picture orchestra arranged by Rimsky-Korsakoff from third act of his opera-ballet "Mlada." Presumably, it will be played for the first times in Boston.

TRANS. DEC

[29]

JOURNAL OCT 23 1921 A
Providence, R. I.

The Boston Symphony Orchestra is undertaking as large a travelling schedule as possible this year, which will include the usual 15 concerts in Greater New York, and concerts in cities as far south as Baltimore, Washington and Richmond, and as far north as Montreal, besides the 48 regular concerts in Boston.

Pierre Monteux spent the summer in Europe in preparation for this, his third season. In Paris he conducted a symphony concert in which he introduced the tone poem of the late Charles T. Griffes, "The Pleasure Dome of Kubla Khan," which was enthusiastically received by public and press. Mr. Monteux devoted a large part of his sojourn in Europe in quest of new works of genius from various countries, the finest which will probably figure on his programmes here, although a just recognition of the music of to-day and to-morrow will give due place to the predominance of the standard works of the orchestral repertory.

The personnel of the orchestra remains substantially as in former seasons, with only one newcomer among the leaders of sections, and three other minor changes. The new virtuoso is Georges Fourel, who has come frm Europe to lead the viola section. He is a prize graduate of the Paris Conservatory. He has played with the large orchestras of France, notably as viola soloist of the Lamoureux concerts.

Another event of interest is the new Burgin String Quartet, which is being organized by Richard Burgin, the concertmaster of the orchestra, together with the other leaders of the string sections, in the same way that the Kneisel Quartet was organized within the ranks of the Boston Symphony Orchestra in the '80s.

The soloists who are to appear in each of the five concerts in Providence include Bronislaw Huberman, the great European violinist, whose visit to America is shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of 15, this artist was praised by Brahms, the composer, and Patti, the singer. His teacher was Josef Joachim.

There will be two piano soloists. The first of these, Wilhelm Bachaus, first came to this country in 1912 and gave concerts, besides his appearances with the Boston Symphony Orchestra. The other pianist, Raymond Havens, is far more familiar to the Providence public, although he has never appeared here with the Boston Symphony Orchestra. Mr. Havens is a native of Providence, and his early training also took place in this city. He has given concerts in New York, other cities of the East, and in Europe.

JOURNAL OCT 30 1921 A
Providence, R. I.

Friends of the Boston Symphony Orchestra will be interested in the organization's concert schedule for this season because of the unusual attention given to New England cities. More of these than ever before in a single season are included in the list, indicating an effort to establish the orchestra more completely as a New England, as well as Boston, institution.

In addition to its regular series of 48 concerts in Boston, nine in Cambridge and five in Providence, the orchestra will play in Fall River, New Bedford, Brockton, Springfield and Lynn in Massachusetts, in Hartford and New Haven, Conn., in Burlington and Middlebury, Vt., in Portland, Me., and in Manchester, N. H.

Standard Union OCT 30 1921 A
Brooklyn, N. Y.

The opening of the season of five Boston Symphony concerts at the Academy of Music, which will take place next Friday evening, Nov. 4, at 8:15, will be doubly eventful in that Ferenc Vecsey, the celebrated Hungarian violinist, just arrived from Europe, will make his debut in this city as soloist with the orchestra in this, his second concert in America.

FROM OCT 30 1921 A
Standard Union
Brooklyn, N. Y.

The musical programme of the Brooklyn Institute of Arts and Sciences is generally considered the mainstay of Brooklyn's musical life, and this tradition is fully maintained by the fine list of concerts and recitals that the institute offers for the current season. As in previous years, the backbone of the institute's programme will be found in orchestral music, although there are many attractive concerts and recitals by individual artists and musical organizations. The Boston Symphony Orchestra will give five Philharmonic concerts in the Opera House of the Academy on Friday evenings, Nov. 4, Dec. 2, Jan. 6, Feb. 3 and March 17. The appeal of these concerts will be increased by the presence of such notable assisting artists as Ferenc Vecsey, violin; Ignaz Friedman, piano; Louise Homer, contralto; Jean Dedetti, violoncello, and Emilia De Gogorza, baritone, in the order given. The New York Symphony Orchestra will give six Saturday matinee concerts in the Opera House, assisted by the following eminent artists: Nov. 5, Hulda Lashanska, soprano; Dec. 3, Paul Kochanski, violin; Jan. 7, Percy Grainger, piano; Jan. 21, Guy Maier and Lee Pattison, pianists; Feb. 11, Erika Morini, violin, and March 11, Marguerite d'Alvarez, contralto. Mr. Damrosch will, from time to time, speak briefly the part which each instrument in [illegible] in the production of symphonic music and of some of the compositions to be played. Albert Coates, foremost orchestral leader of England, who conducts both the London Symphony and the Royal London Philharmonic orchestras, comes again this season to serve as guest conductor of the New York Symphony.

Concerts and recitals by prominent artists and chamber music organizations are found on the Institute's schedule almost every week of the winter.

FROM
Newark, N. J.
OCT 3 0 1921

"When I gave up music for motion pictures, I felt I was venturing into an art that would develop a more universal appeal," said Maxwell Karger, "but for a time I was uncertain. I became convinced, however, one night years ago at Carnegie Hall in New York. The Boston Symphony Orchestra was playing in the big hall and 'Les Miserables' was being shown in pictures in the small hall on the right. In the foyer stood an announcer who kept shouting as the crowds came. 'Boston Symphony Orchestra on the left! Less miserables on the right!'"

ESTABLISHED 188 OCT 30 1921 D
From
EAGLE
Brooklyn, New York

Boston Symphony.

The following programs have been arranged by Pierre Monteux, now in his third season as conductor of the Boston Symphony Orchestra, for the opening of its 36th season in New York, which will take place in Carnegie Hall next Thursday evening and Saturday afternoon. For the Thursday evening concert, Beethoven's Third Symphony "Eroica," Rimsky-Korsakoff's tone picture "Sadko," Debussy's Nocturnes, "Nuages" and "Fetes," and Richard Strauss' tone poem, "Don Juan." For the Saturday matinee, the Third Symphony of Brahms in F major, Cesar Franck's Organ Chorale No. 2 in B minor (arranged for orchestra and organ by Wallace Goodrich, the New England composer, who will play the organ part), numbers from Schubert's incidental music to "Rosamunde"—the first and second ballets and the second entr'acte—and Berlioz' Overture, "The Roman Carnival."

TRIBUNE OCT 3 0 1921
Providence

BRILLIANT BOSTON SYMPHONY CONCERT SEASON.

The present 41st season of the Boston Symphony Orchestra, which is now well under way in Boston and promises to be one of the finest in its long and distinguished history, will include five concerts in Infantry Hall, Providence, on the following Tuesday evening: Nov. 15, Dec. 20, Jan. 24, Feb. 28 and April 11. For this series, the sale of seats by subscription will open to-morrow.

Pierre Monteux, now entering upon his third season as conductor of the orchestra, has been highly praised for the beauty of the ensemble under his direction, which is said to be in an even finer state of perfection than ever before. He has already been newly praised for the interest of his programs, both as regards the masterpieces of past times and the presentation of notable novelties.

The list of soloists scheduled for the series of five concerts in Providence, although not in every case familiar to this public, includes artists of the highest distinction, whose appearance in Providence should in each case prove an event in itself. A musical treat may be looked for in the advent of Bronislaus Huberman, the great European violinist, who will shortly visit this country. A protege, in his early youth, of Brahms, the composer, Patti, the singer, and Josef Joachim, the celebrated violin master, who was his teacher, he grew from a prodigy of amazing brilliance to a mature artist whom the public of Europe has praised in many ways above all other violinists.

Of the two pianists, Raymond Havens is as familiar to the Providence public as Wilhelm Bachaus is unfamiliar. The latter artist, however, bears as high a reputation among pianists in the capitals of Europe as does Huberman among the violinists. His concerts in this country in the season of 1912, which included appearances with the Boston Symphony Orchestra, are memorable in many ways. As it happens, Raymond Havens has not as yet played with the orchestra in Providence, his native city, although he has played here in concert and has played with notable success with the orchestra elsewhere. His fame as a concert pianist extends to New York and other cities of the East, and of Europe as well.

Of the two singers, Merle Alcock is as celebrated among American contraltos as is Helen Stanley among American sopranos. The former has sung with the orchestra several times elsewhere, and the latter, formerly a leading star of the Chicago Opera Company, has made a distinguished name for herself in recent seasons in concerts of her own and in appearances with orchestras.

NOV 30 1921
NEW HAVEN, CONN.

SYMPHONY TONIGHT

Great interest is manifested in the concert to be given tonight by the Boston Symphony Orchestra, both because this famous artistic possesion of New England has not visited New Haven in nine years, and because its present visit will be the first under its distinguished conductor, Pierre Monteux, although this French artist has formerly appeared here at the head of Diaghileff's Ballet Russe. The concert will be in Woolsey Hall, under the auspices of the Yale School of Music.

CITIZEN
Brooklyn, N. Y.
NOV 3 1921 A

BOSTON SYMPHONY CONCERT.

At the opening of the season of five Boston Symphony concerts at the Academy of Music to-morrow evening, Ference Vecsey, the celebrated Hungarian violintst, just arrived from Europe, will make his debut in this city as soloist with the orchestra in this, his second concert in America. He will play with the Boston Symphony Orchestra, Tschaikowsky's concerto in D major Pierre Monteux will open his third season in Brooklyn as conductor of the orchestra with the following numbers: Brahms' Third Symphony in F major, and Richard Strauss' tone poem, "Don Juan."

FROM NOV 4- 1921 X
Evening Globe
New York

MUSIC

By PITTS SANBORN.

Notable Concert by Boston Orchestra—Easton With New York Symphony.

Pierre Monteux led last night the finest performances that I remember of Beethoven's "Eroica" symphony. I have heard symphonies by Beethoven led by most of the eminent conductors of our time, but out of the many there are three that memory has seen fit to treasure above the rest. There is this one of only last night; there is the Fifth, under Arturo Toscanini, nearly a year ago; there is the Seventh, under Karl Muck, in the autumn of 1914.

The performance in question of the "Eroica" opened the first Carnegie Hall concert of the Boston Symphony Orchestra for this season. It was a performance in which the real Beethoven spoke through a medium of supremely beautiful orchestral playing. The tone, the balance, the richness, the power, the virtuosity of the orchestra were all in the great Boston tradition, incomparable. Mr. Monteux had the band absolutely in his control to do with as he pleased.

After so much Beethoven that has been prodded, lashed, tortured, analyzed, synthesized, all but hanged, drawn, and quartered, and boiled in oil, just because he who died in Vienna in the year 1827 didn't employ the orchestra of Strauss and Mahler, what a pleasure, and at last what a privilege, it was to hear the real Beethoven emerge again in the sublimity that is his, the sublimity he shares with Michelangelo, unsullied by the "improving" touch of any who would trick his proper grandeur in adornments not his own. And how infinitely greater is this, the real Beethoven, than any factitious monster elaborately paraded under the compelling ægis of the honored name!

The first movement was buoyant, lucid, mellow with that orchestral euphony which no other American band than the Boston has quite attained. The funeral march—so often drear, dull, a nuisance—held the listener as it drew near, passed, died away, bound in the spell of a pageantry noble as the dome of heaven that frames it. There were dramatic contrasts in the mighty lamentation, eloquent outbursts of a universal grief. And to be specific, what a wonder-worker was that tireless "demon drummer," as James Huneker loved to call him!

The scherzo passed at breathless speed, rising on fleet wings from the twilight of a silver pianissimo to the golden blare of noonday. The hunting horns of the trio rang as through Thessaly in a deathless call. It was then the audience awoke to the wonder of what it was hearing. After this scherzo it gave the conductor and his men the ovation they so richly merited, and Mr. Monteux appropriately signalled the band to rise and stand with him in response.

The finale opened in a heroic rush, and thereafter variation followed variation with a pulsing, irresistible vitality, and an Arabian-Night-like heaping of wonder on glittering wonder. Although it seems like a gross display of favoritism to single out any page for praise above another, it is not in flesh and blood and the iron and ink of a typewriter to refrain from mentioning by name the variation in the Hungarian manner, which was absolutely [illegible]

But then, so was every variation of the finale!

The whole thing was a case of an orchestra playing throughout in virtuoso fashion, and a conductor leading it with utter mastery. Mr. Monteux, with the wonderful band at his disposal, achieved in the "Eroica" a genuine re-creation of a masterpiece which so often in the actual performance has come to seem the sorriest kind of bore. Praice, I think, can hardly go further. When the last reiterated chord of the symphony had been released there was a second and more prolonged ovation for leader and band.

After an intermission the concert continued with Rimsky-Korsakoff's tone picture "Sadko," the "Clouds" and "Festivals" from Debussy's trio of orchestral nocturnes, and Richard Strauss's "Don Juan." The pictorial and pleasing music of Rimsky-Korsakoff's marine and submarine orgy—with its apt allusion to Tannhäuser's Venusberg—Mr. Monteux has led many times for the Diaghilew Russian dancers, but never with such excellent results as last night, for though Diaghilew has had good orchestras he has never had a Boston Symphony.

As for the Debussy pieces, Pierre Monteux is the prophet and high priest of Debussy; it would be almost an impertinence to dwell on the superlative qualities of the performance of the two nocturnes on this occasion. Still, one may be pardoned for specifying the miraculous pianissimo of the kettledrums at the end, as if a faint, fine mist had drifted between earth and sky and enveloped the procession of the clouds in its transparent veil.

To conduct "Don Juan" in Carnegie Hall so soon after Richard Strauss himself had conducted it in the same room was not without the charm of daring. But Mr. Strauss in that particular piece, the first on the first programme of his return, seemed not yet wholly at home with his orchestra, nor was his orchestra, either, the Boston Symphony. The performance last night was more impassioned and more sensuous. The Don's last rakehelly carouse Mr. Monteux lifted to the topmost bacchanalian summit [illegible] the gray [illegible]

From OV 2 1921
Club Fellow
New York City

THE MUSICAL WORLD

THE BOSTON SYMPHONY ORCHESTRA will give its initial concert on Thursday evening, at Carnegie Hall, being the first of a series of five Thursday evening concerts. The afternoon series consists of five Saturdays, beginning November 5th.

The Boston Symphony concerts in New York have always comprised an important part of the Orchestra's development and its activities, and through thirty-five seasons of performances there it has taken its essential place in the musical life of the metropolis.

Each of the series of New York concerts offers full scope for Pierre Monteux's catholicity of taste in the selection of the great music of the past and for his intuitive appreciation of actual genius in new works, both American and foreign. Unhampered by considerations of soloists, he is enabled to make ideal symphonic programmes.

Mr. Monteux holds a reputation as an interpreter of the accepted masterpieces and as a fearless but discriminate champion of new music. His forward artistic outlook made famous the concerts which bore his name, and has, in his present post, found its best fruition. His reading of a standard symphony or more recent pictorial score bears no distortion of an obtrusive individuality, but rather authenticity, musicianly devotion, and a true perception of inner beauty.

From SUN
Address New York City
Date NOV 4- 1921 D

Boston Symphony Plays First Concert of Its Season Here

All Orchestras Now Present or Accounted For; Beethoven's 'Eroica' for a Start.

The last orchestra has been heard from. The Boston Symphony has spoken its first word here of the season. It began with one of its traditional Thursday evening concerts in Carnegie Hall last night. All our regularly expected orchestras, local or visitant, have now been present or accounted for—and the battle of the Beethoven is on. The Bostonians entered with nothing less heroic than the Third Symphony.

There was good greeting for Conductor Pierre Monteux and his men. At the end of the scherzo of the symphony, when M. Monteux called his players to their feet to answer a particularly prolonged applause, many of the famous band's Old Faithfuls were singled out: Longy, for instance; Carl Hampe, Wendler, Max Kunze, Stefan Neumann, Sand. And, too, Concertmaster Burgin in his second year. There are some new members, good importations by M. Monteux. The orchestra's tone remains generally lovely, rich; it has had forty-one years of mellowing. Its woodwinds are still excelling.

Perhaps the happiest portion of last night's programme was the playing of Rimsky-Korsakoff's submarine tone-picture, "Sadko." Here M. Monteux was on favorite ground, though there was as much delicacy fragrant through the more familiar two of Debussy's nocturnes which followed. The concert closed with Strauss's "Don Juan"—but Strauss himself conducted it only three nights before, and in more elastic fashion, with more brilliance. M. Monteux still lets his interpretations vacillate between mere gentleness and sheer burliness. However, the band's the thing—and it's back again. On Saturday afternoon it plays Brahms's third symphony, Schubert's "Rosamunde" incidentals, Cesar Franck and Berlioz.

And on the hearth the cold is fiercely
cruel.

The audience, though of good size, by no means filled the hall. But with its plaudits it threatened to raise the roof.

EVENING WORLD NOV 4- 1921 W
New York City

Boston Symphony Orchestra Begins Its Thirty-Sixth Season at Carnegie Hall.

By Frank H. Warren.

That "bully band from Boston," as the late Mr. Huneker happily tagged the Boston Symphony Orchestra, opened its thirty-sixth local season in Carnegie Hall last evening. The organization was greeted as an old friend as, indeed it is, for its personnel is virtually unchanged. Pierre Monteux is on his third season as conductor; three former members have returned to the ranks, and the only new face in the roster of 102 musicians is Georges Fourel who came from Europe to lead the viola section. M. Fourel has appeared with France's principal orchestras, and admits being a prize virtuoso of the Paris Conservatory.

Mr. Monteux, following a European summer of exploration, is said to have several novelties in his music cabinet, but last evening he was content to show such familiar friends as the "Eroica" symphony of Beethoven, "Sadko," Rimsky-Korsakoff's tone picture, the Debussy twins, "Clouds" and Festivals," and Richard St. Strauss's "Don Juan." In presenting the last number M. Monteux was bearding the lion in his den, for the composer himself had given us his own reading only last Monday.

Whether or not thoughts of Napoleon may have influenced the contents of the symphony—and Philip Hale's programme notes, less bulky than in the past—gives both sides of the contention—it was played as befits a hero. The orchestra was on its mettle, and Mr. Monteux counterbalanced his enthusiasm, attack and drive with discreet dips into pools of moderation, of color and of dynamics. The audience was not so large as the Boston men have enjoyed here in other days.

TELEGRAM NOV 4 192
New York City

Interesting Concerts by Two Orchestr

Once a fashionably orchestra playing to audiencees of brilliantly dressed women and distinguished men, the Boston Symphony Orchestra has now dropped to the plane of the local Philharmonic and Symphony societies. It plays to the general mass of music lovers. It is no longer an organization for the favored few who happen to [illegible] enough influence to obtain subscription seats. Last night the men from Boston came here for their first concert of the season in Carnegie Hall. Pierre Monteux is the conductor, as he [illegible] for [illegible]

[30]

JOURNAL
Providence, R. I.
OCT 23 1921 A

The Boston Symphony Orchestra is undertaking as large a travelling schedule as possible this year, which will include the usual 15 concerts in Greater New York, and concerts in cities as far south as Baltimore, Washington and Richmond, and as far north as Montreal, besides the 48 regular concerts in Boston.

Pierre Monteux spent the summer in Europe in preparation for this, his third season. In Paris he conducted a symphony concert in which he introduced the tone poem of the late Charles T. Griffes, "The Pleasure Dome of Kubla-Khan," which was enthusiastically received by public and press. Mr. Monteux devoted a large part of his sojourn in Europe in quest of new works of genius from various countries, the finest of which will probably figure on his programmes here, although a just recognition of the music of to-day and to-morrow will give due place to the predominance of the standard works of the orchestral repertory.

The personnel of the orchestra remains substantially as in former seasons, with only one newcomer among the leaders of sections, and three other minor changes. The new virtuoso is Georges Fourel, who has come frm Europe to head the viola section. He is a prize graduate of the Paris Conservatory. He has played with the large orchestras of France, notably as viola soloist of the Lamoureux concerts.

Another event of interest is the new Burgin String Quartet, which is being organized by Richard Burgin, the concertmaster of the orchestra, together with the other leaders of the string sections, in the same way that the Kneisel Quartet was organized within the ranks of the Boston Symphony Orchestra in the '80s.

The soloists who are to appear in each of the five concerts in Providence include Bronislaw Huberman, the great European violinist, whose visit to America, shortly expected, may prove one of the outstanding events of the musical season in this country. When a boy of 15, this artist was praised by Brahms, the composer, and Patti, the singer. His teacher was Josef Joachim.

There will be two piano soloists. The first of these, Wilhelm Bachaus, first came to this country in 1912 and gave concerts, besides his appearances with the Boston Symphony Orchestra. The other pianist, Raymond Havens, is far more familiar to the Providence public, although he has never appeared here with the Boston Symphony Orchestra. Mr. Havens is a native of Providence, and his early training also took place in this city. He has given concerts in New York, other cities of the East, and in Europe.

JOURNAL
Providence, R. I.

Friends of the Boston Symphony Orchestra will be interested in the organization's concert schedule for this season because of the unusual attention given to New England cities. More of these than ever before in a single season are included in the list, indicating an effort to establish the orchestra more completely as a New England, as well as Boston, institution.

In addition to its regular series of 48 concerts in Boston, nine in Cambridge and five in Providence, the orchestra will play in Fall River, New Bedford, Brockton, Springfield and Lynn in Massachusetts, in Hartford and New Haven, Conn., in Burlington and Middlebury, Vt., in Portland, Me., and in Manchester, N. H.

OCT 30 1921
Standard Union
Brooklyn, N. Y.

The opening of the season of five Boston Symphony concerts at the Academy of Music, which will take place next Friday evening, Nov. 4, at 8:15, will be doubly eventful in that Ferenc Vecsey, the celebrated Hungarian violinist, just arrived from Europe, will make his debut in this city as soloist with the orchestra in this, his second concert in America.

FROM OCT 30 1921
Standard Union
Brooklyn, N. Y.

The musical programme of the Brooklyn Institute of Arts and Sciences is generally considered the mainstay of Brooklyn's musical life, and this tradition is fully maintained by the fine list of concerts and recitals that the institute offers for the current season. As in previous years, the backbone of the institute's programme will be found in orchestral music, although there are many attractive concerts and recitals by individual artists and musical organizations. The Boston Symphony Orchestra will give five Philharmonic concerts in the Opera House of the Academy on Friday evenings, Nov. 4, Dec. 2, Jan. 6, Feb. 3 and March 17. The appeal of these concerts will be increased by the presence of such notable assisting artists as Ferenc Vecsey, violin; Ignaz Friedman, piano; Louise Homer, contralto; Jean Dedetti, violoncello, and Emilia De Gogorza, baritone, in the order given. The New York Symphony Orchestra will give six Saturday matinee concerts in the Opera House, assisted by the following eminent artists: Nov. 5, Hulda Lashanska, soprano; Dec. 3, Paul Kochanski, violin; Jan. 7, Percy Grainger, piano; Jan. 21, Guy Maier and Lee Pattison, pianists; Feb. 11, Erika Morini, violin, and March 11, Marguerite D'Alvarez, contralto. Mr. Damrosch will, from time to time, speak briefly of the part which each instrument in an orchestra takes in the production of symphonic music and of some of the compositions to be played. Albert Coates, foremost orchestral leader of England, who conducts both the London Symphony and the Royal London Philharmonic orchestras, comes again this season to serve as guest conductor of the New York Symphony.

Concerts and recitals by prominent artists and chamber music organizations are found on the Institute's schedule almost every week of the winter.

FROM

"When I gave up music for motion pictures, I felt I was venturing into an art that would develop a more universal appeal," said Maxwell Karger, "but for a time I was uncertain. I became convinced, however, one night years ago at Carnegie Hall in New York. The Boston Symphony Orchestra was playing in the big hall and 'Les Miserables' was being shown in pictures in the small hall on the right. In the foyer stood an announcer who kept shouting as the crowds came. 'Boston Symphony Orchestra on the left! Less miserables on the right!'"

ESTABLISHED 1881 OCT 30 1921
From
EAGLE
Brooklyn, New York

Boston Symphony.

The following programs have been arranged by Pierre Monteux, now in his third season as conductor of the Boston Symphony Orchestra, for the opening of its 36th season in New York, which will take place in Carnegie Hall next Thursday evening and Saturday afternoon. For the Thursday evening concert, Beethoven's Third Symphony "Eroica," Rimsky-Korsakoff's tone picture "Sadko," Debussy's Nocturnes, "Nuages" and "Fetes," and Richard Strauss' tone poem, "Don Juan." For the Saturday matinee, the Third Symphony of Brahms in F major, Cesar Franck's Organ Chorale No. 2 in B minor (arranged for orchestra and organ by Wallace Goodrich, the New England composer, who will play the organ part), numbers from Schubert's incidental music to "Rosamunde"—the first and second ballets and the second entr'acte—and Berlioz' Overture, "The Roman Carnival."

TRIBUNE
Providence

BRILLIANT BOSTON SYMPHONY CONCERT SEASON.

The present 41st season of the Boston Symphony Orchestra, which is now well under way in Boston and promises to be one of the finest in its long and distinguished history, will include five concerts in Infantry Hall, Providence, on the following Tuesday evening: Nov. 15, Dec. 20, Jan. 24, Feb. 28 and April 11. For this series, the sale of seats by subscription will open to-morrow.

Pierre Monteux, now entering upon his third season as conductor of the orchestra, has been highly praised for the beauty of the ensemble under his direction, which is said to be in an even finer state of perfection than ever before. He has already been newly praised for the interest of his programs, both as regards the masterpieces of past times and the presentation of notable novelties.

The list of soloists scheduled for the series of five concerts in Providence, although not in every case familiar to this public, includes artists of the highest distinction, whose appearance in Providence should in each case prove an event in itself. A musical treat may be looked for in the advent of Bronislaus Huberman, the great European violinist, who will shortly visit this country. A protege, in his early youth, of Brahms, the composer, Patti, the singer, and Josef Joachim, the celebrated violin master, who was his teacher, he grew from a prodigy of amazing brilliance to a mature artist whom the public of Europe has praised in many ways above all other violinists.

Of the two pianists, Raymond Havens is as familiar to the Providence public as Wilhelm Bachaus is unfamiliar. The latter artist, however, bears as high a reputation among pianists in the capitals of Europe as does Huberman among the violinists. His concerts in this country in the season of 1912, which included appearances with the Boston Symphony Orchestra, are memorable in many ways. As it happens, Raymond Havens has not as yet played with the orchestra in Providence, his native city, although he has played here in concert and has played with notable success with the orchestra elsewhere. His fame as a concert pianist extends to New York and other cities of the East, and of Europe as well.

Of the two singers, Merle Alcock is as celebrated among American contraltos as is Helen Stanley among American sopranos. The former has sung with the orchestra several times elsewhere, and the latter, formerly a leading star of the Chicago Opera Company, has made a distinguished name for herself in recent seasons in concerts of her own and in appearances with orchestras.

FROM
30 1921
HAVEN, CONN.
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SYMPHONY TONIGHT

Great interest is manifested in the concert to be given tonight by the Boston Symphony Orchestra, both because this famous artistic possesion of New England has not visited New Haven in nine years, and because its present visit will be the first under its distinguished conductor, Pierre Monteux, although this French artist has formerly appeared here at the head of Diaghileff's Ballet Russe. The concert will be in Woolsey Hall, under the auspices of the Yale School of Music.

CITIZEN
Brooklyn, N. Y.
NOV 3 192

BOSTON SYMPHONY CONCERT.

At the opening of the season of five Boston Symphony concerts at the Academy of Music to-morrow evening, Ference Vecsey, the celebrated Hungarian violinist, just arrived from Europe, will make his debut in this city as soloist with the orchestra in this, his second concert in America. He will play with the Boston Symphony Orchestra, Tschaikowsky's concerto in D major. Pierre Monteux will open his third season in Brooklyn as conductor of the orchestra with the following numbers: Brahms' Third Symphony in F major, and Richard Strauss' tone poem, "Don Juan."

FROM NOV 4 1921
Evening Globe
New York

MUSIC
By PITTS SANBORN.

Notable Concert by Boston Orchestra—Easton With New York Symphony.

Pierre Monteux led last night the finest performances that I remember of Beethoven's "Eroica" symphony. I have heard symphonies by Beethoven led by most of the eminent conductors of our time, but out of the many there are three that memory has seen fit to treasure above the rest. There is this one of only last night; there is the Fifth, under Arturo Toscanini, nearly a year ago; there is the Seventh, under Karl Muck, in the autumn of 1914.

The performance in question of the "Eroica" opened the first Carnegie Hall concert of the Boston Symphony Orchestra for this season. It was a performance in which the real Beethoven spoke through a medium of supremely beautiful orchestral playing. The tone, the balance, the richness, the power, the virtuosity of the orchestra were all in the great Boston tradition, incomparable. Mr. Monteux had the band absolutely in his control to do with as he pleased.

After so much Beethoven that has been prodded, lashed, tortured, analyzed, synthesized, all but hanged, drawn, and quartered, and boiled in oil, just because he who died in Vienna in the year 1827 didn't employ the orchestra of Strauss and Mahler, what a pleasure, and at last what a privilege, it was to hear the real Beethoven emerge again in the sublimity that is his, the sublimity he shares with Michelangelo, unsullied by the "improving" touch of any who would trick his proper grandeur in adornments not his own. And how infinitely greater is this, the real Beethoven, than any factitious monster elaborately paraded under the compelling ægis of the honored name!

The first movement was buoyant, lucid, mellow with that orchestral euphony which no other American band than the Boston has quite attained. The funeral march—so often drear, dull, a nuisance—held the listener as it drew near, passed, died away, bound in the spell of a pageantry noble as the dome of heaven that frames it. There were dramatic contrasts in the mighty lamentation, eloquent outbursts of a universal grief. And to be specific, what a wonder-worker was that tireless "demon drummer," as James Huneker loved to call him!

The scherzo passed at breathless speed, rising on fleet wings from the twilight of a silver pianissimo to the golden blare of noonday. The hunting horns of the trio rang as through Thessaly in a deathless call. . . . It was then the audience awoke to the wonder of what it was hearing. After this scherzo it gave the conductor and his men the ovation they so richly merited, and Mr. Monteux appropriately signalled the band to rise and stand with him in response.

The finale opened in a heroic rush, and thereafter variation followed variation with a pulsing, irresistible vitality, and an Arabian-Night-like heaping of wonder on glittering wonder. Although it seems like a gross display of favoritism to single out any page for praise above another, it is not in flesh and blood and the iron and ink of a typewriter to refrain from mentioning by name the variation in the Hungarian manner, which was absolutely intoxicating.

But then, so was every variation of the finale!

The whole thing was a case of an orchestra playing throughout in virtuoso fashion, and a conductor leading it with utter mastery. Mr. Monteux, with the wonderful band at his disposal, achieved in the "Eroica" a genuine re-creation of a masterpiece which so often in the actual performance has come to seem the sorriest kind of bore. Praice, I think, can hardly go further. When the last reiterated chord of the symphony had been released there was a second and more prolonged ovation for leader and band.

After an intermission the concert continued with Rimsky-Korsakoff's tone picture "Sadko," the "Clouds" and "Festivals" from Debussy's trio of orchestral nocturnes, and Richard Strauss's "Don Juan." The pictorial and pleasing music of Rimsky-Korsakoff's marine and submarine orgy—with its apt allusion to Tannhäuser's Venusberg—Mr. Monteux has led many times for the Diaghilew Russian dancers, but never with such excellent results as last night, for though Diaghilew has had good orchestras he has never had a Boston Symphony.

As for the Debussy pieces, Pierre Monteux is the prophet and high priest of Debussy; it would be almost an impertinence to dwell on the superlative qualities of the performance of the two nocturnes on this occasion. Still, one may be pardoned for specifying the miraculous pianissimo of the kettledrums at the end, as if a faint, fine mist had drifted between earth and sky and enveloped the procession of the clouds in its transparent veil.

To conduct "Don Juan" in Carnegie Hall so soon after Richard Strauss himself had conducted it in the same room was not without the charm of daring. But Mr. Strauss in that particular piece, the first on the first programme of his return, seemed not yet wholly at home with his orchestra, nor was his orchestra, either, the Boston Symphony. The performance last night was more impassioned and more sensuous. The Don's last rakehelly carouse Mr. Monteux lifted to the topmast bacchanalian summit . . . . [illegible] down into the gray, irrepara-

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From NOV 2 1921
Club Fellow
New York City

THE MUSICAL WORLD

THE BOSTON SYMPHONY ORCHESTRA will give its initial concert on Thursday evening, at Carnegie Hall, being the first of a series of five Thursday evening concerts. The afternoon series consists of five Saturdays, beginning November 5th.

The Boston Symphony concerts in New York have always comprised an important part of the Orchestra's development and its activities, and through thirty-five seasons of performances there it has taken its essential place in the musical life of the metropolis.

Each of the series of New York concerts offers full scope for Pierre Monteux's catholicity of taste in the selection of the great music of the past and for his intuitive appreciation of actual genius in new works, both American and foreign. Unhampered by considerations of soloists, he is enabled to make ideal symphonic programmes.

Mr. Monteux holds a reputation as an interpreter of the accepted masterpieces and as a fearless but discriminate champion of new music. His forward artistic outlook made famous the concerts which bore his name, and has, in his present post, found its best fruition. His reading of a standard symphony or more recent pictorial score bears no distortion of an obtrusive individuality, but rather authenticity, musicianly devotion, and a true perception of inner beauty.

From SUN

Address New York City

Date NOV 4 1921 D

Boston Symphony Plays First Concert of Its Season Here

All Orchestras Now Present or Accounted For; Beethoven's 'Eroica' for a Start.

The last orchestra has been heard from. The Boston Symphony has spoken its first word here of the season. It began with one of its traditional Thursday evening concerts in Carnegie Hall last night. All our regularly expected orchestras, local or visitant, have now been present or accounted for—and the battle of the Beethoven is on. The Bostonians entered with nothing less heroic than the Third Symphony.

There was good greeting for Conductor Pierre Monteux and his men. At the end of the scherzo of the symphony, when M. Monteux called his players to their feet to answer a particularly prolonged applause, many of the famous band's Old Faithfuls were singled out: Longy, for instance; Carl Hampe, Wendler, Max Kunze, Stefan Neumann, Sand. And, too, Concertmaster Burgin in his second year. There are some new members, good importations by M. Monteux. The orchestra's tone remains generally lovely, rich; it has had forty-one years of mellowing. Its woodwinds are still excelling.

Perhaps the happiest portion of last night's programme was the playing of Rimsky-Korsakoff's submarine tone-picture, "Sadko." Here M. Monteux was on favorite ground, though there was as much delicacy fragrant through the more familiar two of Debussy's nocturnes which followed. The concert closed with Strauss's "Don Juan"—but Strauss himself conducted it only three nights before, and in more elastic fashion, with more brilliance. M. Monteux still lets his interpretations vacillate between mere gentleness and sheer burliness. However, the band's the thing—and it's back again. On Saturday afternoon it plays Brahms's third symphony, Schubert's "Rosamunde" incidentals, Cesar Franck and Berlioz.

And on the hearth the cold is fiercely
cruel.

The audience, though of good size, by no means filled the hall. But with its plaudits it threatened to raise the roof.

EVENING WORLD NOV 4 1921 R
New York City

Boston Symphony Orchestra Begins Its Thirty-Sixth Season at Carnegie Hall.

By Frank H. Warren.

That "bully band from Boston," as the late Mr. Huneker happily tagged the Boston Symphony Orchestra, opened its thirty-sixth local season in Carnegie Hall last evening. The organization was greeted as an old friend as, indeed it is, for its personnel is virtually unchanged. Pierre Monteux is on his third season as conductor; three former members have returned to the ranks, and the only new face in the roster of 102 musicians is Georges Fourel who came from Europe to lead the viola section. M. Fourel has appeared with France's principal orchestras, and admits being a prize virtuoso of the Paris Conservatory.

Mr. Monteux, following a European summer of exploration, is said to have several novelties in his music cabinet, but last evening he was content to show such familiar friends as the "Eroica" symphony of Beethoven, "Sadko," Rimsky-Korsakoff's tone picture, the Debussy twins, "Clouds" and Festivals," and Richard St. Strauss's "Don Juan." In presenting the last number M. Monteux was bearding the lion in his den, for the composer himself had given us his own reading only last Monday.

Whether or not thoughts of Napoleon may have influenced the contents of the symphony—and Philip Hale's programme notes, less bulky than in the past—gives both sides of the contention—it was played as befits a hero. The orchestra was on its mettle, and Mr. Monteux counterbalanced his enthusiasm, attack and drive with discreet dips into pools of moderation, of color and of dynamics. The audience was not so large as the Boston men have enjoyed here in other days.

TELEGRAM NOV 4 192
New York City

Interesting Concerts by Two Orchestras

Once a fashionably orchestra playing to audiences of brilliantly dressed women and distinguished men, the Boston Symphony Orchestra has now dropped to the plane of the local Philharmonic and Symphony societies. It plays to the general mass of music lovers. It is no longer an organization for the favored few who happen to have enough influence to obtain subscription seats. Last night the men from Boston came here for their first concert of the season in Carnegie Hall. Pierre Monteux is the conductor, as he has been for the past three seasons. The orchestra is an excellent body of musi-
The principal offering last ni

to do otherwise. But it is very
's "Eroica" symphony, which
performance noted more for its
than for its virility. Mr.
teux is becoming a very interesting
hoven conductor. Naturally he has
French temperament, as he was
n and trained in France. But he is
ducting classic symphonies of all
ools with less of a national flavor
d more in the cosmopolitan manner in
here.

In addition to the symphony the orchestra was heard in Rimsky-Korsakov's tone poem, "Sadko," in Debussy's "Nocturnes" and Richard Strauss' "Don Juan."

EVE. POST NOV 4 1921 K
NEW YORK CITY

Pierre Monteux did not bring anything new to Carnegie Hall for the season's first concert here of the Boston Symphony Orchestra. He began with the "Eroica," which, I heard from an expert, was played most vigorously and with uncommonly strong dynamic contrasts, especially in the funeral march. The piece following: Rimsky-Korsakoff's tone-picture "Sadko," a juvenile and rather feeble effort, was played impressively, and so was Strauss's "Don Juan," although this suffered naturally in contrast with Strauss's own interpretation in the same hall on Monday. Both orchestra and conductor were heard to best advantage in Debussy's nocturnes: "Clouds" and "Festivals." The first of these is uninspired; the second is unusually muscular and manly for this ladylike and never rude composer.

FROM NOV 4 1921
EVENING JOURNAL
New York City

BOSTON BAND IN FIRST LOCAL CONCERT

Damrosch Orchestra and Four Recitalists Heard in Other Music of the Day.

Ordinarily, Pierre Monteux can be depended upon for the exceptional in interest, so far as his programmes are concerned, when he comes to New York with the Boston Symphony Orchestra, but for the opening of its season last night in Carnegie Hall he was scarcely up to form. Neither New York audiences nor, one imagines, conductors themselves would suffer any catastrophic hardship were it to be forgotten for a couple of years that Beethoven wrote the "Eroica" and the C minor symphonies. But most of the batoniers have some sort of self-conscious notion that they must begin their concert series with either one or the other, whereas their itching idea of dignity would be just as well served with the beautiful and foolishly neglected Second and Eighth symphonies and audiences would be entranced because they would be almost discovering for the first time, many of them, some new and wonderous music of the colossus of their worship.

It was the C minor symphony that Josef Stransky picked for the opening of the Philharmonic Orchestra season, while Walter Damrosch played it yesterday afternoon, so it had to be the "Eroica," one supposes, that Mr. Monteux was driven to for his first concert here. It is perhaps the oftenest played music in the whole symphonic repertoire. It is so well known that even the average citizen, who never reads the amusingly contradictory but probably effulgently enlightening screeds the music reviewers write about everything under the baton except the "Eroica" symphony, realizes somewhere in his inwards that it isn't jazz and wasn't touched off by Jerome Kern one evening over three cigarettes. It takes a master, therefore, with something joyously profound and also something electric in his make-up to play it any more. And Mr. Monteux never drips any bounding tears from his baton nor does he ever strike sparks with it. So it was just the "Eroica" played for the fourth or fifth hundredth time last night.

The Beauty of "Sadko."

Afterward Mr. Monteux reached at least one piece that hasn't the edges eternally worn from it, namely Rimsky-Korsakov's "tone picture," "Sadko," the original fantasia which this greatest Russian of them all later drew upon for his opera on the same subject—an opera that some day or other, after it becomes a hundred years or so old and we all are dead, some future Gatti-Casazzi may discover to be better music than "Pagliacci," and will put on at the Metropolitan. "Sadko" is so beautifully simple a perfection in the color and movement of the fabric of its fabulous tale that at times it has the same effect on you that the first sight of a Monet landscape has. The sea, but the sea that washes Oriental shores, the sea that glimmers with reflected minarets, flows through the music as only Rimsky can make it flow. It is the sea of Eastern romance, and the tale is of its depths and of what strange and ear-filling things befall Sadko, the gusli player, therein.

Rich and glamorous music this was, but Mr Monteux all but spoilt it with performance that was not only unimaginative, but also inexpert, clod-

held two

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of the three orchestral nocturnes of Debussy—"Nuages" and "Fetes"; but these have now become a little overplayed and their allure, too, will seem to acquire a bit of tarnish if they are heard too often. Why are they being continually brought forward to the neglect of the three symphonic sketches and the "Images"? The conclusion of Mr. Monteux's evening was given over to Richard Strauss's "Don Juan," which he himself played the other evening with the Philadelphia Orchestra.

The Boston band has few new faces (there have been only four shifts in the personnel), and there is little change apparent in the way it plays; its tone is still generally crude, especially the brass, and it appears to be as yet incapable of any of the finer and more minute effects one nowadays expects of an orchestra.

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rom
EAGLE NOV 4 1921D
Brooklyn, New York

TWO ORCHESTRAS

By WILLIAM B. MURRAY.

The Boston Symphony Orchestra is like the harp in Tara's halls, a good instrument that waits only the hand of a master-conductor. In last evening's concert in Carnegie Hall, first of this year's series, the band proved itself potentially the finest organization in America, but Mr. Monteux is still short of the magnetism and imagination to draw from it a fullness of revelation.

The Beethoven "Eroica" lacked transparency. There were contrasts in its sounding; contrasts of chiaroscuro no more. This music should be flooded with light, the sort of light which once was the glory of Boston's string sections. Mr. Monteux does not discover for a contemporary orchestra the balance which is of Beethoven. Dr. Muck used to, but the Muck markings are no longer observed. Beethoven's orchestration must either be allotted to its original small choir of instruments, or else be quantitatively rescored. The most successful of Beethoven interpreters have never failed to observe the rule.

In addition the program brought readings of Rimsky-Korsakoff's "Sadko," two of the Debussy "Nocturnes," and the Strauss "Don Juan." There ought to be righteous innovation in our readings of the tone-poems, now that the composer is here to disclose the secret. As Mr. Stokowski has said, "It is an excellent thing for Strauss to come here at this time; he will teach us younger men how to conduct his works." Which suggests the prophecy that in the future the Philadelphia Orchestra will give us our best performances of such seemingly recondite works as the "Also sprach Zarathustra."

FROM

PIERRE MONTEUX

Leader of Boston Symphony Orchestra soon to be heard here.

ESTABLISHED 1861
FROM
Providence

BOSTON SYMPHONY ORCHESTRA

The Boston Smphony Orchestra, which is to give five concerts here in Infantry Hall on the following Tuesday evenings, Nov. 15 Dec. 20, Jan. 24, Feb. 28 and April 11, with Merle Alcock, contralto; Helen Stanley, soprano; Wilhelm Bacchus and Raymond Havens, piano, and Bronislaw Huberman, violin, as soloists, had a brilliant opening of the New York season in Carnegie Hall, last Thursday evening. Public and press welcomed this famous orchestra in a way which augurs one of the finest seasons it has ever had.

So great has been the demand for symphony concerts in Boston that practically all seats have been taken in advance by subscription for the 48 regular concerts in Symphony Hall there. To satisfy those disappointed in obtaining seats, and to introduce the beauties of symphony concerts to a new public, a series of five extra concerts has been arranged, to be given at Symphony Hall on five Monday evenings through the season by the full orchestra under Pierre Monteux, at popular prices. Although but recently announced, the response to this new project has been extraordinarily large.

From
EAGLE NOV 5 1921D
Brooklyn, New York

BOSTON SYMPHONY

Its First Brooklyn Concert Introduces Vecsey, a Great Violinist.

The new Brooklyn season of the Boston Symphony Orchestra under Pierre Monteux opened last night at the Academy of Music in the presence of a great audience which occupied almost every seat save a few in the boxes. Both program and performance were worthy of the occasion. The program contained three great late Nineteenth Century composers in the order of their greatness—Brahms, Tschaikowsky and Strauss. Strauss, of course, is very much of a Twentieth Century composer, but Mr. Monteux's selection last night was his early "Don Juan," first played in 1889, so the symphonic poem is only six years younger than the Brahms symphony and ten years younger than the great Tschaikowsky concerto, "There were giants in those days."

But this music, attractive as it proved, is all familiar. The new note of the evening was the introduction to Brooklyn of Ferenc Vecsey, the violinist. He played the great Tschaikowsky concerto, which, because of its difficulty, waited for ten years for a hearing in this country, until the brave Maud Powell learned and played it. It has become increasingly familiar to our concert rooms with the flood of new violinists, but too often it has been played as a high technical achievement, the wonder of the audience being aroused that the performer could play it at all. There was none of that with Vecsey. With his broad tone and magic fingers the difficulties simply faded from your mind, while the pathos and at times the piercing sweetness of the music flooded the auditorium. This is indeed a great violinist who stands at the top of Parnassus just next to Kreisler. Indeed he sounds very like the Kreisler of ten or a dozen years ago, lacking, as yet, that touch of the supernal, "that light that never was on sea or land," which has marked Kreisler's playing since the tragedy of war.

But in the interpretation of Tschaikowsky Vecsey, great as he is, did not work alone. The concerto is not wholly, or, indeed, chiefly, for the solo instrument. The orchestral part is vital and the playing of it by this unmatched band was a thing to revel in and marvel at. Mr. Monteux maintained a perfect balance of tone, and the blending of orchestra and soloist was a source of constant delight. It was such a performance as one hears rarely and cherishes in the memory.

The beauty of the tone of this now fully restored band was shown in its fullness in the Brahms symphony, the Third, less familiar than the Second or First. It used to be the fashion to decry Brahms as "dry," but the tenderness and beauty of this symphony was finely brought out last night. Perhaps no one would have moved to call it "Eroica"—one of the names early applied to it—from Monteux's reading but of its charm there could be no question.

The picturesque "Don Juan" at the close provided a happy contrast to the heart-searching concerto of Tschaikowsky. Its richness, its masses of tone, its vivid contrasts and the skill and variety of its orchestration were well calculated to send an audience home happy, an aim always emphasized in the program making of Theodore Thomas, a master in that field, who has never been surpassed.

From
JOURNAL NOV 5 1921
Syracuse, N. Y.

Critics in general speak well of the concert given during the week at Carnegie Hall by the Boston Symphony orchestra. Tribute is paid to the brilliant and powerful work of the conductor, Mr. Monteux. The program included Beethoven's "Erioca" symphony; Rimsky-Korsakoff's tone picture, "Sadko"; the first two of Debussy's "Nocturnes" ("Nuages" and "Fetes") and Strauss' tone poem "Don Juan" the same that the composer had presented earlier in the week.

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om **CITIZEN**
dress: Brooklyn, N. Y. NOV 5 19
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BOSTON SYMPHONY CONCERT.

Large and Fashionable Audience at Academy Last Night.

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FROM
Standard Union
Brooklyn, N. Y.

The Boston Symphony

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Mr. Monteux is to be again congratulated for giving comprehensive and fully satisfactory readings of the Brahms and Strauss scores, also an unusually fine orchestral accompaniment as background against the solo violin voice of the Tschaikowsky concerto. The Boston Orchestra has improved in tonal coloring and in the matter of gradations of tone quantity. Amongst the personnel could be noted those fine veteran players, Georges Longy and Carl Hampe, for twenty-four and twenty-nine years first oboe and first trombone of the famous organization which they still serve. Other familiar faces of long acquaintance to Boston Orchestra patrons were again those of Messrs. Wendler, Sand, Kunze, Neumann and Holy, respectively, at first rack of French horn, clarinet, bass, tympani and harp. Richard Burgin reappears in his second season as concertmaster; Jean Bedetti and the veteran Alwin Schroeder share first position of celli; Georges Fourel is a newcomer as leader in the viola group, and Messrs. Laurent, Mager, Laus and Thillois return to their fourth season of first flute, trumpet, bassoon and second fiddles. In passing, it is interesting to note that this orchestra is to-day the only large body of non-union musicians in the United States, a fact that does not deteriorate one whit its super-excellence in brilliant virtuosity.

A special feature in the performance of the symphony was the remarkable contrasts in dynamics, the "pp" and "ff" being noticeable extremes in softness and loudness. Of course this symphony reveals Brahms in his cheerful, lighter moments, not as profound as the Brahms of C minor or as rich in harmonic construction as in the D major symphonies. The finale, however, shows the master in his true colors, thematically and contrapuntally the mighty master. The Andante was beautifully played, with rare significance as to inner voice movements.

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ESTABLISHED 1881 TIMES
rom
~~OST~~ NOV 5 1921
Hartford, Conn.

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n **HERALD**
ess New York City

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Walter Goodrich's Newly Devised Music of Cesar Franck Pleases Hearers.

The first matinee of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon was very peaceful. The list of compositions was Brahms's F major symphony, three numbers of Schubert's "Rosamunde" music, Cesar Franck's B minor organ chorale, arranged for organ and orchestra by Wallace Goodrich, who played the organ part, and Berlioz's "Carnival Romain" overture. "The too, too famous F major," as Brahms called it in a letter to Herzogenberg, comes around every season. It is always welcome, but it suffers severely from readings. That of M. Monteux, heard with patient attention yesterday, recalled the comment made in a German newspaper after Brahms had conducted the Hamburg Philharmonic in a performance of it.

"Brahms's interpretation of his works frequently differs so inconceivably in delicate ryhthmic and harmonic accents from anything to which one is accustomed that the apprehension of his intentions could only be entirely possible to another man possessed of exactly similar sound susceptibility or inspired by the power of divination."

Conductors who achieve delicacy of rhythmic and harmonic accent, whether equal to Brahms's or not, are extremely rare. Those who are inspired by the power of divination are still rarer. Just now we are learning how different the delicacy and finesse of one Strauss are from those of his self-praclaimed prophets. Doubtless the expounders of Brahms are mostly about as near to the true Brahms. At any rate, they succeed in making their performances sound so. M. Monteux was excessively vigorous in his interpretation of the first movement. After that he entered a domain of blissful repose from which all emotional disturbances were banished.

Mr. Goodrich's newly devised version of Cesar Franck's B minor organ chorale proved to be well made. It is an orchestral composition in which the organ plays an obbligato rather than a solo part. The closing pages are particularly impressive. But the purpose of such a transcription seems a trifle uncertain, unless it be to afford opportunities for organists to emerge from the obscurity of the free church recital at 4 P. M. into the glory of the orchestral concert hall. The performance of the composition was admirable.

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to do otherwise. But it is very

Beethoven's "Eroica" symphony, which had a performance noted more for its refinement than for its virility. Mr. Monteux is becoming a very interesting Beethoven conductor. Naturally he has the French temperament, as he was born and trained in France. But he is conducting classic symphonies of all schools with less of a national flavor and more in the cosmopolitan manner in vogue here.

In addition to the symphony the orchestra was heard in Rimsky-Korsakov's tone poem, "Sadko," in Debussy's "Nocturnes" and Richard Strauss' "Don Juan."

EVE. POST
NEW YORK CITY

Pierre Monteux did not bring anything new to Carnegie Hall for the season's first concert here of the Boston Symphony Orchestra. He began with the "Eroica," which, I heard from an expert, was played most vigorously and with uncommonly strong dynamic contrasts, especially in the funeral march. The piece following: Rimsky-Korsakoff's tone-picture "Sadko," a juvenile and rather feeble effort, was played impressively, and so was Strauss's "Don Juan," although this suffered naturally in contrast with Strauss's own interpretation in the same hall on Monday. Both orchestra and conductor were heard to best advantage in Debussy's nocturnes: "Clouds" and "Festivals." The first of these is uninspired; the second is unusually muscular and manly for this ladylike and never rude composer.

FROM
EVENING JOURNAL
New York City

BOSTON BAND IN FIRST LOCAL CONCERT

Damrosch Orchestra and Four Recitalists Heard in Other Music of the Day.

Ordinarily, Pierre Monteux can be depended upon for the exceptional in interest, so far as his programmes are concerned, when he comes to New York with the Boston Symphony Orchestra, but for the opening of its season last night in Carnegie Hall he was scarcely up to form. Neither New York audiences nor, one imagines, conductors themselves would suffer any catastrophic hardship were it to be forgotten for a couple of years that Beethoven wrote the "Eroica" and the C minor symphonies. But most of the batoniers have some sort of self-conscious notion that they must begin their concert series with either one or the other, whereas their itching idea of dignity would be just as well served with the beautiful and foolishly neglected Second and Eighth symphonies and audiences would be entranced because they would be almost discovering for the first time, many of them, some new and wonderous music of the colossus of their worship.

It was the C minor symphony that Josef Stransky picked for the opening of the Philharmonic Orchestra season, while Walter Damrosch played it yesterday afternoon, so it had to be the "Eroica," one supposes, that Mr. Monteux was driven to for his first concert here. It is perhaps the oftenest played music in the whole symphonic repertoire. It is so well known that even the average citizen, who never reads the amusingly contradictory but probably effulgently enlightening screeds the music reviewers write about everything under the baton except the "Eroica" symphony, realizes somewhere in his inwards that it isn't jazz and wasn't touched off by Jerome Kern one evening over three cigarettes. It takes a master, therefore, with something joyously profound and also something electric in his make-up to play it any more. And Mr. Monteux never drips any bounding tears from his baton nor does he ever strike sparks with it. So it was just the "Eroica" played for the fourth or fifth hundredth time last night.

The Beauty of "Sadko."

Afterward Mr. Monteux reached at least one piece that hasn't the edges eternally worn from it, namely Rimsky-Korsakoy's "tone picture," "Sadko," the original fantasia which this greatest Russian of them all later drew upon for his opera on the same subject—an opera that some day or other, after it becomes a hundred years or so old and we all are dead, some future Gatti-Casazzi may discover to be better music than "Pagliacci," and will put on at the Metropolitan. "Sadko" is so beautifully simple a perfection in the color and movement of the fabric of its fabulous tale that at times it has the same effect on you that the first sight of a Monet landscape has. The sea, but the sea that washes Oriental shores, the sea that glimmers with reflected minarets, flows through the music as only Rimsky can make it flow. It is the sea of Eastern romance, and the tale is of its depths and of what strange and ear-filling things befall Sadko, the gusli player, therein.

Rich and glamurous music this was, but Mr Monteux all but spoilt it with a performance that was not only unimaginative, but also inexpert, clodhoppery. [illegible] the programm held two

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we can place on the

of the these orchestral nocturnes of Debussy—"Nuages" and "Fetes"; but these have now become a little overplayed and their allure, too, will seem to acquire a bit of tarnish if they are heard too often. Why are they being continually brought forward to the neglect of the three symphonic sketches and the "Images"? The conclusion of Mr. Monteux's evening was given over to Richard Strauss's "Don Juan," which he himself played the other evening with the Philadelphia Orchestra.

The Boston band has few new faces (there have been only four shifts in the personnel), and there is little change apparent in the way it plays; its tone is still generally crude, especially the brass, and it appears to be as yet incapable of any of the finer and more minute effects one nowadays expects of an orchestra.

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rom
EAGLE NOV 4 1921D
Brooklyn, New York

TWO ORCHESTRAS

By WILLIAM B. MURRAY.

The Boston Symphony Orchestra is like the harp in Tara's halls, a good instrument that waits only the hand of a master-conductor. In last evening's concert in Carnegie Hall, first of this year's series, the band proved itself potentially the finest organization in America, but Mr. Monteux is still short of the magnetism and imagination to draw from it a fullness of revelation.

The Beethoven "Eroica" lacked transparency. There were contrasts in its sounding; contrasts of chiaroscuro, no more. This music should be flooded with light, the sort of light which once was the glory of Boston's string sections. Mr. Monteux does not discover for a contemporary orchestra the balance which is of Beethoven. Dr. Muck used to, but the Muck markings are no longer observed. Beethoven's orchestration must either be allotted to its original small choir of instruments, or else be quantitatively rescored. The most successful of Beethoven interpreters have never failed to observe the rule.

In addition the program brought readings of Rimsky-Korsakoff's "Sadko," two of the Debussy "Nocturnes," and the Strauss "Don Juan." There ought to be righteous innovation in our readings of the tone-poems, now that the composer is here to disclose the secret. As Mr. Stokowski has said, "It is an excellent thing for Strauss to come here at this time; he will teach us younger men how to conduct his works." Which suggests the prophecy that in the future the Philadelphia Orchestra will give us our best performances of such seemingly recondite works as the "Also sprach Zarathustra."

ROM

PIERRE MONTEUX

Leader of Boston Symphony Orchestra soon to be heard here.

ESTABLISHED 1881
FROM

BOSTON SYMPHONY ORCHESTRA

The Boston Smphony Orchestra, which is to give five concerts here in Infantry Hall on the following Tuesday evenings, Nov. 15 Dec. 20, Jan. 24, Feb. 28 and April 11, with Merle Alcock, contralto; Helen Stanley, soprano; Wilhelm Bacchus and Raymond Havens, piano, and Bronislaw Huberman, violin, as soloists, had a brilliant opening of the New York season in Carnegie Hall last Thursday evening. Public and press welcomed this famous orchestra in a way which augurs one of the finest seasons it has ever had.

So great has been the demand for Symphony concerts in Boston that practically all seats have been taken in advance by subscription for the 48 regular concerts in Symphony Hall there. To satisfy those disappointed in obtaining seats, and to introduce the beauties of symphony concerts to a new public, a series of five extra concerts has been arranged, to be given at Symphony Hall on five Monday evenings through the season by the full orchestra under Pierre Monteux, at popular prices. Although but recently announced, the response to this new project has been extraordinarily large.

From
EAGLE
Brooklyn, New York

BOSTON SYMPHONY

Its First Brooklyn Concert Introduces Vecsey, a Great Violinist.

The new Brooklyn season of the Boston Symphony Orchestra under Pierre Monteux opened last night at the Academy of Music in the presence of a great audience which occupied almost every seat save a few in the boxes. Both program and performance were worthy of the occasion. The program contained three great late Nineteenth Century composers in the order of their greatness—Brahms, Tschaikowsky and Strauss. Strauss, of course, is very much of a Twentieth Century composer, but Mr. Monteux's selection last night was his early "Don Juan," first played in 1889, so the symphonic poem is only six years younger than the Brahms symphony and ten years younger than the great Tschaikowsky concerto. "There were giants in those days."

But this music, attractive as it proved, is all familiar. The new note of the evening was the introduction to Brooklyn of Ferenc Vecsey, the violinist. He played the great Tschaikowsky concerto, which, because of its difficulty, waited for ten years for a hearing in this country, until the brave Maud Powell learned and played it. It has become increasingly familiar to our concert rooms with the flood of new violinists, but too often it has been played as a high technical achievement, the wonder of the audience being aroused that the performer could play it at all. There was none of that with Vecsey. With his broad tone and magic fingers the difficulties simply faded from your mind, while the pathos and at times the piercing sweetness of the music flooded the auditorium. This is indeed a great violinist who stands at the top of Parnassus just next to Kreisler. Indeed he sounds very like the Kreisler of ten or a dozen years ago, lacking, as yet, that touch of the supernal, "that light that never was on sea or land," which has marked Kreisler's playing since the tragedy of war.

But in the interpretation of Tschaikowsky Vecsey, great as he is, did not work alone. The concerto is not wholly, or, indeed, chiefly, for the solo instrument. The orchestral part is vital and the playing of it by this unmatched band was a thing to revel in and marvel at. Mr. Monteux maintained a perfect balance of tone, and the blending of orchestra and soloist was a source of constant delight. It was such a performance as one hears rarely and cherishes in the memory.

The beauty of the tone of this now fully restored band was shown in its fullness in the Brahms symphony, the Third, less familiar than the Second or First. It used to be the fashion to decry Brahms as "dry," but the tenderness and beauty of this symphony was finely brought out last night. Perhaps no one would have moved to call it "Eroica"—one of the names early applied to it—from Monteux's reading but of its charm there could be no question.

The picturesque "Don Juan" at the close provided a happy contrast to the heart-searching concerto of Tschaikowsky. Its richness, its masses of tone, its vivid contrasts and the skill and variety of its orchestration were well calculated to send an audience home happy, an aim always emphasized in the program making of Theodore Thomas, a master in that field, who has never been surpassed.

From
JOURNAL NOV 5 1921
Syracuse, N. Y.

Critics in general speak well of the concert given during the week at Carnegie Hall by the Boston Symphony orchestra. Tribute is paid to the brilliant and powerful work of the conductor, Mr. Monteux. The program included Beethoven's "Erioca" symphony; Rimsky-Korsakoff's tone picture, "Sadko"; the first two of Debussy's "Nocturnes" ("Nuages" and "Fetes") and Strauss' tone poem "Don Juan" the same that the composer had presented earlier in the week.

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dress: Brooklyn, N. Y.

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STABLISHED 1881
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OST NOV 5 1921
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FROM NOV 6 1921

Morning Telegraph
New York

BOSTON SYMPHONY PRESENTS BRAHMS

Pierre Monteaux Gives Excellent Reading of Third Symphony. Organ Cholale Presented.

For lovers of the conservative and delicate style of music there was a rare treat yesterday afternoon at Carnegie Hall when the Boston Symphony Orchestra gave the first matinee of its New York series. The symphony was Brahms's Number Three in F major. Pierre Monteux conducted the work in a manner that brought out all the beauty of its finely-chiseled score, keeping his men well under hand and not missing one chance for expression where it would help to make the phrases perfectly clear.

Schubert's incidental music to "Rosamunde" seemed rather a let-down after the serious work preceding it, but its charming tunes rang pleasantly in the ear.

The solo part in Cesar Franck's Organ Chorale No. 2 was taken by Wallace Goodrich, who arranged the selection for organ and orchestra. This proved very interesting, Franck's virile organ chords mingling perfectly with the main themes as played by the orchestra.

Berlioz's "Roman Carnival" overture ended the program, the Boston musicians responding to its notes with fire and dash.

World NOV 6 1921
New York City

BOSTON SYMPHONY GIVES ORGAN-ORCHESTRA CONCERT

Monteux's Programme Is Cleverly Selected and He Conducted in Masterly Way.

The Boston Symphony Orchestra at Carnegie Hall yesterday afternoon gave the first public performance of an arrangement for organ and orchestra made by Wallace Goodrich of Massachusetts for Cesar Franck's organ chorale No. 2, in B minor. The organ played below and through the orchestra in great surges, to which the orchestral voices gave a complex coloring; and in the solo passages the organ raised Franck's kindly, compassionate melody against rolls of thunder, softened and rounded as if by distance—like a merciful Judgment Day. The general effect of the Goodrich arrangement, however, was more magisterial than masterly.

The concert opened with Brahms's great symphony No. 3 in F major, opus 90, which expresses in four movements a complete cycle of aesthetic experience. In the first movement, beautiful impressions arise and escape until every sense seems to have been visited and stirred and left sublimely content, unmarred by the shadow of a philosophical speculation. The second movement might well be an approbation by the mind, on considering the pleasure which has just preceded—a devout approbation. The third movement turns the intelligence outward from its senses and its approval of them, and explores in lonely fashion among tenuous, mystic possibilities. And finally, the fourth movement deserts the third as a futile undertaking and returns to the tangible things, ceremonies, majestic pageants, gayety, power, rivalry and sensuous pleasure.

Pierre Monteux, who arranged his programme as excellently as he conducted it, followed the Brahms symphony with Schubert's incidental music to "Rosamunde," as a recreation. The ballet music was so descriptive and so well played that the eyes alone seemed to be occupied, and the ears were rested by the time the Franck chorale was undertaken. The concert closed with Berlioz's resounding overture to "The Roman Carnival."

TIMES 1921
NEW YORK CITY

PLAY BRAHMS SYMPHONY.

Boston Orchestra Also Regales With Schubert at Last Concert.

Brahms's third symphony gave joy to the Brahmins at yesterday's matinee in Carnegie Hall, with which the Boston Orchestra completed its first visit of the season to New York. Since architecture is frozen music, this Viennese work of 1883 should be near twin to the Metropolitan Opera House, yet its fresh force wears better than brick and terra cotta; it was Brahms's fifty-year milestone called by Richter his "Eroica," though Hanslick qualified its proud strength as "without any warlike flavor."

Philip Hale, the Boston program annotator, recalled hearing Brahms lead the work in Berlin, "almost as incompetent a conductor as Joachim," while as soloist also "his pianoforte playing in 1884, on that occasion, was muddy and noisy." Thus the idols are not fallen, but set up for a new day, when Brahms's music yet grows in Olympic calm.

Wallace Goodrich furnished a chief incident of the matinee, playing with the orchestra his arrangement of the second organ chorale, in B minor, of Cesar Franck, for the first time here. Deemed by the adapter "more orchestral than organ-like in its musical contents," the expanded harmony was still of a noble order, befitting a "Swan Song" of Franck.

Mr. Monteux for good measure gave Schubert's incidental music to "Rosamunde" and Berlioz's overture, "The Roman Carnival." There was cordial [illegible]

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from NOV 6 1921

TELEGRAM
New York City

Brahms' third symphony was featured yesterday afternoon at a concert of the Boston Symphony Orchestra in Carnegie Hall. Pierre Monteux, conductor of the Boston organisation, is leaning heavily toward the classics. His Thursday programme contained Beethoven's third symphony. Now comes the Brahms work. It was an interesting programme, well played.

Another new pianist, Marie Hertenstein, was heard yesterday afternoon at the Town Hall. She has temperament and force. Her most pretentious offering was the Brahms variations and Fugue on a Theme, by Handel. Her playing lacked clarity, but it had vitality.

FROM NOV 6 1921

TRIBUNE
NEW YORK CITY

Boston Orchestra Pleases

The program of the Boston Orchestra's second performance of the season at Carnegie Hall yesterday afternoon included Brahms's Symphony No. 3 in F major, Opus 90; incidental music from Schubert's "Rosamunde," Franck's Organ Chorale No. 2 in B minor, and Berlioz's overture, "The Roman Carnival."

Mr. Monteux's reading of the symphony was not characterized by any great degree of depth, but he was wholly fortunate in his treatment of Schubert's charming music, which was beautifully played by the orchestra. The organ chorale, a work cast in the familiar Franckian mould of wistful beauty and uplifting serenity, skillfully orchestrated and as admirably played by Wallace Goodrich, was a feature of the concert.

TRIBUNE NOV 6 1921
Providence

THE COMING BOSTON SYMPHONY SERIES.

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The soloists for the five Providence concerts will be Wilhelm Bachaus and Raymond Havens, piano; Merle Alcock, contralto, Helen Stanley, soprano, and Bronislaw Huberman, violin.

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TRIBUNE NOV 6 1921
Providence

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FROM NOV 6 1921 A

Standard Union
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TIMES,
Brooklyn, N. Y.

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The F major (third) Symphony of Brahms, the violin concerto of Tschaikowsky and Strauss' tone-poem, "Don Juan," were the compositions heard.

Among the familiar faces in the Boston Orchestra this year are George Longy and Carl Hampe and the Messrs. Wendler, Sand, Kunze, Neumann and Holy. Richard Burgin reappears in his second season as concert master; Jean Bedetti and the veteran, Alwin Schroeder, share first position of 'celli; Georges Fourel is a newcomer in the group, and Messrs. Laurent, Mager, Laus and Trillois return to their fourth season of first flute, trumpet, bassoon and second fiddles.

A remarkable contrast in dynamics was a feature of the symphony, the "pp" and "ff" being noticeable extremes in softness and loudness. The Strauss "Don Juan" was read with passionate verve and intense realism. Mr. Vessey easily surmounted the technical difficulties of the intricate Tschaikowsky concerto. All in all it can be said that the Boston Orchestra has improved in tonal coloring and in the matter of graduations and tone quality.

Established 1881
FROM NOV 7 1921 X

Evening Globe
New York

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FROM Journal Courier
NOV 12 1921
NEW HAVEN, CONN

"A Poem of Youth" Will Be Played

A brilliant and engrossing program will make memorable the coming concert by the famous Boston Symphony Orchestra which will take place in Woolsey hall on Wednesday evening, Nov. 30. There is keen anticipation of this event in that it will be the first visit to New Haven of the Boston Symphony Orchestra in nine years, and its first visit here under its splendid present conductor, Pierre Monteux.

Mr. Monteux will open this concert with Beethoven's masterful third symphony, known as the "Eroica" which was also the opening number at the first Boston Symphony concert of the present season in Carnegie hall, New York, a week ago Thursday, which, by the brilliance of its performance and the beauty of its interpretation, aroused immediate and prolonged response. It is well known how Beethoven inscribed the name of Napoleon at the head of the score, as personifying his hopes in the freedom of the world, and how he later crossed out the name in anger upon hearing that the general had abused his power. There will be interest in the new work of David Stanley Smith, head of the Music School of Yale University, which is entitled, "A Poem of Youth," and will be played at this concert. It was given its first public performance at the Boston Symphony concert in Symphony hall, Boston, yesterday, and was generously applauded as one of the finest scores yet produced by a native composer. The music of France will be represented by Debussy's Two Nocturnes, "Clouds and Festivals". The splendid closing number will be the tone poem "Don Juan" by Richard Strauss, the most celebrated composer of our time, who is now visiting this country.

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from NOV 13 1921

JOURNAL
Providence, R. I.

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"The Roman Carnival," the overture of the French composer, Berlioz, will follow the German symphony. Interest will attach to "Don Juan" by Richard Strauss, in view of the fact that that German composer is now in this country.

Other living composers besides Strauss to be represented are the Italian, Zandonai and Debussy. Miss Helen Stanley, who is the soloist for the concert, will sing an aria from the opera "Conchita" by the former, and the aria of Lia from Debussy's "L'Enfant Prodique." She will be accompanied, of course, by the orchestra.

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Helen Stanley
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REGISTER NOV 12 1921
New Haven

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The principal number will be the great masterpiece of Beethoven—the third symphony, known as the "Eroica." The circumstances of its composition is well known—how the great composer inscribed this work to Napoleon, believing him the liberator of mankind, and later, finding that the European general was abusing his power, destroyed the dedication in anger. When this symphony was conducted by Pierre Monteux at the opening of the present season of Boston Symphony orchestra concerts in Carnegie hall, New York, a week ago Thursday, the brilliance of the performance and the beauty of the interpretation was immediately recognized.

The French school will be represented on the program by Debussy's Two Nocturnes, "Clouds" and "Festivals," and the music of our own country by the new work of David Stanley Smith, head of the School of Music of Yale university, entitled: "A Poem of Youth." When this score was given in its first public performance at the symphony concerts in Symphony hall, Boston, last Friday and Saturday, it was applauded as one of the foremost musical achievements of this country. The brilliant closing number will be the tone poem, "Don Juan," by Richard Straus, the most celebrated composer of our day, who s now making a short visit to the United States.

Established 1881
FROM OCT 13 1921 Y

Cornell Alumni News
Ithaca N.Y.

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V 15 1921 A
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Much is expected of the orchestra this year, in that the initial concerts in Boston and the opening of the season in New York, which took place a week ago last Thursday, have brought the highest praise upon the quality of the ensemble under the leadership of Pierre Monteux, who is now in his third season as conductor of the orchestra.

The first number will be Beethoven's "Eroica" Symphony, which also started the New York season.

As soloist at this conrert, Madame Helen Stanley, the prima donna soprano of the Chicago Opera Company, who is also a notable concert singer, will be heard in arias by Debussy and Zandonai. The remaining orchestral numbers will be Berlioz's Overture, "The Roman Carnival," and the tone poem, "Don Juan" by Richard Strauss, considered the greatest composer living, who is now touring this country.

FROM NOV 16 1921 A

TRIBUNE
Providence

ORCHESTRA OPENS SEASON HERE

Large Audience Enthuses Over Program Offered by Boston Symphony.

The Boston Symphony Orchestra, Pierre Monteux, conductor, opened its Providence season of 1921-22 with the first of a series of five concerts in Infantry Hall, last evening. A very large audience gave enthusiastic greeting to the famous conductor and the 100 players who form the personnel of the orchestra. Miss Helen Stanley, formerly prima donna of the Chicago Opera Company, was the soloist and the program follows:

Beethoven, Symphony No. 3, in E-flat major, "Erocia," op. 55, Allegro con brio; Marcia funebre; Adagio assi; Scherzo: Allegro vivace; trio; Finale; Allegro molto. Berlioz, overture, "The Roman Carnival," op. 9; Debussy, Aria of Lia from "L'Enfant Prodigue;" Zandonai, aria, "Conchita;" Strauss, "Don Juan," a tone-poem (after Nicolaus Lenau) op. 20.

The large body of splendidly trained musicians which now form the Boston Symphony Orchestra are practically the same as in the past decade, save that under the superb training of Mr. Monteux they have reached a degree of musical perfection which is the envy of all orchestras throughout the country and is the Boston Symphony's alone. In this sense the program offered last evening was impressive and brilliant and not only did the orchestra play with familiar richness and power of tone with large sweep, emphasis and contrast, but it played also—at opportune moments during the concert—with keen sense of isolated voices and individualized choirs.

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In the second movement of the Symphony the funeral march featured the departure from the traditional slow movement while the third movement, the Scherzo, brought forth gay and sprightly effects of instrumentation. The finale of the Symphony is not as impressive as are the preceding movements, yet it abounds in interesting musical detail which was thrillingly and vigorously brought out by Mr. Monteux.

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[32]

FROM NOV

Morning Telegraph
New York

BOSTON SYMPHONY PRESENTS BRAHMS

Pierre Monteaux Gives Excellent Reading of Third Symphony. Organ Cholale Presented.

For lovers of the conservative and delicate style of music there was a rare treat yesterday afternoon at Carnegie Hall when the Boston Symphony Orchestra gave the first matinee of its New York series. The symphony was Brahms's Number Three in F major Pierre Monteux conducted the work in a manner that brought out all the beauty of its finely-chiseled score, keeping his men well under hand and not missing one chance for expression where it would help to make the phrases perfectly clear.

Schubert's incidental music to "Rosamunde" seemed rather a let-down after the serious work preceding it, but its charming tunes rang pleasantly in the ear.

The solo part in Cesar Franck's Organ Chorale No. 2 was taken by Wallace Goodrich, who arranged the selection for organ and orchestra. This proved very interesting, Franck's virile organ chords mingling perfectly with the main themes as played by the orchestra.

Berlioz's "Roman Carnival" overture ended the program, the Boston musicians responding to its notes with fire and dash.

World
New York City

BOSTON SYMPHONY GIVES ORGAN-ORCHESTRA CONCERT

Monteux's Programme Is Cleverly Selected and He Conducted in Masterly Way.

The Boston Symphony Orchestra at Carnegie Hall yesterday afternoon gave the first public performance of an arrangement for organ and orchestra made by Wallace Goodrich of Massachusetts for Cesar Franck's organ chorale No. 2, in B minor. The organ played below and through the orchestra in great surges, to which the orchestral voices gave a complex coloring; and in the solo passages the organ raised Franck's kindly, compassionate melody against rolls of thunder, softened and rounded as if by distance—like a merciful Judgment Day. The general effect of the Goodrich arrangement, however, was more magisteral than masterly.

The concert opened with Brahms's great symphony No. 3 in F major, opus 90, which expresses in four movements a complete cycle of aesthetic experience. In the first movement, beautiful impressions arise and escape until every sense seems to have been visited and stirred and left sublimely content, unmarred by the shadow of a philosophical speculation. The second movement might well be an approbation by the mind, on considering the pleasure which has just preceded—a devout approbation. The third movement turns the intelligence outward from its senses and its approval of them, and explores in lonely fashion among tenuous, mystic possibilities. And finally, the fourth movement deserts the third as a futile undertaking and returns to the tangible things, ceremonies, majestic pageants, gayety, power, rivalry and sensuous pleasure.

Pierre Monteux, who arranged his programme as excellently as he conducted it, followed the Brahms symphony with Schubert's incidental music to "Rosamunde," as a recreation. The ballet music was so descriptive and so well played that the eyes alone seemed to be occupied, and the ears were rested by the time the Franck chorale was undertaken. The concert closed with Berlioz's resounding overture to "The Roman Carnival."

TIMES
NEW YORK CITY

PLAY BRAHMS SYMPHONY.

Boston Orchestra Also Regales With Schubert at Last Concert.

Brahms's third symphony gave joy to the Brahmins at yesterday's matinee in Carnegie Hall, with which the Boston Orchestra completed its first visit of the season to New York. Since architecture is frozen music, this Viennese work of 1883 should be near twin to the Metropolitan Opera House, yet its fresh force wears better than brick and terra cotta; it was Brahms's fifty-year milestone called by Richter his "Eroica," though Hanslick qualified its proud strength as "without any warlike flavor."

Philip Hale, the Boston program annotator, recalled hearing Brahms lead the work in Berlin, "almost as incompetent a conductor as Joachim," while as soloist also "his pianoforte playing in 1884, on that occasion, was muddy and noisy." Thus the idols are not fallen, but set up for a new day, when Brahms's music yet grows in Olympic calm.

Wallace Goodrich furnished a chief incident of the matinee, playing with the orchestra his arrangement of the second organ chorale, in B minor, of Cesar Franck, for the first time here. Deemed by the adapter "more orchestral than organ-like in its musical contents," the expanded harmony was still of a noble order, befitting a "Swan Song" of Franck.

Mr. Monteux for good measure gave Schubert's incidental music to "Rosamunde" and Berlioz's overture, "The Roman Carnival." There was cordial applause for the conductor, orchestra and soloist.

NOV 8 1921

From
TELEGRAM
New York City

Brahms' third symphony was featured yesterday afternoon at a concert of the Boston Symphony Orchestra in Carnegie Hall. Pierre Monteux, conductor of the Boston organization, is leaning heavily toward the classics. His Thursday programme contained Beethoven's third symphony. Now comes the Brahms work. It was an interesting programme well played.

Another new pianist, Marie Hertenstein, was heard yesterday afternoon at the Town Hall. She has temperament and force. Her most pretentious offering was the Brahms variations and Fugue on a Theme, by Handel. Her playing lacked clarity, but it had vitality.

FROM
TRIBUNE
NEW YORK CITY

Boston Orchestra Pleases

The program of the Boston Orchestra's second performance of the season at Carnegie Hall yesterday afternoon included Brahms's Symphony No. 3 in F major, Opus 90; incidental music from Schubert's "Rosamunde," Franck's Organ Chorale No. 2 in B minor, and Berlioz's overture, "The Roman Carnival."

Mr. Monteux's reading of the symphony was not characterized by any great degree of depth, but he was wholly fortunate in his treatment of Schubert's charming music, which was beautifully played by the orchestra. The organ chorale, a work cast in the familiar Franckian mould of wistful beauty and uplifting serenity, skillfully orchestrated and as admirably played by Wallace Goodrich, was a feature of the concert.

TRIBUNE
Providence

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REGISTER
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Evening Globe
New York

At the second pair of concerts in New York by the Boston Symphony Orchestra, which will take place in Carnegie Hall on Thursday evening, Dec. 1, and Saturday afternoon, Dec. 3, Pierre Monteux will conduct the following programmes: For the Thursday concert the second symphony of Sibelius, Weingartner's arrangement of Weber's "Invitation to the Dance," Schönberg's string sextet, "Transcendent Night," and Beethoven's overture to "Leonore" No. 3; for the Saturday matinée, the symphony of César Franck, the "Tragic" overture of Brahms, Liadoff's suite, which includes "Baba-Jaga," "The Enchanted Lake," and "Kikimora," and Ravel's suite from his ballet "Daphnis and Chloe," consisting of "Daybreak - Pantomine - General Dance."

SUN

ss New York City

The Symphonies.

At the second pair of concerts in New York by the Boston Symphony Orchestra, which will take place in Carnegie Hall on Thursday evening, Dec. 1, and Saturday afternoon, Dec. 3, Pierre Monteux will conduct the following programme: For the Thursday concert the Second Symphony of Sibelius, Weingartner's arrangement of Weber's "Invitation to the Dance," Schonberg's string sextet, "Transcendent Night" and Beethoven's overture to Leonore No. 3. For the Saturday matinee the symphony of Cesar Franck, the Tragic Overture of Brahms, Liadoff's suite, which includes "Baba-Jaga," "The Enchanted Lake" and "Kikimora" and Ravel's suite from his ballet "Daphnis and Chloe," consisting of the numbers "Daybreak, Pantomime, General Dance."

ESTABLISHED 1881

FROM

Providence R I

A recital of songs by Merle Alcock, contralto, under the auspices of the Chaminade Club, and for the furtherance of its scholarship fund, is scheduled for Monday evening, Nov. 21, at Infantry Hall. Mrs. Alcocks's previous appearance here with the Boston Symphony made her many friends who are anticipating her forthcoming appearance.

ESTABLISHED 1881

FROM

BOSTON SYMPHONY

A splendid and engrossing programme has been compiled by Pierre Monteux, conductor of the Boston Symphony Orchestra, for the concert to be given in New Haven, in Woolsey Hall, on Wednesday evening, November 30, which will be the first appearance of New England's great orchestra in this city for nine seasons.

The first number will be the masterful Third Symphony of Beethoven, known as the "Eroica." It is now a matter of history how the composer originally inscribed the name of Napoleon Bonaparte over the score, believing this general to be the coming liberator of humanity, and how, disillusioned by Napoleon's abuse of his power the composer crossed out the name in anger. The volcanic energy of the first movement, the impressiveness of the funeral march, the swift and breatehless character of the scherzo, and the martial sweep of the triumphant finale these are looked upon as among the supreme achievements in the art of music.

BILLBOARD

ess: Cincinnati, Oh

BOSTON SYMPHONY

To Present New Series of "Pop" Concerts

A great interest is being manifested in the new series of "Pop" concerts to be given by the Boston Symphony Orchestra in Symphony Hall. These concerts will take place on the Monday evenings of November 28, January 16, February 13, March 13 and April 10. The series will have all the advantages of the regular concerts and they will be given by the full symphony orchestra, with Pierre Monteaux as conductor, and the programs will consist of the finest orchestra music. A soloist will be presented at each one of these concerts, and they will be Alfred Mirovitch, celebrated Russian pianist; John Powell, American pianist; Estelle Liebling, soprano; Richard Durgin, concertmaster of the orchestra, who will be heard in a violin concerto, and Jean Bedetti, well-known

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NEW YORK NEWS

ESTABLISHED 1881

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NOV 20 1921

BOSTON SYMPHONY ORCHESTRA OPENS THE SEASON HERE

The Boston Symphony Orchestra opened its Providence season last evening in Infantry Hall, playing the following programme: Beethoven, Symphony No. 3, in E-flat major, "Eroica," Op. 55; Berlioz, overture, "The Roman Carnival," Op. 9; Debussy, air of Lia (L'enfant Prodigue); Zandonai aria, "Conchita;" Richard Strauss, "Don Juan," tone poem. Mme. Helen Stanley, soprano, was the assisting artist.

Perhaps M. Monteux, a bit disheartened by the failure of any of the novelties thus far produced during the Boston season to strike fire, hesitates to tempt fate further with them. At any rate, it will be observed that the programme contained nothing that might be classed as strikingly novel, unless one except, Zandonai's air, sung by Mme. Stanley. None the less, it was good to hear again Beethoven's symphony, tried and true, though it has been through many seasons. There are those that will contend that it and its idiom are outmoded, that it might well be displaced by works in more modern idiom. Perhaps. But still the "Eroica" contains many fine, stirring pages, pages that may still compel and charm.

Of the orchestra itself it is a pleasure to speak. Barring M. Fourel, newly called to the head of the viola section, the personnel remains unchanged from last season. By so much does the orchestra profit. From season to season—almost from concert to concert even—one notes the steady progress of the band to finer and finer achievements. M. Monteux, through trying times, has been patient, tactful, indefatigable of purpose, till today the Boston Symphony under his direction is once more the plastic instrument, responsive to his slightest wish—sonorous, suave, delicate, as the composer bids—in short, again risen, or nearly so, to the former finish, the former glory, which of old made it the most illustrious of orchestras, and from which it inevitably descended during the troublous years of war.

Berlioz's "Carnival Romain" worked its familiar spell.

Mme. Stanley, erstwhile of the Chicago Opera Company, was heard here for the first time. She sang for the most part agreeably, if not greatly, two arias—the air of the mother from Debussy's operatic cantata, the poignancy of which she brought out admirably, and an unfamiliar aria from Zandonai's equally little known "Conchita." At times an unpleasant edge besets her upper tones and the impression remains that her musical intelligence outruns her vocal resource.

A brilliant reading of Strauss' "Don Juan" closed the programme.

A large audience heard the concert and by every token of applause and attention bespoke its thorough enjoyment.

J. H. B.

From
TIMES,
Brooklyn, N. Y.

MUSIC EVENTS

BOSTON SYMPHONY.

The second Boston Symphony concert of the Brooklyn season will take place in the Academy of Music Friday evening, December 2. Pierre Moneaux, conductor of the Orchestra, will begin a notable program with the Fourth Symphony in F-minor by Tschaikowsky, which is paired with the "Pathetic" Symphony as the finest creative achievement of the Russian master.

A very celebrated soloist will be heard at this concert—Ignaz Friedman, the pianist, who, first coming to this country last winter, was generally considered the most important new pianist of the season in America. A native of Poland, Friedman studied a number of years with Leschitizky, and from the outset of his professional career made a particular impression by his masterful playing of the music of Chopin and Liszt, whose entire works for piano he has edited. According to all accounts, one of his most splendid achievements is his interpretation of Liszt's E-flat pianoforte concerto which he will play with the Boston Symphony Orchestra at this concert. The remaining purely orchestral numbers will be Brahm's Trazis Overture and the Suite from Ravel's Ballet, "Daphnis and Chloe," which includes the following numbers, Daybreak; Pantomime, General Dance.

REGISTER

New Haven

BOSTON SYMPHONY ORCHESTRA CONCERT WEDNESDAY, NOV. 30

The pending concert to be given by the famous Boston Symphony orchestra in Woolsey hall on Wednesday evening Nov. 20, will be the first visit to New Haven by this noted organiaztion of New England in nine seasons

A number of interest to many to be played at this concert is "A Poem of Youth," by David Stanley Smith, head of the Music School of Yale university, which had its first public performance at the regular Boston Symphony concert at Symphony hall, Boston, last week. Skillfully depitcing the vitality and ebullience of youth and its romantic dreamings, this music met with immediate response by the audience, which compelled the composer who was present, to rise and repeatedly acknowledge the applause.

The most notable number upon the program which Pierre Monteux, the illustrious conductor of the orchestra has compiled for New Haven is the Third Symphony of Beethoven, known as the "Eroica," which is said to have been inspired by the genius of Napoleon Bonaparte before the great master of music was disillusioned by the news of his abuse of power. The martal first movement and finale, overflowing with rhythmic energy, the swift and breathless scherzo, with its trio for the horns, the impressive funeral march—these parts of the symphony are regarded as among the supreme achievements in the art of music. The remaining numbers will be two nocturnes—Clouds and Festivals—by Debussy who is considered the formeost composer of the most modern French school of music, and the tone poem, "Don Juan," by Richard Strauss, the great German composer, who is visiting this country.

FROM

Morning Telegraph
New York

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, December 1, and Saturday afternoon, December 3, with Pierre Monteux conducting. For the Thursday concert the Second Symphony of Sibelius, the Finnish composer; Weingartner's orchestral version of Weber's "Invitation to the Dance." Shonberg's Sextette for strings, "Verklaerte Nacht," and Beethoven's overture to Leonore No. 3. For the Saturday matinee, the Symphony of Cesar Franck, Brahm's Tragic Overture, Liadoff's Suite, "Baba Jaga," "The Enchanted Lake" and "Kikimora" and the Suite from Ravel's Ballet, "Daphnis and Chloe," which includes "Daybreak, Pantomime and General Dance."

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For the second pair of Boston Symphony concerts of the present season, to be given in Carnegie Hall next Thursday evening, December 1, and Saturday afternoon, December 3, Pierre Monteux has made the following programmes: For the Thursday concert, the dramatic Second Symphony of Sibelius in D major, which has not been heard for a considerable time in New York; Weingartner's orchestral arrangement of Weber's rondo, "Invitation to the Dance"; the arrangement of Arnold Schonberg for string orchestra of his "Verklarte Nacht," and Beethoven's Third Leonore Overture. For the Saturday concert, Cesar Frank's Symphony, the "Tragic Overture" of Brahms, three pieces based on folk legends by Liadoff, "Baba-Yaga," the "Enchanted Lake" and "Kikimora," and Maurice Ravels Second Suite from his Ballet, "Daphnis and Chloe," including Daybreak, Pantomime and General Dance.

FROM NOV 26 1921

COMMERCIAL
New York

Boston Symphony Concerts at Carnegie

For the second pair of Boston Symphony concerts to be given in Carnegie Hall, Thursday evening and Saturday afternoon, Pierre Monteux announces the following programs. For Thursday, Second Symphony of Sibelius in D major; Weingartner's orchestral arrangement of Weber's "Invitation to the Dance," the arrangement of Arnold Schonberg for string orchestra of his "Verklarte Nacht," and Beethoven's Third Lenore Overture. For Saturday, Cesar Franck's Symphony, the "Tragic Overture" of Brahms; three pieces based on folk legends by Liadoff, "Baba-Yaga," "The Enchanted Lake," and "Kikimora," and Maurice Ravel's Second Suite from his Ballet, "Daphnis and Chloe," including "Daybreak," Pantomime" and "General Dance."

EVENING JOURNAL

NOV 26 1921

New York City

The Orchestral Concerts.

All the local and visiting orchestras the town listens to during the Winter are scheduled for concerts next week. The visit of Vincent d'Indy, the eminent French composer and conductor, to this country is for the purpose of himself presenting some of his own music as a guest director of the New York Symphony Orchestra, which he will conduct on Thursday afternoon and the following Friday evening in Carnegie Hall. The programme he has chosen consists of his latest work, "On the Shores of the Seas;" Paul Le Flem's "To the Dead;" one of Albert Roussel's ... -titled "Evoccations" and some old French pieces retouched by Mr. d'Indy, as well as a serenade by Mozart.

The Symphony Orchestra, at one of its regular concerts to-morrow afternoon in Aeolian Hall, will be directed by Walter Damrosch, as usual, who will introduce a "Fantaisie Espagnole" by Lord Berners, the English modernist. The chief work to be presented will be Vassili Kalinnikov's First Symphony. Paul Kochanski will be the soloist in a concerto by the Pole, Miecyslaw Karlowicz.

Arnold Schoenberg's "Five Orchestral Pieces," new to New York, will be the novelty of Leopold Stokowski's programme at the next concert of the Philadelphia Orchestra in Carnegie Hall next Tuesday evening. Otherwise there will be played Schubert's "Unfinished" Symphony, Beethoven's "Coriolan" overture and an excerpt from Wagner's "Die Walkuere."

The next concerts of the Boston Orchestra take place in Carnegie Hall on Thursday evening and Saturday afternoon. At the first the principal number will be Sibelius's Second Symphony, and at the second the Cesar Franck Symphony.

EVE. POST
NEW YORK CITY

At the second pair of concerts in New York by the Boston Symphony Orchestra, which will take place in Carnegie Hall on Thursday evening, December 1, and Saturday afternoon, December 3, Pierre Monteux will conduct the following programmes: For the Thursday concert the Second Symphony of Sibelius, Weingartner's arrangement of Weber's "Invitation to the Dance," Schönberg's string sextet, "Transcendent Night," and Beethoven's overture to Leonore No. 3. For the Saturday matinée the symphony of Cesar Franck, the tragic overture of Brahms, Liadoff's suite, which includes "Baba-Jaga," "The Enchanted Lake," and "Kikimora," and Ravel's suite from his ballet "Daphnis and Chloe," consisting of the numbers: "Daybreak — Pantomime — General Dance."

BOSTON SYMPHONY

A splendid programme, headed by Beethoven's "Eroica" Symphony, No. 3, will be presented by the Boston Symphony Orchestra in its first visit to New Haven under its present illustrious conductor, Pierre Monteux, which will take place next Wednesday evening, November 30, in Woolsey Hall at 8:15.

Beethoven's masterful symphony was inspired by the composer's hopes that Napoleon Bonapart e was the coming liberator of mankind and, after his disgrace and death, dedicated to "the memory of a great man." When it was first performed, a hundred years ago, the public was astounded by the bold and riotous innovations of this martial and revolutionary music and even now when the methods of harmony and rhythm have become so intricate the radical daring of the great master of music is in this work keenly felt.

The remaining three numbers will represent leading achievements in the modern French, German and American schools of music, respectively. "A Poem of Youth" by David Stanley Smith, head of the Music Department of Yale, which had its first public performance by this Orchestra in Boston recently, will be heard at this concert. Debussy's Two Nocturnes, "Clouds" and "Festivals," which orchestral achievement are considered to be scarcely excelled in their particular field, are performed with extraordinary eloquence by the great Orchestra under its French leader, who was a close friend of Debussy and a collaborator in the first production of his works. "Don Juan," one of the most popular and magnificent of the tone poems by Richard Strauss, who is now visiting America, will conclude the concert.

FROM NOV 27 1921

Standard Union
Brooklyn, N. Y.

Tschaikowsky's Fourth Symphony, which many rank above his "Pathetic" Symphony, No. 6, will be played by the Boston Symphony Orchestra under Pierre Monteux at the second concert of the Brooklyn season at the Academy of Music next Friday evening, Dec. 2. This work is particularly admired for its stirring theme of fate as announced by the brass choir, for the Scherzo in "pizzicato," which is still regarded as a complete innovation in musical effectiveness, and the splendid last movement, which exalts a simple Russian folk tune to the highest symphonic eloquence. A very celebrated pianist will appear as soloist at this concert, Ignaz Friedman, the Polish artist who has been named the worthy successor of his compatriots, Paderewski, dePachmann and Hofmann.

With the arrival in this country of Vincent d'Indy, the distinguished French composer, there will probably be considerable interest in the music which he has brought with him for production when he will make his only New York appearance as guest conductor of the New York Symphony Orchestra at the pair of concerts in Carnegie Hall, Manhattan, Dec. 1 and 2. On this occasion, are previously announced, d'Indy's latest symphonic poem, "On the Shores of the Seas," will be given its world premier. Mr. d'Indy will also conduct the first programme in America of Paul LeFlem's symphonic poem, "To the Dead," and an extract from the Symphonic Suite, Evocations, "The Gods In the Shadows of the Caves," by Albert Roussel.

EAGLE
Brooklyn, New York

NOV 27 1921

MUSIC IN BROOKLYN

At the second Boston Symphony concert to be given in Brooklyn at the Academy of Music on Friday evening, Pierre Monteux will conduct the Fourth Symphony of Tschaikowsky. There will also be played at this concert Brahms' "Tragic" Overture and the Suite of orchestral excerpts from Ravel's Ballet, "Daphnis and Chloe."

The soloist at this concert will be Ignaz Friedman, Polish pianist, who first came to America last January and was received with so much approbation and enthusiasm in the number of concerts which he then gave. Born in Cracow, in the country which produced Paderewski, DePachmann and Hofmann, this virtuoso studied for a term of years with Leschitizky and soon won for himself an enviable reputation by his playing of the romantic pianoforte music of Chopin and Liszt, whose entire works he has notably edited. His interpretation of Liszt's E-flat concerto, which he will play with the orchestra on this occasion, is said to be one of the very finest since the composer himself played it.

EAGLE
Brooklyn, New York

NOV 27

Boston Symphony.

For the second pair of Boston Symphony concerts of the present season, to be given in Carnegie Hall next Thursday evening and Saturday afternoon, Pierre Monteux has made the following programs: For the Thursday concert, the dramatic Second Symphony of Sibelius in D major, which has not been heard for a considerable time in New York; Weingartner's orchestral arrangement of Weber's rondo, "Invitation to the Dance," the arrangement of Arnold Schonberg for string orchestra of his "Verklarte Nacht," and Beethoven's Third "Leonore" Overture. For the Saturday concert, Cesar Franck's symphony, "The Tragic Overture" of Brahms, three pieces based on folk legends by Liadoff, "Baba-Yaga," "The Enchanted Lake" and "Kikimora," and Maurice Ravel's Second Suite from his Ballet, "Daphnis and Chloe," including "Daybreak," "Pantomime" and "General Dance."

IGNAZ FRIEDMAN, SOLOIST
BOSTON SYMPHONY,
ACADEMY FRIDAY

From 11/27 – '21,
TIMES,
Brooklyn, N. Y.

FRIEDMAN WITH THE BOSTON

Tschaikowsky's Fourth Symphony will be played by the Boston Symphony Orchestra, under Pierre Monteux, at the second concert of the Brooklyn season at the Academy of Music next Friday evening, December 2. Brahms' nobly beautiful tragic overture will also be on the program, and the brilliant closing number will be the Suite from Maurice Ravel's ballet, "Daphnis and Chloe." Ignaz Friedman, the Polish pianist, will be the soloist.

REGISTER
New Haven

BOSTON SYMPHONY

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FROM
Evening Globe
New York

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ESTABLISHED 1881
FROM

BOSTON SYMPHONY

Many Changes Noted Since Its Last Appearance Here.

The Boston Symphony orchestra was welcomed to this city after a lapse of many years, by a brilliant audience which filled Woolsey hall last evening. There is a new conductor, Pierre Monteux, and many changes in the personnel of the orchestra since its last appearance here, but it was a pleasure to see some familiar faces, among them our old friend Alwin Schroeder of Kneisel quartet fame.

The symphony was the "Eroica," for which Beethoven spent years in gathering the material and which has been aptly called a mighty drama and the corner stone of modern symphonic music. In it Beethoven shows his genius and greatness. The first movement is a wonderful piece of orchestral writing, the "Marcia Funebre" makes a strong appeal, the Scherzo is Shakesperian in spirit, mingling jest and melancholy and the finale abounds in interesting elements expressed as only a master can.

The symphony was fine in vigor, rhythmic force and instrumental eloqunce but it was not always in the true spirit of Beethoven. The "Funeral March" was taken very slowly and somewhat over elaborated. The scherzo was fine in its vivacious spirit and the finale brilliant. It was generously applauded and Mr. Monteux was recalled.

The novelty was Prof. David Stanley Smith's "Poem of Youth," written during the summer of 1920, and first played by the orchestra in Boston on November 11 of this year. The composer states that there was no program in his mind and the title has no further significance than that of calling attention to the mood of the work, that of good cheer, manly vigor and freshness. In structure and material it shows maturity and the technical skill of the composer. It is a well knit score in which the orchestral colors are from a varied palette with the brush of a skilled hand. It was played with a splendid grasp of its mood and the color of its instrumentation.

After Mr. Monteux had acknowledged the insistent applause he motioned to the composer who rose from his seat in the balcony and received a genuine ovation.

Two "Nocturnes" of Debussy were

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layed with fine delineation, the su- erb instrumentation of the "Festi- al" making a vivid impression.

The concert closed with Strauss' "Don Juan." He is a past master in command of orchestral resource, and the complex score was played with splendid vigor, sonority and richness of tonal color. It made a fitting finale to a fine concert and emphasized the wish that the Boston orchestra may be heard again this season.

T. M. P.

SUN
ss New York City
DEC 2 1921

The Boston Symphony.

In the programme notes of the Boston Symphony Orchestra relating to last night's concert at Carnegie Hall, Paul Rosenfeld is quoted as saying that in the second symphony of Jean Sibelius "the orchestra is handled individually, sparingly and with perfect point." Sparingly is, however, hardly a word to be applied to the energy of the composer, and the audience looked decidedly tired before the endless austerities, the stifled outbursts and weary wanderings of the Finn were accomplished.

Weingartner's orchestration of Weber's "Invitation to the Dance" cheered things up considerably, although Mr. Monteux was perhaps more true to the Paris boulevards in his reading than to the swaying lures of central Europe. Next came Schonberg's "Verklaerte Nacht," arranged for string orchestra, to show how smooth and mellifluous the mad Austrian of Tuesday night's "Orchesterstucke" had been at thirty. Less smooth was the string tone, however, but well disposed to bring out the strange sweetness of the poem.

Finally the Leonore Overture was intoned for the twelfth time this year, to the infinite pleasure of the distinctly small audience.

Established 1881
FROM 192
Evening Globe
New York

Other Concerts.

The Boston Symphony Orchestra was applauded last evening in Carnegie Hall after it rendering of the Schoenberg sextet "Radiant Night" Op. 4. Conductor Monteux was forced to make many answering bows. Sibelius's second symphony and Weingartner's orchestral dance to Weber's "Invitation" were also on an excellent programme which closed with the benediction of Beethoven's third "Leonore."

An audienc
greeted

TELEGRAM DEC 2 - 1921 L
New York City

Coming for its second pair of concerts at Carnegie Hall, the Boston Symhony Orchestra, conducted by Pierre Monteux, played a programme last night which included Sibelius' second symphony and Schonberg's "Verklarte Night."

Established 1881
FROM
TRIBUNE
NEW YORK CITY

Boston Orchestra Plays 'Verklaerte Nacht' Here

Schonberg's Composition Is Rendered by Symphony Musicians at Carnegie Hall

Schonberg's "Verklaerte Nacht" for string orchestra, first heard here last winter from the National Symphony under Mengelberg, was played by the Boston Symphony Orchestra last night at Carnegie Hall. Its hears, especially those who had shuddered at his "Five Pieces for Orchestra" two days before, must have wondered: "Can this be Schonberg?" for there seemed to be nothing in common between the "Five Pieces" and the "Verklaerte Nacht," composed nine years before, in which noise and cacophony were replaced by a tranquil, melodious vein, melancholy at the beginning and rhapsodic at the end, not unlike a mild Richard Strauss. Under Mr. Monteux it seemed rather long drawn out and almost too tranquil, lacking in high lights, but there were periods of remarkable beauty, especially the Strauss-like passage for solo violin, well executed by Mr. Burgin, and an eloquent cose that brought ong appause. The performance of the string choir was good, athough it has not yet reached the absolute purity of tone of pre-war days.

Sibelius's Second Symphony, in D major, began the program. It is more outspoken than his fifth symphony, but has the distinctive Sibelius atmosphere, suggesting the minor, though in a major key, with definite and melodious themes. It was done full justice by Mr. Monteux and the orchestra, with a dramatic climax ending the Finale, which, like most of Sibelius's works, recalls only Sibelius. In a lighter vein the orchestra played Weingartner's arrangement of Weber's "Invitation to the Dance" and ended with Beethoven's 3d "Leonore" overture.

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dress New York City
ate DEC 2 19

BOSTON ORCHESTRA PLAYS.

Sibelius, Schoenberg and Beethoven on Programme.

The Boston Symphony Orchestra played last evening in Carnegie Hall. The programme was attractively made up. It comprised the second symphony of Sibelius in D major, Weingartner's arrangement of the "Invitation to the Dance," Schoenberg's arrangement for string orchestra of his "Verklaerte Nacht" sextet and the "Leonore" overture No. 3 of Beethoven.

The Sibelius symphony, which the Boston men first played here many years ago, is perhaps not so often heard, not so often as indeed it deserves to be. The score is a fine one, though of a too sombre and tragic mood to suit popular taste. At the close of his reading of the symphony Mr. Monteux was long applauded.

The Weingartner setting of Weber's Dance is a good piece of orchestration, bound to please and greatly when as brilliantly played as it was last night. The beautiful Schoenberg sextet was a feature of the evening and brought to mind regret that its composer had not kept on writing this kind of music instead of the stuff heard in the hall the other night.

TIMES
NEW YORK CITY

SCHOENBERG'S SEXTET WINS

Musical Cubist's "Radiant Night," by Boston Symphony, Applauded.

That a musical cubist should be jeered and applauded in the same week in New York is the paradox of Schoenberg. Two days aogo the Philadelphians had brought his "Five Orchestra Pieces" to be taken less seriousy here than in their home town. Last night the Boston Symphony men came to Carnegie Hall, bearing the composer's more youthful "Radiant Night" sextet, Op. 4, which Mengelberg and the National players had given last year, and which had been first heard as chamber music. Whatever the value in its various magnitudes of string constellations, the work was beautifully played last evening, and it was enthusiastically received. Conductor Monteux was recalled and, with his orchestra, applauded.

Sibelius's second symphony also was received with great favor, while Weingartner's orchestral dance to Weber's "Invitation" was much liked, as always it is. After Schoenberg, the concert closed with the benediction of Beethoven's third "Leonore."

Established 1881
ROM
Morning Telegraph
New York

BOSTON SYMPHONY PLAYS SIBELIUS

Pierre Monteux Conducts Orchestra in Interesting and Varied Program.

RUSSIAN 'CELLIST IN DEBUT

The Boston Symphony Orchestra last night gave its second concert of its New York series at Carnegie Hall. The program was calculated to please the large and fashionable audience. It was both varied and interesting.

The Symphony in D Major, No. 2, by Jean Sibelius, served to show the wonderful virtuoso quality of the Boston organization. The pastoral nature of the work offered many opportunities for the wood wind, and the players were alive to every chance.

The Von Weber number, "Invitation to the Dance," illustrated the tonal balance and vitality of an old favorite that never fails to arouse enthusiasm with its rhythm and pretty tunes.

"Verklaerte Nacht" ("Radiant Night"), by Arnold Schonberg, tells the story of a woman who falls in love with her husband after she had detested him and had allowed herself to accept the embraces of another man. The music attempts to picture the dramatic scene of her confession and forgiveness. Although the score hardly succeeded in depicting the story, it pleased with its dramatic climaxes and atmosphere.

The familiar "Leonore Overture" No. 3, by Beethoven, closed the program.

Mr. Monteux gave a studious and colorful reading to the score.

Dr. Joseph Press, a Russian 'cellist, made his American debut last night at Aeolian Hall. Dr. Press was formerly head of 'cello playing at the Petrogard Conservatory of Music, and has been identified with the creation of the Trio Russe, a well-known organization of Eastern Europe.

Dr. Press exhibited an astounding mastery of technique, achieving with ease the difficult score chosen for his first appearance. In the smoother portions his tone was full and mellow, imparting a satisfying element of tunefulness.

The program was made up of selections by Eccles, Bach, Tschaikowsky, Ariosti, Chopin, Kaempf and Klengel. Of these the Bach numbers, for 'cello alone, and Tschaikowsky's "Variations on a Rococo Theme" pleased most.

World Dec 2
New York City

BOSTON ORCHESTRA PLAYS SCHOENBERG

Another of Schoenberg's works for orchestra was played in Carnegie Hall last night, but this one dates from a period ten years earlier than the "Five Pieces" which outraged the listeners there on Tuesday. Last night it was the Boston Symphony Orchestra that played, and the work by Schoenberg was "Verklaerte Nacht," and Pierre Monteux had a more pleasant task than Stokowski and the Philadelphia Orchestra with the "Five Pieces." He executed it with great sincerity.

The symphony was Sibelius's Second in D major, which is accurately described in the programme notes as "full of home sounds (Sibelius was born in Finland), of cattle and 'sactars' of timbered houses and sparse nature, and through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy."

Monteux conducted it as if he were displaying it with a craftsman's attention, rather than playing it as something to be felt—perhaps he too felt that it was filled with Finnish descriptions and that the feeling had been left entirely to be supplied by Finnish hearers. Other nationalities might simply look at the descriptions and pass on.

Weingartner's orchestral arrangement of Weber's Rondo "Invitation to the Dance," followed the symphony, and the house as if in relief after Sibelius, applauded the Weber much more than it is usually applauded. The programme closed with a performance of Beethoven's Third Overture to "Leonore," which carried the audience safely above dissatisfaction.

AMERICAN
New York City

AN unusually large and fashionable audience attended last night's concert of the Boston Symphony Orchestra in Carnegie Hall. The programme contained four numbers, all of which are more or less familiar to the regular concert patron.

The symphony was Sibelius's Second in D major, cleverly conceived, coherently arranged, and frankly acknowledging its debt to that limitless source—folksong. Its performance was notable for excellent ensemble, beautiful tone and interesting accentuation.

Schoenberg's "Verklaerte Nacht" (Radiant Night) proved less cruel to the ears than his "Impressions," recently performed in the same hall by the Philadelphians. The pen of the composer was, in 1905, dipped in more honey and less gall than is the case of the result of his later period.

Weber's "Invitation to the Dance" and the third "Leonore" overture by Beethoven were the other selections.

TIMES.
NEW YORK CITY

TWO ORCHESTRAS PLAY.

Boston Symphony Gives Franck Masterpiece—The Philharmonic.

The Boston Symphony Orchestra took its leave until New Year's in a matinée of exceptional enjoyment for its large audience at Carnegie Hall yesterday afternoon. Cesar Franck's symphony, concerning which "plastic, perfectly beautiful" masterpiece of modern art Philip Hale's notes quoted an interesting appreciation by Vincent d'Indy, was enthusiastically applauded. Mr. Monteux added, besides Brahms's "Tragic" overture, the matinée sweets of Liadoff's so-called folktales, "Baba Yaga," "Kikimora" and "Enchanted Lake," and Ravel's "Dawn," "Pantomime" and "Danse Generale" from his ballet of "Daphnis and Chloe."

The Philharmonic Orchestra last evening gave its second popular Saturday night concert in Carnegie Hall, Mr. Stransky's program comprising the "New World" symphony of Dvorak and four Wagner selections. There were the farewell and magic fire from "The Valkyrie," prize song from "The Master Singers" and overtures to "Lohengrin" and "Tannhauser."

Morning Telegraph DEC 19
New York

10

ORCHESTRAS PLAY TWO SYMPHONIES

Boston Band Gives Franck's Symphony in D Minor—Philharmonic Offers Dvorak's "New World."

PHYLLIDA ASHLEY'S RECITAL

Pianist Selects Program of Interest. Chopin, Debussy, MacDowell and Schelling Represented.

The Boston Symphony Orchestra, for its second matinee concert at Carnegie Hall, offered a program which afforded much pleasure to lovers of modern music. Not one of the pieces had been composed before 1880. Pierre Monteux conducted

Berlin, Vienna, and Budapest. Wherever he has visited he has won praise, but nowhere has he more fully deserved the praise than at the St. Denis theatre last night. It was a night that music lovers will remember for many days. When the final note had died away, that silence which hel
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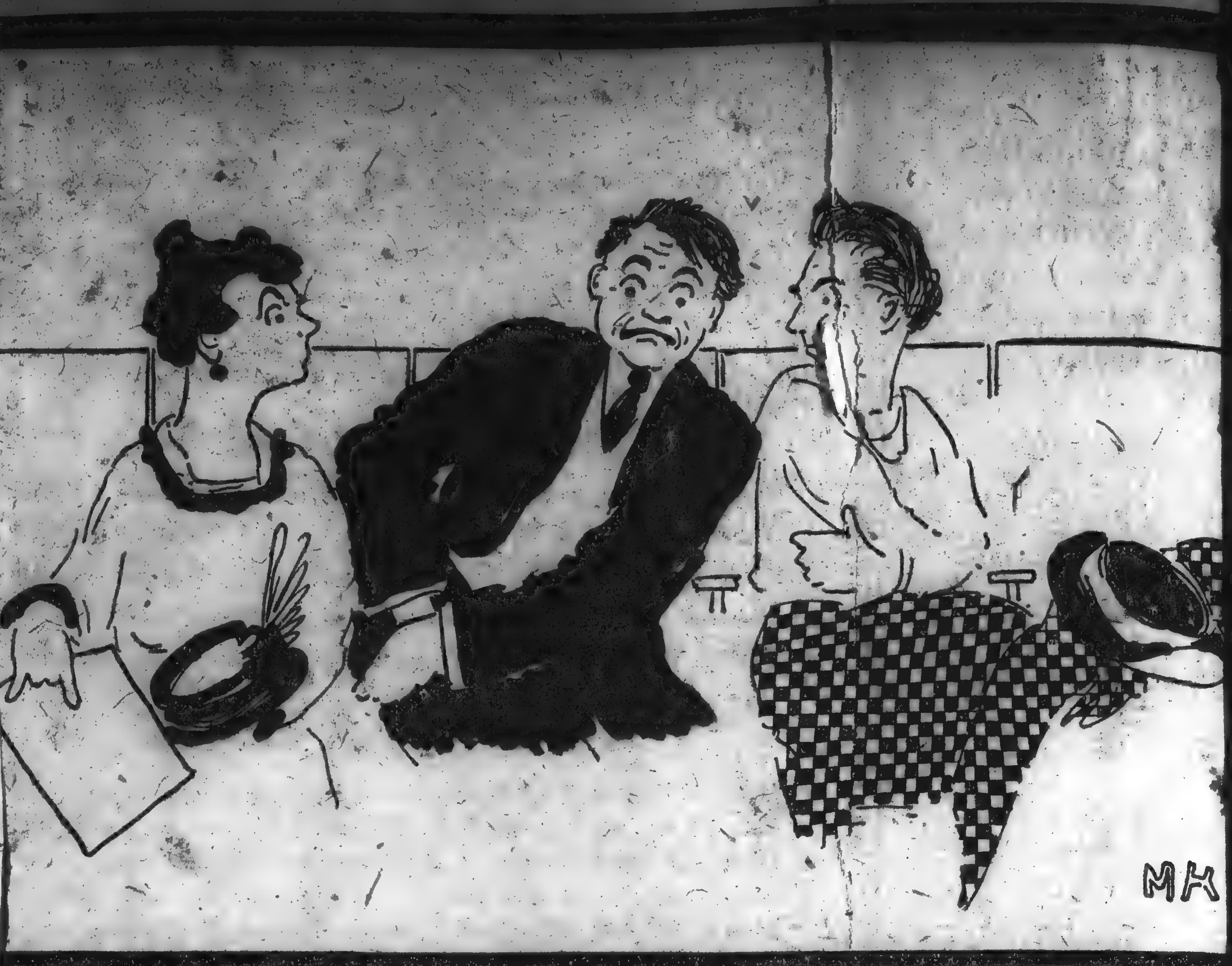
MBTRL-HRALD-DEC.13

Predicaments of the Concert-Hall



The Searcher

While the Orchestra Is Playing the Slow Movement of the Symphony

Burlington, Vt., Daily
News, Dec. 14, 1921.

Boston Symphony Charms Audience At University Gym.

Never did New England's most famous musical organization, the Boston Symphony Orchestra, receive a more enthusiastic reception than that accorded it by the capacity audience at the University Gymnasium last night. Music lovers of Burlington and a large tributary territory sat spell-bound and breathless while Conductor Pierre Monteux led the orchestra of 101 musicians—every one an artist—through a program which was a severe test for both conductor and his orchestra.

The Beethoven symphony, "Eroica," brought out in full the wonderful tonal beauty or the orchestra and the precise and assured reading of the conductor.

Then came the delightful Rimsky-Korsakoff "Caprice on Spanisa Themes," replete with delicate embroidery on haunting themes with playful passages for the capable string ensemble. The second number with its dancing variations and rocking accompaniment was a pure delight. The fandango which concluded the number was suggestive of a Spanish scene painted by a Russian master of tone coloring. The rendition of the number left nothing to be desired.

The Schubert music made a strong appeal and the work of the orchestra was again above criticism.

The final number was well chosen as the climax of this concert which was an epochal musical event for Burlington. Wagner's "Rienzi" overture carried an inspiration which, as interpreted by the Boston Symphony, inspires men to great deeds and high achievements. Here the brasses came forth from hiding and asserted their dominance over string and wood wind instruments which seemed to add to their glory under the matchless handling of Wagner's genius. The musicians themselves seemed to feel last night the inspiration of the Wagner overture and rendered the score with an abandon and spirit that was thrilling to audience which rose en massa at the final chord and recalled conductor Monteux again and again.

Appreciative thanks are due to Arthur Dow for bringing to local music lovers the rare treat afforded by last evening's musical feast.

Boston Symphony Orchestra Provides Satisfying Musical Feast

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For fine phrasing, for bold rhythmic impulse, for wheedling graces, for an abandon that was never once permitted, with all its fire, to become blurred or chaotic the performance of the spirited beauties of Rimsky-Korsakoff's "Caprice on Spanish Themes" can hardly be too much commended. The "Caprice" afforded good opportunity in incidental solo work for brilliant cadenza playing by the concertmaster, the flutist and several other of the musicians. To Tschaikowsky's characterisation of the composition as a "colossal masterpiece of instrumentation" might well be added a commendation of the Boston Symphony's rendition of it as a colossal masterpiece of interpretation and execution.

Schubert's incidental music to "Rosamunde" shimmered in loveliness. Its manifold subtleties of grace and charm presented a moment of outstanding lyric beauty. The artistic treatment of the melodic content of these numbers distinguished on the score of delicacy and refinement, enraptured all hearers. Splendid contrasts and color shadings illumined the Wagnerian excerpt, the "Rienzi" overture, and the audience was demonstrative in its appreciation of the brilliant reading given the work as well as of the dynamic resources employed.

The feeling of good cheer, inherent in the holiday season was appreciably intensified by the keen enjoyment of the satisfying musical feast provided through Mr. Dow's management.

BURLNGTN.F.PRES.613

GREAT OVATION GIVEN ORCHESTRA

Epochal Concert by Boston Symphony Players and Monteux

VINCENT D'INDY

Veteran French Composer's Illuminating Reading of Bach Concerto

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, conductor; Vincent d'Indy, piano soloist; St. Denis Theatre. program: Eroica Symphony, Beethoven. Piano Concerto, No. 12, Bach. Two Nocturnes, "Nuages," "Fetes," Debussy. Symphonic Variations, "Istar," d'Indy. Hungarian March, "Damnation of Faust," Berlioz.

A word that is much misused by press agents in describing the receptions given performers under their especial care, the word "ovation," may fittingly be called into play in writing about the reception given the Boston Symphony Orchestra, Mr. Monteaux and Mr. d'Indy last night. The occasion was indeed a festal, even an epochal, one. There was an orchestra that is universally accepted as one of the best in the world, an orchestra that Paderewski used to speak about as being superior to all others; there was a program made up of representative classical and modern music, there was a conductor of particular distinction and there was one of the greatest composers of the day playing a solo. Add to these factors the attendance of an immense audience, in which were noticed leading local teachers and many critical non-professional musicians, and it will be seen that none of the essentials that go into the construction of a perfect concert were lacking. The ovation was a natural, practically an inevitable, result; and it was an ovation in which orchestra, conductor and soloist all had their important share, an ovation that rose to a climax of cheering that did not die away till the enthusiasts felt they had paid their debt of thanks in full.

WONDERFUL TONE.

In the orchestra itself were found features, in combination, that, singly, have been admired in other first-rank orchestras visiting Montreal in the last few years. The tonal strength of the New York Symphony, the firm steadiness of the New York Philharmonic, the suavity and much of the finesse of the Scala band were all there, fused into a beautiful, symetrical, powerful and deeply expressive whole. It is doubtful if Mr. Toscanini's brasses were smoother, or his wood-wind sweeter, (when sweetness of tone enhanced the meaning of any particular passage) than the tone that Mr. Monteaux called forth from the wind sections of his orchestra; and certainly even Mr. Toscanini did not give us a more ethereal pianissimo than Mr. Monteux evoked from strings and wind alike in the Scherzo of the Symphony—probably no conductor could have bettered it. Technically, of course, the orchestra says the last word.

CONSERVED ENERGY.

People talked last year about Mr. Toscanini being a 'human dynamo.'' So is Mr. Monteux. His individuality is so strong that he apparently does not have to put forth any special effort to communicate his ideas; it is rather a question of conserving energy and expending it so that it will produce a maximum of effect with a minimum of outlay. Never was a gesture wasted last night; "every little movement had a meaning all its own;" and through this economy there was accumulated a force that when released (but never once unleashed from a dominent control) had an electrifying effect upon the audience. It seems almost as if a deaf man could have understood the music from watching Mr. Monteux direct it.

INTERPRETATIONS.

Varying opinions will doubtless be heard about Mr. Monteux's interpretation of the symphony, differences of opinion will all spring from the basis of whether the finely spiritual French viewpoint is as correct as the more obviously "profound" and philosophi[illegible] one. It always seems to me that [illegible] is as much strength in [illegible] delicacy as there is in the [illegible] of some [illegible] opposed by nature to the Bach school and out of sympathy with French ideals. Certainly there was abundant strength, though not the noisy and ostentatious kind in the first movement of the symphony; the Funeral March was kept high above the slough of sentimentalism, deeply affecting as it was from begining to end; the Scherzo grew, out of a gossamer shimmer, into a Shakespearean-like festival of fairy brightness; and the Finale was impeccably clear in the polyphonic parts and impressively developed throughout. In the French music, Mr. Monteux was, naturally, in the most comfortable circumstances; there no one could dispute him or challenge his authority; and there all his refinement, all his love of brilliance and all his skill in tone painting were given happiest exercise.

D'INDY AS PIANIST.

Modestly, with the air of a professor explaining something to a class, did Mr. d'Indy come forward and play the concerto from copy; and respectfully, almost with an air of reverence, did the audience hold itself in readiness to catch the turn of every phrase. What a wonderful performance it was! How illuminating and uplifting! It seemed as if nothing more could be said after it, as if the completeness of music as an art had been revealed. It was immensely instructive, too, in an historical way; for while the violins of various sizes that were used in the accompaniment are the same as the violins that Bach wrote for, the piano as we know it did not exist in his time; and curiously, and owing without doubt to Mr. d'Indy's clear intention to reproduce as nearly as possible the spirit in which the music was composed, it was the piano that sounded ancient and classical and the accompaniment that seemed modern. It was expected that Mr. d'Indy's reading of this would be scholarly, penetrating and informative; and the fulfillment of this expectation was lit with the light of the pianist's individual interpretative genius. The serenity of mood, so characteristic of Bach, was kept inviolate; nothing small, limited or tainted with anxiety could find place where the only concsiousness was of bigness, goodness and a secure contentment. When again will we be privileged to hear a great composer, who is also a brilliant pianist, acting as interpreter, and with the bearing of a disciple, to one of the greatest composers, perhaps absolutely the greatest yet known to the world? This alone would have made the concert unique.

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Montreal audiences have not had many opportunities to hear Mr. d'Indy's music; and the performance of the "Istar" reversed variations was therefore all the more welcome. The marvel of this score is that the legend which is the basis of it, the story of the woman who went through seven gates leading to the "land of No-Return," and was stripped of jewels and raiment at each gate till she finally passed in revealed in her utter beauty, has been purged of the grossness that a less highly-atuned mind than Mr. d'Indy's might have rejoiced to find in it. And all the flame and radiance of the music, all the swiftly-changing temper and play of color, all the significance of the theme that is finally stated without adornment or accompaniment of any kind, was faithfully reflected in Mr. Monteux's reproduction of it.—P. K.

MONTRL-STAR
DEC.13

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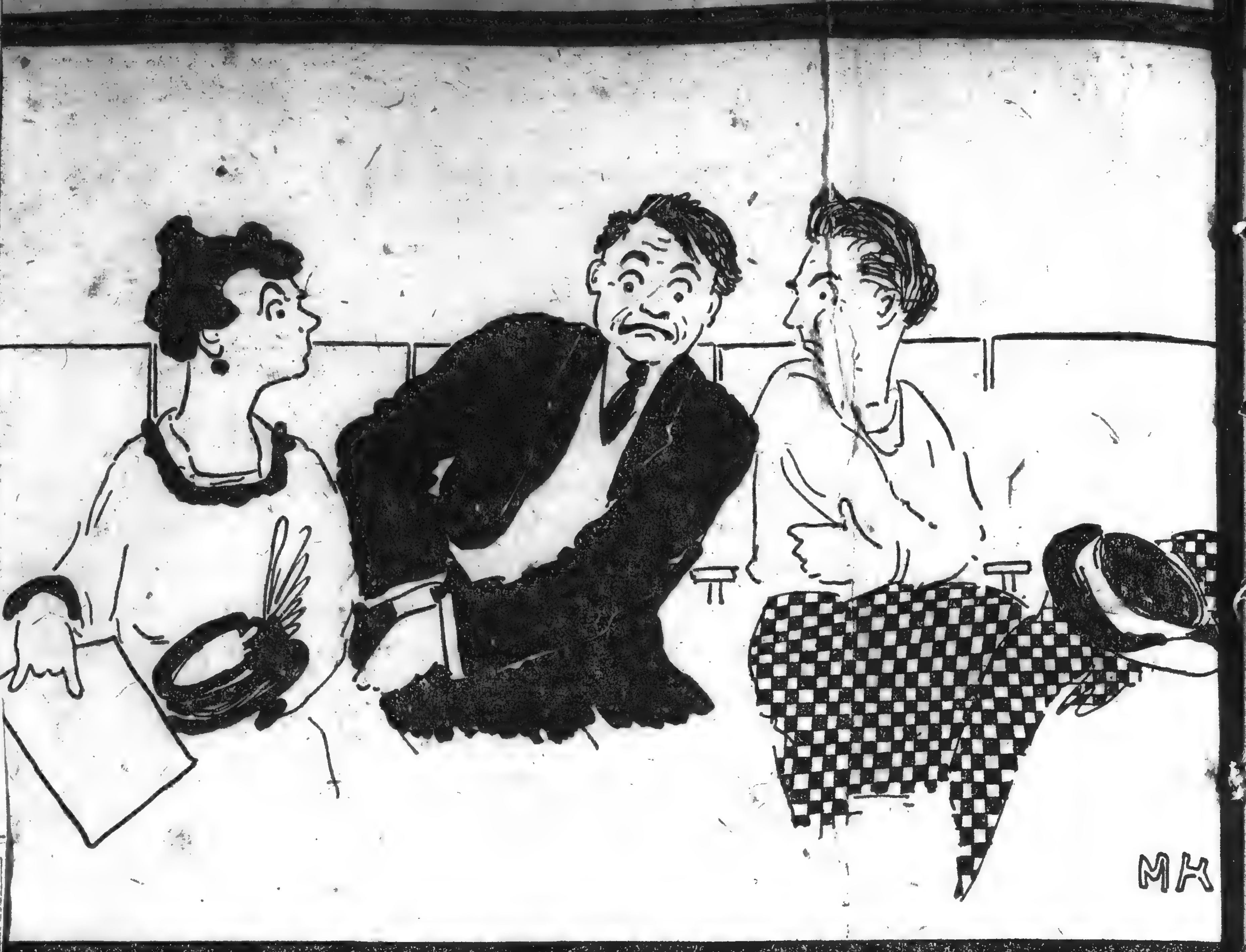
BURLNGTN. F.PRESS. 613

Predicaments of the Concert-Hall



The Searcher

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MONTRL-STAR DEC. 13

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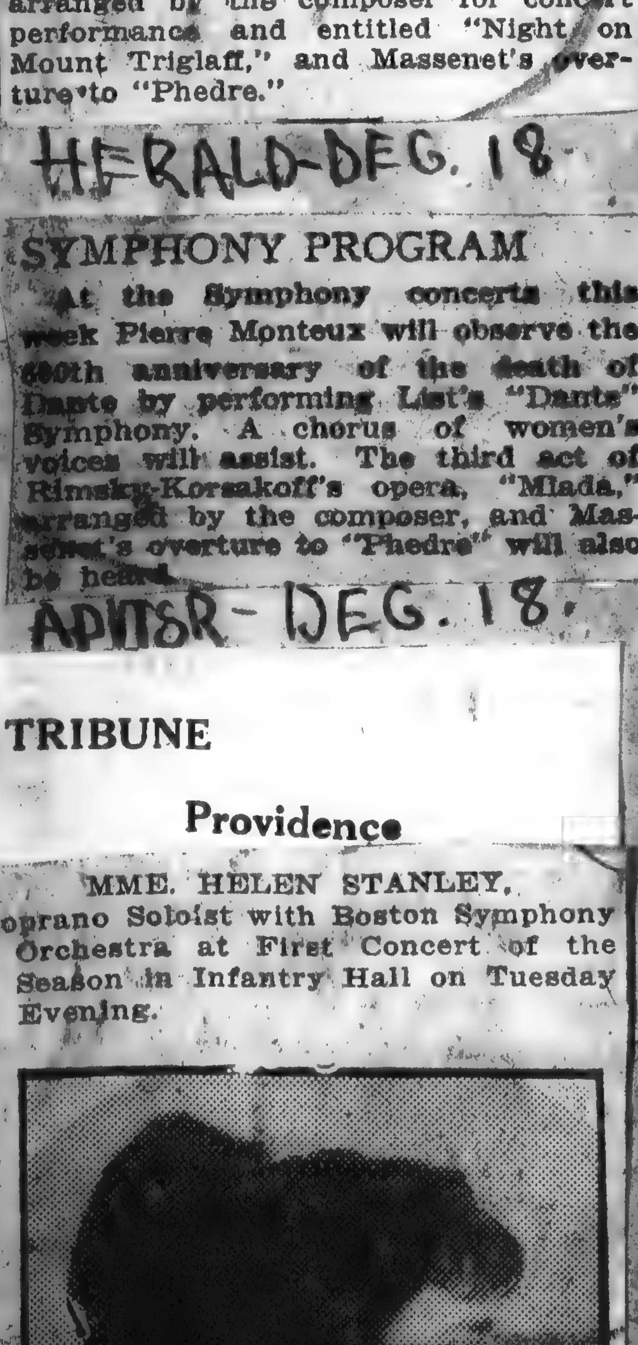

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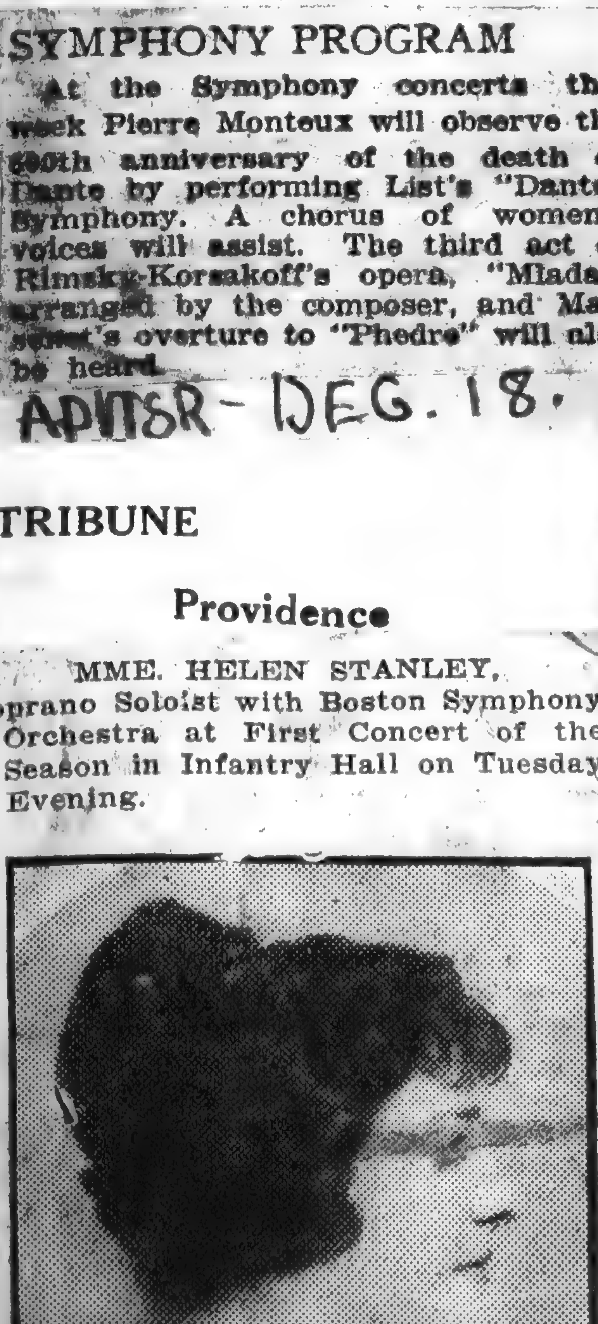

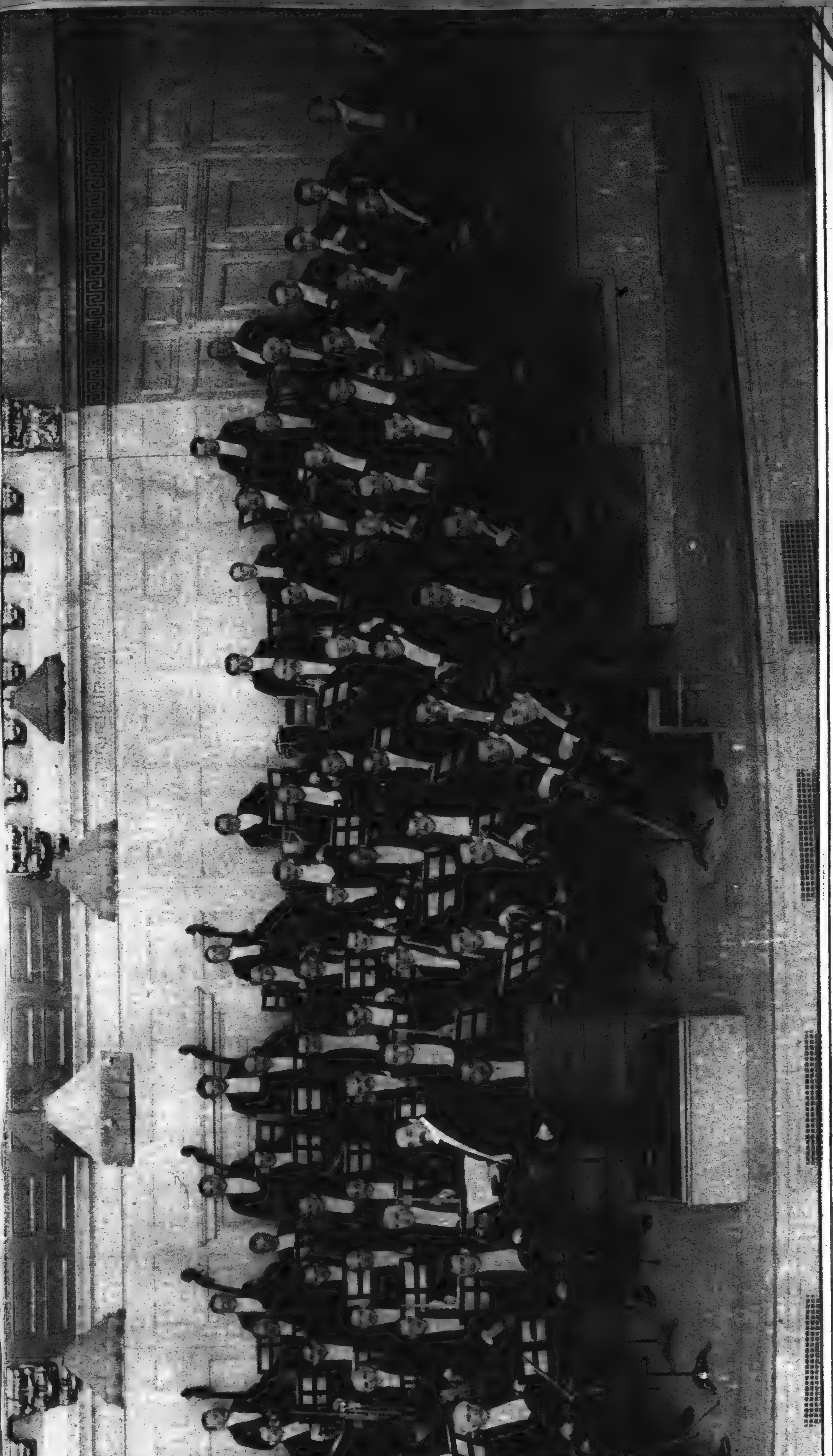

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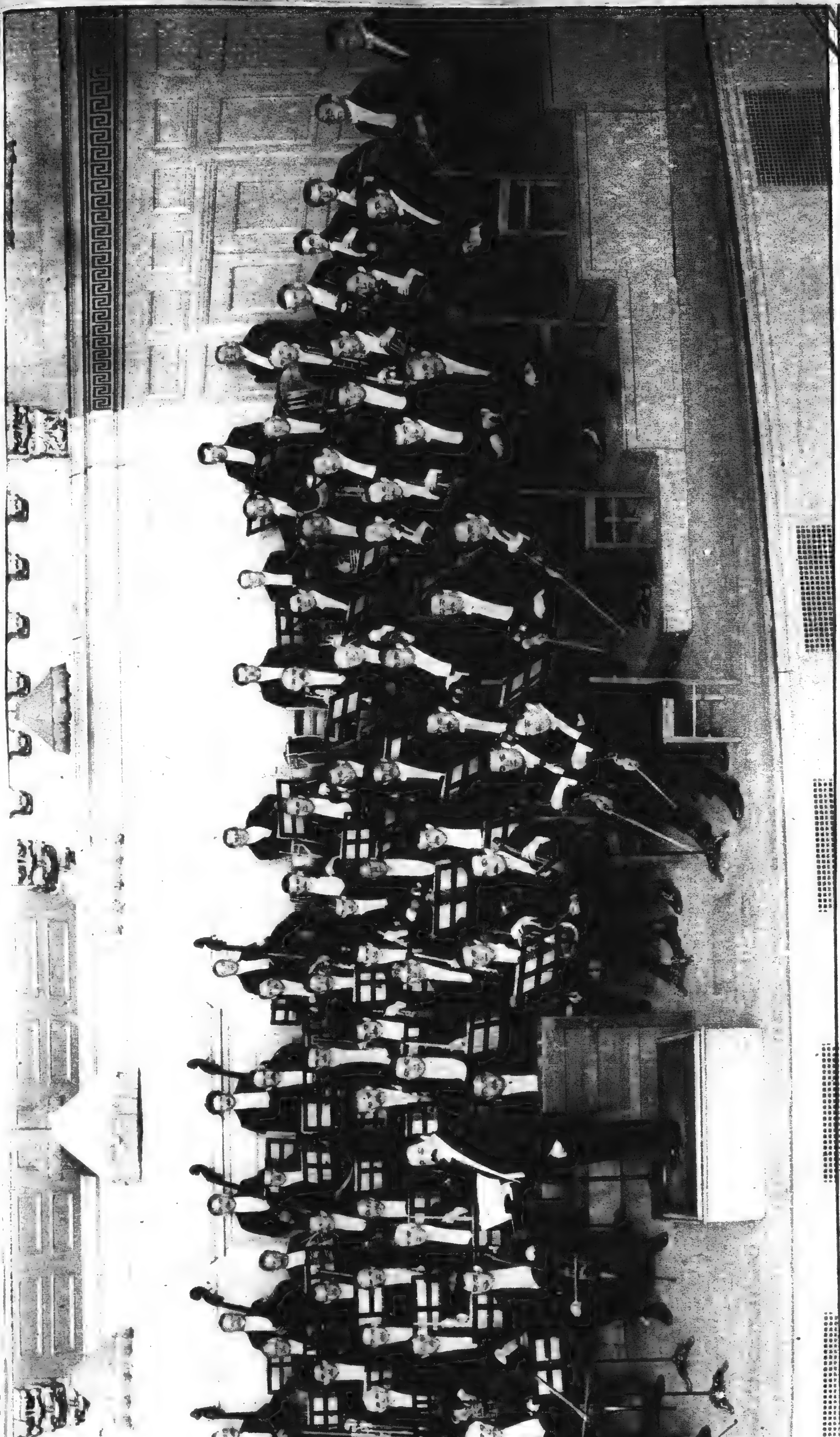

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BOSTON SYMPHONY CONCERT PLEASES

Famous Musical Organization Opens Forty-first Season at Infantry Hall.

ENSEMBLE WORK FEATURES

Disturbance to Artistic Balance Caused by Troubles of Last Few Seasons Apparently Overcome Now

The Boston Symphony Orchestra began its 41st season in this city last evening in Infantry Hall. Pierre Monteux conducted and the assisting soloist was Helen Stanley, soprano.

Fresh, vigorous and inspired by that influence which comes of continued association together under the baton of an able and magnetic leader, the men played with the spirit and splendidly balanced ensemble which has characterized their performances here in former seasons. The organization of about 100 players is virtually the same in personnel as last year. Mr. G. Fourel, leader of the violin section, is the only newcomer.

M. Morteux provided the following programme:

Symphony No. 3, in E-flat major, "Eroica," op. 55.......................... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.
Overture, "The Roman Carnival," op. 9...... Berlioz
Aria of Lia from "L'Enfant Pordigue"..Debussy
Aria, "Conchita".......................... Zandonai
"Don Juan," a tone-poem (after Nicolaus Lenau), op. 20........................ Strauss

To those who have been regular attendants at Boston Symphony concerts for the past 10 years or more, the orchestra's present state of artistic excellence is undoubtedly a source of great satisfaction. The troubles and trials which beset the orchestra a few years ago, and at one time seriously threatened its very existence, caused a reorganization in personnel. This disturbance in artistic make-up might naturally be expected to lead to less finished performances. If, for a brief period, such an effect was actually produced, there is no inkling of it in the orchestra's playing to-day. On the contrary, the new blood injected into the orchestral veins brought renewed health and vigor to the organization. M. Monteaux's splendid ability is shown in the results he has accomplished since he assumed the orchestra's leadership.

In the upbuilding of a magnificent spirit of co-operation among the men his success has been complete. His broad musicianship and great ability as interpreter are now, under the more favorable conditions, brought about by finely trained, loyal players, seen in clearer light than ever before. The Beethoven symphony No. 3, "Eroica," is commonly supposed to be based in form and content on the composer's admiration for Napoleon Bonaparte. Whatever the source of Beethoven's inspiration, the symphony remains a monument to his genius. Its pages are filled with tremendous orchestral effects and M. Monteux made its performance one of brilliance and granduer. The opening allegro was played with breadth and power. The funeral march is long and is the only movement of the symphony which can be said to show traces of dullness. Here, passages of great beauty and solemnity alternate with those of lesser interest.

The Echerzo, gay and sprightly, was played with fine unanimity in the strings. The finale is one of Beethoven's characteristic brilliant, sustained efforts. Thematic material is used in ingenious fashion with the color and richness of Beethoven at his best. This movement M. Monteaux brought to a vigorous and impressive close.

The Berling "Roman Carnival," originally intended as an overture to the opera "Benvenuto Cellini," is a collection of descriptive musical episodes relating to the action in the opera. It is bright and sparkling music for the most part and filled with many catchy effects of rhythm.

Helen Stanley, soprano soloist, sang her Debussy aria with dramatic feeling. Her voice shows point and power, and she made an excellent impression with her audience. After the Zandonai aria, "Conchita," which was sung with abandon, Miss Stanley was recalled several times.

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Ten years ago it might be said that the Boston Symphony set the standard by which other orchestras were measured.

During this time many changes have been made in its membership, not only among its conductors but the players as well. However many an old faithful was singled out:—Longy oboe Hampe-trombone; Wendler horn; Kunze, bass; Stefan-Newman, tympani, and the new concert master, Richard Burgin. Notwithstanding all these removals and importations, this famous old organization ranks among the finest in the land.

The program surely was one of diversity. Beethoven's heroic, third symphony gave Pierre Montreux great opportunity to demonstrate his marvelous control of his band of 100 players.

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"Don Juan," one of the earler works of Richard Strauss concluded the excellent program. The composer himself being in this country now includes the gorgeous work frequently.

It is recognized as one of the great modern master pieces. Certainly M. Monteux gave t not only a broad but brilliant reading.

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When the Boston Symphony Orchestra visits Syracuse to give a concert in the State Armory on Dec. 17, it will be heard in a program notable for its beauty and of the highest interest. Cesar Franck's great masterpiece, his symphony in D minor for the 100 players, will be the opening number. This work, which is generally regarded on account of its noble eloquence, as the foremost achievement of the modern French school of music, is said to be one of the finest interpretations of Pierre Monteux, the conductor of the orchestra. The most modern work to be heard at this concert will be Rimsky-Korsakoff's "Caprice on Spanish Themes," a splendid example of the Russian school of music, which is unexcelled anywhere in its gorgeous colorings and pictorial magnificence. The movements of this work are "Two Alboradas," "variations," "scene and gypsy song" and "fandango of the Asturias."

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A Noteworthy Musical Event

Any notable musical event like the appearance of America's greatest orchestra in Burlington has three sides, the artistic, the patriotic and the human interest. At such a time we are moved by our love of music, by our love of habitat and by our love of personality. When Paderewski came to this city, we were almost as anxious to see the man with our own eyes as we were to enjoy the marvelous melody of the phenomenal Polish pianist, and we were naturally and confessedly proud that our region could command the presence of such a world-wide celebrity.

The Boston Symphony Orchestra, who are to appear at the University gymnasium on Tuesday, December 13 at 8:15 sharp plus, are not only a wonderful musical organization with their 101 instruments, but they also include some striking personalities. The conductor is the famous French leader, Pierre Monteux, and he has been able during the three years of his conducting the orchestra to give it a place in American musical organizations without a peer. So too, Burgin, the concert master is a famous musician, having been a fellow pupil of Heifitz, and having won an enviable place for himself in the esteem of the American music-loving public. Both individually and ensemble the orchestra are as distinctive as they are distinguished.

It appeals to the local pride of Burlington and Vermont to have America's leading symphony orchestra feel the organization will be appreciated in this region. Attempts to arrange a concert for them here have been in progress for several years. One time, about two years ago, a date was selected for their appearance, but circumstances prevented the materialization of the concert. It is significant that they play two nights in Montreal preceding their appearance in Burlington.

From an artistic point of view it is interesting to note the increasing popular appreciation of orchestral music. Orchestration produces some of the grandest results in music. It is easy for the connoisseur to note the bugle and rattle of musketry and the roar of great guns in a musical reproduction of a battle, but it is not so easy to interpret the deeper symbolism which is just as perfect as the receding rattle of a running horse's hoofs in the simple dying drum beat. Joy and grief and the whole gamut of emotions are faithfully reproduced. People are more and more coming to realize the artistry of this interpretive melody and to enjoy it accordingly. No other conclusion is warranted in view of the way in which people are flocking to symphony orchestra concerts as never before. No one can claim to be musical and miss an opportunity of this kind to feed the aesthetic sense and the love of the beautiful.

BURL. TIMES DE

FROM

"The Peoples Foru

THE MASTER AND MODERN ORCHES

To the Editor of the Forum:

Sir:—Your able musical critic in writ the Boston Symphony Orchestra's inter tion of Beethoven last evening was incli the opinion that it was not always in "with the true spirit of Beethoven." sume he refers not alone to metronom tail and dynamic shading but generally entire spiritual contents. His remark up the ever recurring question, much de and never settled, whether it is permissi rendering the older so-called classic mu give it a more modern expression?

As everyone knows Beethoven wrote very limited orchestra both in size and nique. None of the splendid possibilit the orchestra of today were open to him sibly in his dreams—and yet—if he could heard that very eloquent interpretation "Eroica" last evening is it not fairly pro that he might have exclaimed in deli wonder "A recreation! I never knew was so much in it!"

Shakespeare has been re-created over over again by commentator and actor. not given to the great artist of universa peal to know the full force of that ap This awaits the masters of interpretation. cannot keep the expression of a great within the walls of some set form, it is fo escaping. Like the architects of the old c drals "they builded better than they knew

ALAN McGREGO

New Haven, Dec. 1, 1921.

[37]

RNAL

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NOV 16 192

BOSTON SYMPHONY CONCERT PLEASES

Famous Musical Organization Opens Forty-first Season at Infantry Hall.

ENSEMBLE WORK FEATURES

Disturbance to Artistic Balance Caused by Troubles of Last Few Seasons Apparently Overcome Now

The Boston Symphony Orchestra began its 41st season in this city last evening in Infantry Hall. Pierre Monteux conducted and the assisting soloist was Helen Stanley, soprano.

Fresh, vigorous and inspired by that influence which comes of continued association together under the baton of an able and magnetic leader, the men played with the spirit and splendidly balanced ensemble which has characterized their performances here in former seasons. The organization of about 100 players is virtually the same in personnel as last year. Mr. G. Fourel, leader of the violin section, is the only newcomer.

M. Morteux provided the following programme:

Symphony No. 3, in E-flat major, "Eroica," op. 55 .... Beethoven
- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Overture, "The Roman Carnival," op. 9 .... Berlioz
Aria of Lia from "L'Enfant Pordigue" .. Debussy
Aria, "Conchita" .... Zandonai
"Don Juan," a tone-poem (after Nicolaus Lenau), op. 20 .... Strauss

To those who have been regular attendants at Boston Symphony concerts for the past 10 years or more, the orchestra's present state of artistic excellence is undoubtedly a source of great satisfaction. The troubles and trials which beset the orchestra a few years ago, and at one time seriously threatened its very existence, caused a reorganization in personnel. This disturbance in artistic make-up might naturally be expected to lead to less finished performances. If, for a brief period, such an effect was actually produced, there is no inkling of it in the orchestra's playing to-day. On the contrary, the new blood injected into the orchestral veins brought renewed health and vigor to the organization. M. Monteaux's splendid ability is shown in the results he has accomplished since he assumed the orchestra's leadership.

In the upbuilding of a magnificent spirit of co-operation among the men his success has been complete. His broad musicianship and great ability as interpreter are now, under the more favorable conditions, brought about by finely trained, loyal players, seen in clearer light than ever before. The Beethoven symphony No. 3, "Eroica," is commonly supposed to be based in form and content on the composer's admiration for Napoleon Bonaparte. Whatever the source of Beethoven's inspiration, the symphony remains a monument to his genius. Its pages are filled with tremendous orchestral effects and M. Monteux made its performance one of brilliance and granduer. The opening allegro was played with breadth and power. The funeral march is long and is the only movement of the symphony which can be said to show traces of dullness. Here, passages of great beauty and solemnity alternate with those of lesser interest.

The Echerzo, gay and sprightly, was played with fine unanimity in the strings. The finale is one of Beethoven's characteristic brilliant, sustained efforts. Thematic material is used in ingenious fashion with the color and richness of Beethoven at his best. This movement M. Monteaux brought to a vigorous and impressive close.

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A Noteworthy Musical Event

Any notable musical event like the appearance of America's greatest orchestra in Burlington has three sides, the artistic, the patriotic and the human interest. At such a time we are moved by our love of music, by our love of habitat and by our love of personality. When Paderewski came to this city, we were almost as anxious to see the man with our own eyes as we were to enjoy the marvelous melody of the phenomenal Polish pianist, and we were naturally and confessedly proud that our region could command the presence of such a world-wide celebrity.

The Boston Symphony Orchestra, who are to appear at the University gymnasium on Tuesday, December 13 at 8:15 sharp plus, are not only a wonderful musical organization with their 101 instruments, but they also include some striking personalities. The conductor is the famous French leader, Pierre Monteux, and he has been able during the three years of his conducting the orchestra to give it a place in American musical organizations without a peer. So too, Burgin, the concert master is a famous musician, having been a fellow pupil of Heifitz, and having won an enviable place for himself in the esteem of the American music-loving public. Both individually and ensemble the orchestra are as distinctive as they are distinguished.

It appeals to the local pride of Burlington and Vermont to have America's leading symphony orchestra feel the organization will be appreciated in this region. Attempts to arrange a concert for them here have been in progress for several years. One time, about two years ago, a date was selected for their appearance, but circumstances prevented the materialization of the concert. It is significant that they play two nights in Montreal preceding their appearance in Burlington.

From an artistic point of view it is interesting to note the increasing popular appreciation of orchestral music. Orchestration produces some of the grandest results in music. It is easy for the connoisseur to note the bugle and rattle of musketry and the roar of great guns in a musical reproduction of a battle, but it is not so easy to interpret the deeper symbolism which is just as perfect as the receding rattle of a running horse's hoofs in the simple dying drum beat. Joy and grief and the whole gamut of emotions are faithfully reproduced. People are more and more coming to realize the artistry of this interpretive melody and to enjoy it accordingly. No other conclusion is warranted in view of the way in which people are flocking to symphony orchestra concerts as never before. No one can claim to be musical and miss an opportunity of this kind to feed the aesthetic sense and the love of the beautiful.

BURL. JAMES PE

FROM

"The Peoples Foru

THE MASTER AND MODERN ORCHES

To the Editor of the Forum:

Sir:—Your able musical critic in writ the Boston Symphony Orchestra's inter tation of Beethoven last evening was incli the opinion that it was not always in "with the true spirit of Beethoven." sume he refers not alone to metronom tail and dynamic shading but generally entire spiritual contents. His remark up the ever recurring question, much de and never settled, whether it is permissi rendering the older so-called classic mu give it a more modern expression?

As everyone knows Beethoven wrote very limited orchestra both in size and nique. None of the splendid possibilit the orchestra of today were open to him sibly in his dreams—and yet—if he could heard that very eloquent interpretation "Eroica" last evening is it not fairly pro that he might have exclaimed in deli wonder "A recreation! I never knew was so much in it!"

Shakespeare has been re-created over over again by commentator and actor. not given to the great artist of universa peal to know the full force of that ap This awaits the masters of interpretation. cannot keep the expression of a great within the walls of some set form, it is fo escaping. Like the architects of the old c drals "they builded better than they knew

ALAN McGREGO

New Haven, Dec. 1, 1921.

[38]

Symphony Conductor to Play Masterpieces

Pierre Montaux

Pierre Montaux, the celebrated conductor of the Boston Symphony Orchestra, which is to give a concert in Kalurah Temple, Thursday night, December 15, has made a program for this occasion which will be memorable by its beauty and engrossing by its variety.

The opening number will be Beethoven's "Eroica" Symphony No. 3, considered one of the supreme achievements in all music, which, as eloquently performed at the beginning of the present season of New Engand great orchestra in Boston, and at the pening of the New York season in Caregie Hall recently, met with a response of he highest enthusiasm. This music, inpired by the liberating ideals of the rench Revolution, abounds in martial engy and rhythmic outbursts which break l of the rules of composition of its time and, even in our day of intricate scoring, is impressive by its radical boldness.

One of the most magnificent examples of the modern Russian school of music is Himsky-Korsakoff's Caprice on Spanish Themes, which will be played at this concert, consisting of two Alboradas, Variations, Scene and Gypsy Song, and Fandango of the Austrians. This music is scarcely rivalled in pictorial skill and gorgeous colorings, which are partly created by important solos from the virtuosi of the orchestra.

The remaining numbers will be Schubert's incidental music to "Rosamunde," consisting of two ballets and the second entr'acte, which has many measures of supreme lyric beauty and charm. The brilliant closing number will be Wagner's Overture to "Rienzi".

BINGHAMTON. PRESS. DEC. 1

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Standard Union

Brooklyn, N. Y.

The Boston Orchestra

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The Russian composer, Strawinsky, in recent interview, has spoken of the wane of Tschaikowsky's music in Bolshevik Russia to-day. But in the United States it is still going strong. New York symphony programmes hold his name perhaps with greater frequency than that of any other composer. This statement may invite correction. At any rate, orchestral conductors hereabouts make bid for distinction on the strength of their Tschaikowsky readings. Mr. Monteux's reading of F minor Symphony last night was more notable for the clarity of intelligence than for the urge of sympathetic feeling. Though a concededly superior master of Russian ballet music, the distinguished French conductor did not put the purple into the music of this symphony score. There were dramatic high lights brought to point, and a beautiful treatment of the stinging shower of pizzicato in the scherzo—and yet, withal, one missed the keynote of a great interpretation. There was much applause, nevertheless, and a "rising" acknowledgment on the part of the players.

The best work of the evening was that of Mr. Monteux in the Ravel orchestral fragments. The conductor, be it recalled, led the premierre representation of the ballet itself in Paris during the summer of 1912. Mr. Monteux is a specialist in this type of music.

Of Mr. Friedman's Liszt concerto playing it gives pleasure to write in admiration—but likewise with certain reservations. Mr. Friedman is justly recognized as a superman among pianists. His technique covers every phase of pianism, and as a virtuoso in this respect he may indeed outrank any other. Last evening he brought to bear all of his resources upon the playing of Liszt's bejewelled music. There was finesse, inner refinement, ~~delicate~~ subtleties. And yet the realization persisted that his enormous knowledge outcircles heart impulse. His is not a warm personality. Big in technical mastery, there is dificiency of imagination in Mr. Friedman's playing, a lack of poetry, a shortage of the real thing in the art of musical expression.

From

EAGLE

Brooklyn, New York

BOSTON SYMPHONY CONCERT

Ignatz Friedman Soloist at Second Brooklyn Concert.

The second concert of the Boston Symphony Orchestra had a fine audience at the Academy last night in spite of the rain. It was not one of Mr. Monteux's best programs, but no program which contains a Tschaikowsky symphony can be uninteresting or unimportant. Mr. Monteux's performance of the brilliant Fourth in the great Russian's list was by far the finest thing of the evening. His treatment of the tricky third movement was sparkling, almost dazzling in the skill with which the orchestra reveled in those delicate and gossamer fancies. The contrasting last movement, reflecting the rough humor and enjoyment of a peasant merry making, was given with superb spirit and gorgeous tone, and both leader and band deserved the fervent recall which followed. But please keep Philip Hale's program notes for this symphony out of Washington. If Mr. Volstead should read that the third movement was the dream of a man "slightly intoxicated," as its composer wrote, he would straightway issue a ukase to suppress the symphony, on the ground that it made intoxication so fascinating as to be a serious menace to the enforcement of his dry law.

The "Tragic Overture" of Brahms made a noble and classically calm contrast to the occasionally riotous orchestration of Tschaikowsky.

The rest of the program was more or less negligible. Ignatz Friedman played the Liszt Concerto in E flat major and gave a fine example of the pianism which Liszt imposed upon the Nineteenth Century. It was excellent Liszt, but why Liszt at all in a modern concert? His concertos have been done to death for a generation until today they sound not merely old-fashioned but commonplace.

The concert closed with fragments from "Daphnis and Chloe," by Ravel, which Mr. Monteux used to lead for the Ballet Russe. This music alone evokes a yague picture of a sylvan classic grove. It cries aloud for the illumination of the dance and the stage scene; among other reasons so that the listener, with his attention fixed upon the dancer might imagine that he had not heard aright some of the queer sounds which assail the ear only too forcibly when there is nothing to distract one's mind. At the January concert Louise Horner will sing and the house is already sold out.

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A celebrated soloist was heard at this concert—Ignaz Friedman, the pianist, who, first coming to this country last winter, was general considered the most important new pianist of the season in America. One of his most splendid achievements is his interpretation of Liszt's E flat pianoforte concerto which he played with the Boston Symphony Orchestra.

The remaining purely orchestral numbers were Brahms' Tragic Overture and the suite from Ravel's ballet, "Daphnis and Chloe," which includes the following numbers—Daybreak, pantomime, general dance.

TIMES,

Brooklyn, N. Y.

BOSTON SYMPHONY PROGRAM IS ENJOYED

The Boston Symphony Orchestra gave its second concert of the season Friday evening at the Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, and consequently there was an elect and attentive audience. The program, conducted by M. Pierre Monteux, included Brahm's Tragic" Overture, Liszt's E flat pianoforte concerto, Tschaikowsky's fourth symphony, and the second suite from Ravel's "Daphnis et Chloe" ballet. The soloist in the Liszt number was Ignatz Friedman.

The most appreciated moments were the orchestral fragments from the Ravel number, especially notable in richness of color and tone. The interpretation of the Tschaikowsky symphony revealed M. Monteux as a thorough master of its difficult technique, but the piece's warmth of expression seemed sacrificed in some instances for this quality. The Liszt composition was given an acceptable classic interpretation, and was well received by devotees of that school. Mr. Friedman, like M. Monteux, impressed with super-skill of technique and a voidness of poetic expression.

FROM

TRIBUNE

NEW YORK CITY

Orchestral Music In Two Concerts Is Of Pictorial Sort

Suggestion Made That Cinema Might Have Aided Two Programs That Were Given in Carnegie Hall

By H. E. Krehbiel

The two orchestral concerts given in Carnegie Hall yesterday were largely occupied with pictorial music —not picturesque music, but music, the effect of which might have been intensified had it been accompanied by the scenes which were in the minds of the composers when it was written. Charades and action were suggested by the three pieces by Liadoff in the afternoon concert of the Boston Orchestra, and also by the fragments from Ravel's "Daphnis and Chloe," and spectacle at least by the finale from "Die Walküre," which was one of the numbers of Mr. Stransky's evening program.

Dramatic action, even if only pantomime, is, of course, excluded from our notions of what a concert should be, but we are not so certain that pictures need be, now that the photo-play is becoming an art-form worthy of serious consideration. A suggestion of this kind was made in a review of a concert by the Boston orchestra when some music by Stravinsky was played a season or two ago, but was not generally accepted as having been offered in earnest. Nevertheless it was, and the wish that it might be tried as an experiment, at least, came back to mind yesterday while we were listening to Liadoff's music.

The music was agreeable to the ear and stimulating to the fancy as it was, but it would have been much more so if the senses had been helped by pictures. The titles "Kikimora" and "Baba-Yaga" were sufficiently illuminative to persons familiar with the folktales of Russia; but the Russian Grimm and Anderson is yet to come, and meanwhile music like that of Liadoff, fascinating and suggestive as it is, must yet remain enigmatic to the vast majority of our concertgoers.

So, in all seriousness, we say that we wish we might have seen the old witch, with her body thin as a straw, her head no bigger than a thimble, listening to that primeval cat which has so many tales to tell, spinning and reeling her yarn and weaving wicked plots as well as her silken dresses. We have heard her before and also Baba-Yaga, who, if we are not mistaken, also flies through the air in a druggist's mortar with a pestle as a propeller and a broom, causing consternation among the stars and planets, in one of Rimsky-Korsakoff's pieces; but we should much like to see the precious pair. Ought not Mr. Eastman to take this to heart?

There was also an enchanted lake in Liadoff's music which must have appeared as a wonderfully charming vision to the mind of the composer. In a manner it found a companion picture in the slow movement of Dvorak's symphony, "From the New World," with which Mr. Stransky opened the concert of the Philharmonic Society—though the latter conjured up the mood which we fancy might be evoked by a nocturnal picture of our own Western prairies. There is a suggestion of animated nature in both, but quiet loveliness lies on both with a benediction.

Mr. Monteux gave his audience also Franck's D minor symphony and Brahms's "Tragic" overture, a work instinct with the spirit of Attic story, and Mr. Stransky after the symphony stirred the pulses of his audience with excerpts from "Lohengrin," "Die Walküre," "Die Meistersinger" and "Tannhäuser"—music which refuses to pay the customary toll to familiarity.

FROM

Evening Globe

New York

Other Music.

Pierre Monteux conducted César Franck's symphony as the chief number of the programme performed by the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. Also on the list were Brahms's "Tragic" overture, three pieces by Liadoff, and a suite from Ravel's "Daphnis and Chloe." In Aeolian Hall Saturday afternoon Ignaz Friedman, playing here for the first time this season, again showed himself most astonishing technician

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From DEC

JOURNAL

Providence, R. I.

One of the masterpieces of the Russian composer, Tschaikowsky, will be played at the second concert of the Providence season by the Boston Symphony Orchestra, Tuesday, Dec. 20, in Infantry Hall. Many critics rank this composition above the "Pathetique" symphony in importance. "The splendor of the first movement, with its penetrating theme of fate, which enters again at the close of the symphony, and the lyric beauty of the slow movement are especially noted," says one writer, who characterizes the effectiveness of the scherzo, in which the string orchestra plays pizzicato throughout, never using their bows, as a "landmark in orchestral effect." The finale glorifies a simple Russian folk theme.

The concert will open with the tragic Overture of Brahms, one of the finest works of this master, which, despite its brevity, is ranked as high as any of his four symphonies.

Wilhelm Bachaus, the soloist at this concert, will play with the orchestra, Grieg's Pianoforte Concerto in A-minor. When the Norwegian composer showed this manuscript score to the master, Liszt, the virtuoso astonished him by playing its highly difficult pages fluently and impressively at sight. Having finished the work, he rose from the piano and grasped Grieg warmly by the hand, expressing his opinion that this was a masterpiece.

Bachaus, German pianist, appeared several years ago as soloist with the Boston Symphony when he came to the United States from his own country. Since then he has toured Europe repeatedly and comes here this season after a series of concerts in South America. His present itinerary of America will include appearances with several orchestras, besides recitals in New York and other cities.

SAINT-SAENS' TRIBUTE BY SYMPHONY ORCHESTRA

In honor of the memory of Camille Saint-Saens, the celebrated French composer who died last Friday, the Adagio from his great "Organ" Symphony in C minor will be added to the program which is to be played by the Boston Symphony Orchestra tomorrow afternoon and Saturday evening.

The program otherwise remains as originally announced, including Liszt's "Dante" Symphony, with a chorus of women's voices; Rimsky-Korsakoff's "Night on Mt Triglaff," an arrangement in concert form of Act III of the opera-ballet "Mlada," and Massenet's overture to "Phedre."

GLOBE-DEC. 22.

SAINT-SAENS' NUMBER AT SYMPHONY CONCERT

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POST - DEC. 22

SYMPHONY TO PLAY SAINT-SAENS NUMBER

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HERALD-DEC. 22.

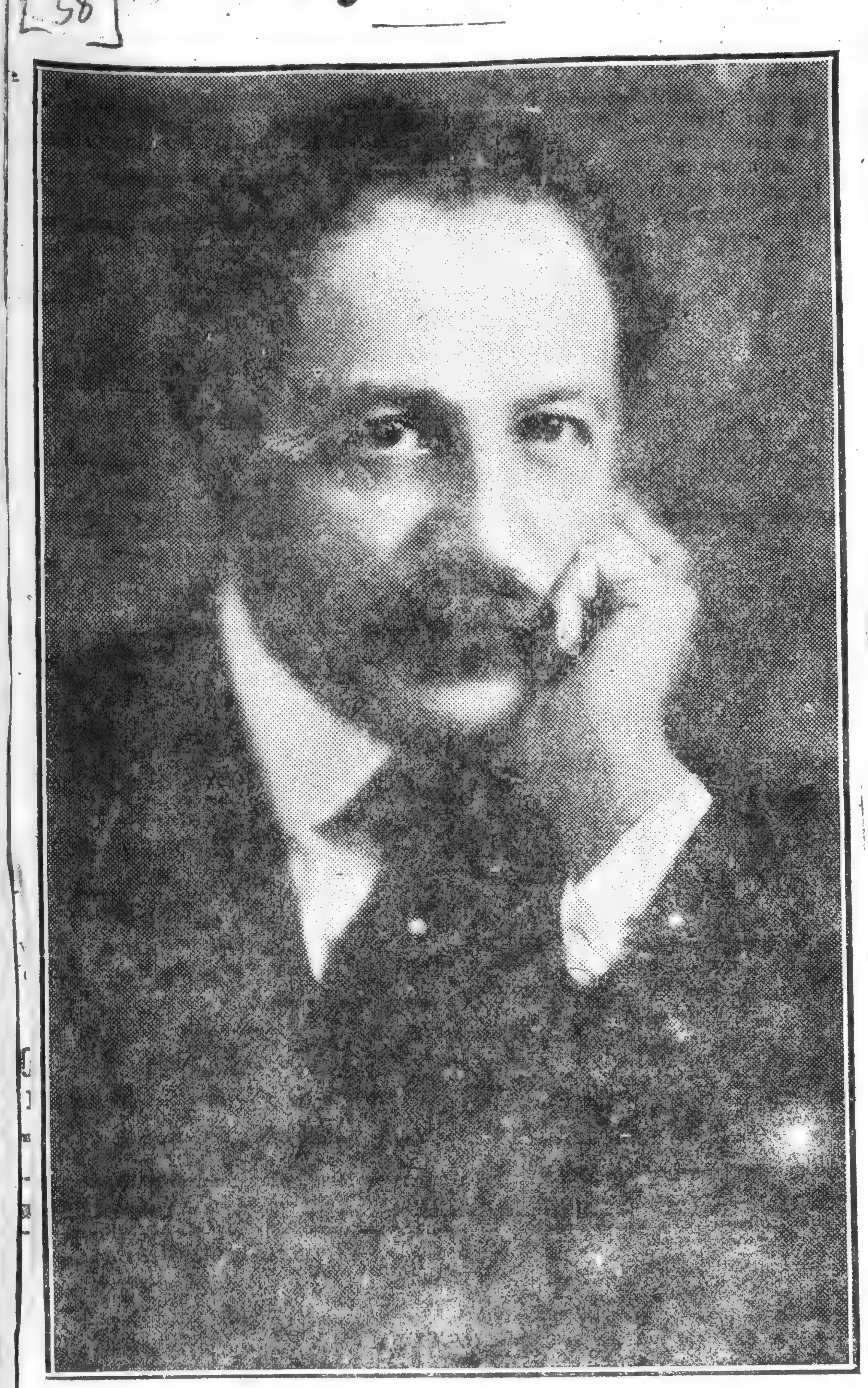
A Novel Piece by Rimsky-Korsakov to Be Heard Tomorrow—His "Symphonic Picture" from an Act of His Opera, "Mlada" —Fifteen Pianists Play Together in New York to Relieve Moszkowski—Programmes in Prospect

WITH the thirteen operas of Rimsky-Korsakov audiences in the United States have but slight acquaintance. The Metropolitan has in its repertory "The Golden Cockerel," which it once brought even to this operatically benighted city, and this season it purposes mounting "The Snow Maiden." For the other eleven there is little present prospect of performance in America, and it is doubtful whether most of the operatic public would know more than one or two of them by name. Here and there fragments of these pieces have made way to the concert halls, and at the Symphony Concerts of this week Mr. Monteux will play an arrangement, made by the composer, of the entire third act of his "Mlada." As the opera itself had a curious history, and as there is in English no more comprehensive treatment than that by Mrs. Newmarch in her book, "The Russian Opera," her account of the composition, content and fate of "Mlada" may be reprinted:

In 1889 Rimsky-Korsakov began a fourth opera, the history of which is connected with the cooperative tendency that distinguished the national school of musicians. The composition of collective works was, I believe, one of Balakirev's early ideals; the Paraphrases, a set of variations on a childish theme, dedicated to Liszt, by Borodin, Cui, Liadov and Rimsky-Korsakov, and the Quartet in honor of Balaiev are examples of this spirit of combination. In 1872 Gedenov, then director of the Opera, proposed that Borodin, Musorgsky, Cui and Rimsky-Korsakov should each undertake one act of a ballet from a plot of his own providing, entitled "Mlada." The music was written, but lack of funds prevented the enterprise from being carried out, and each composer utilized the material left on his hands in his own way. Rimsky-Korsakov incorporated his share with the fantastic scenes of "A Night in May." In 1889, however, he took up the subject once more, and his own "Mlada" was completed by the autumn of the same year. Produced at the Maryinsky Theatre in October, 1892, it failed to win the success it undoubtedly deserved. . . . The subject is taken from the history of the Baltic Slavs in the ninth century; but although in this work he returns to an historical episode, the composer does not go back to the declamatory style of "The Maid of Pskov." Cheshikin considers that "Mlada" is highly effective from the theatrical point of view. Moreover, the old Slavonic character of the music is cleverly maintained throughout, the ordinary minor scale being replaced by the "natural minor" (the Æolian Mode). The scenes representing the ancient pagan customs of the Slavs are highly picturesque and, except on the grounds of expensive setting, it is difficult to understand why this work should have passed out of the repertory of the Russian Opera.

On the flyleaf of the score of this concertized third act, which bears the title "A Night on Mount Triglaff" there appears in Russian, French and German a synopsis of the action which, literally translated, reads as follows:

Symphony Conductor to Play Masterpieces



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BINGHAMTON. PRESS. DEC. 1

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Dramatic action, even if only pantomime, is, of course, excluded from our notions of what a concert should be, but we are not so certain that pictures need be, now that the photo-play is becoming an art-form worthy of serious consideration. A suggestion of this kind was made in a review of a concert by the Boston orchestra when some music by Stravinsky was played a season or two ago, but was not generally accepted as having been offered in earnest. Nevertheless it was, and the wish that it might be tried as an experiment, at least, came back to mind yesterday while we were listening to Liadoff's music.

The music was agreeable to the ear and stimulating to the fancy as it was, but it would have been much more so if the senses had been helped by pictures. The titles "Kikimora" and "Baba-Yaga" were sufficiently illuminative to persons familiar with the folktales of Russia; but the Russian Grimm and Anderson is yet to come, and meanwhile music like that of Liadoff, fascinating and suggestive as it is, must yet remain enigmatic to the vast majority of our concertgoers.

So, in all seriousness, we say that we wish we might have seen the old witch, with her body thin as a straw, her head no bigger than a thimble, listening to that primeval cat which has so many tales to tell, spinning and reeling her yarn and weaving wicked plots as well as her silken dresses. We have heard her before and also Baba-Yaga, who, if we are not mistaken, also flies through the air in a druggist's mortar with a pestle as a propeller and a broom, causing consternation among the stars and planets, in one of Rimsky-Korsakoff's pieces; but we should much like to see the precious pair. Ought not Mr. Eastman to take this to heart?

There was also an enchanted lake in Liadoff's music which must have appeared as a wonderfully charming vision to the mind of the composer. In a manner it found a companion picture in the slow movement of Dvorak's symphony, "From the New World," with which Mr. Stransky opened the concert of the Philharmonic Society—though the latter conjured up the mood which we fancy might be evoked by a nocturnal picture of our own Western prairies. There is a suggestion of animated nature in both, but quiet loveliness lies on both with a benediction.

Mr. Monteux gave his audience also Franck's D minor symphony and Brahms's "Tragic" overture, a work instinct with the spirit of Attic story, and Mr. Stransky after the symphony stirred the pulses of his audience with excerpts from "Lohengrin," "Die Walküre," "Die Meistersinger" and "Tannhäuser"—music which refuses to pay the customary toll to familiarity.

FROM
Evening Globe
New York

Other Music.

Pierre Monteux conducted César Franck's symphony as the chief number of the programme performed by the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. Also on the list were Brahms's "Tragic" overture, three pieces by Liadoff, and a suite from Ravel's "Daphnis and Chloe." In Aeolian Hall Saturday afternoon Ignaz Friedman, playing here for the first time this season, again showed himself most astonishing technician

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From
JOURNAL
Providence, R. I.

One of the masterpieces of the Russian composer, Tschaikowsky, will be played at the second concert of the Providence season by the Boston Symphony Orchestra, Tuesday, Dec. 20, in Infantry Hall. Many critics rank this composition above the "Pathetique" symphony in importance. "The splendor of the first movement, with its penetrating theme of fate, which enters again at the close of the symphony, and the lyric beauty of the slow movement are especially noted," says one writer, who characterizes the effectiveness of the scherzo, in which the string orchestra plays pizzicato throughout, never using their bows, as a "landmark in orchestral effect." The finale glorifies a simple Russian folk theme.

The concert will open with the tragic Overture of Brahms, one of the finest works of this master, which, despite its brevity, is ranked as high as any of his four symphonies.

Wilhelm Bachaus, the soloist at this concert, will play with the orchestra, Grieg's Pianoforte Concerto in A-minor. When the Norwegian composer showed this manuscript score to the master, Liszt, the virtuoso astonished him by playing its highly difficult pages fluently and impressively at sight. Having finished the work, he rose from the piano and grasped Grieg warmly by the hand, expressing his opinion that this was a masterpiece.

Bachaus, German pianist, appeared several years ago as soloist with the Boston Symphony when he came to the United States from his own country. Since then he has toured Europe repeatedly and comes here this season after a series of concerts in South America. His present itinerary of America will include appearances with several orchestras, besides recitals in New York and other cities.

SAINT-SAENS' TRIBUTE BY SYMPHONY ORCHESTRA

In honor of the memory of Camille Saint-Saens, the celebrated French composer who died last Friday, the Adagio from his great "Organ" Symphony in C minor will be added to the program which is to be played by the Boston Symphony Orchestra tomorrow afternoon and Saturday evening.

The program otherwise remains as originally announced, including Liszt's "Dante" Symphony, with a chorus of women's voices; Rimsky-Korsakoff's "Night on Mt Triglaff," an arrangement in concert form of Act III of the opera-ballet "Mlada," and Massenet's overture to "Phedre."

GLOBE-DEC. 22.

SAINT-SAENS' NUMBER AT SYMPHONY CONCERT

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DEC. 22

SYMPHONY TO PLAY SAINT-SAENS NUMBER

Adagio from "Organ" Symphony Is Added to the Program

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HERALD-DEC.22.

A Novel Piece by Rimsky-Korsakov to Be Heard Tomorrow—His "Symphonic Picture" from an Act of His Opera, "Mlada"—Fifteen Pianists Play Together in New York to Relieve Moszkowski—Programmes in Prospect

WITH the thirteen operas of Rimsky-Korsakov audiences in the United States have but slight acquaintance. The Metropolitan has in its repertory "The Golden Cockerel," which it once brought even to this operatically benighted city, and this season it purposes mounting "The Snow Maiden." For the other eleven there is little present prospect of performance in America, and it is doubtful whether most of the operatic public would know more than one or two of them by name. Here and there fragments of these pieces have made way to the concert halls, and at the Symphony Concerts of this week Mr. Monteux will play an arrangement, made by the composer, of the entire third act of his "Mlada." As the opera itself had a curious history, and as there is in English no more comprehensive treatment than that by Mrs. Newmarch in her book, "The Russian Opera," her account of the composition, content and fate of "Mlada" may be reprinted.

In 1889 Rimsky-Korsakov began a fourth opera, the history of which is connected with the coöperative tendency that distinguished the national school of musicians. The composition of collective works was, I believe, one of Balakirev's early ideals; the Paraphrases, a set of variations on a childish theme, dedicated to Liszt, by Borodin, Cui, Liadov and Rimsky-Korsakov, and the Quartet in honor of Balaiev are examples of this spirit of combination. In 1872 Gedenov, then director of the Opera, proposed that Borodin, Musorgsky, Cui and Rimsky-Korsakov should each undertake one act of a ballet from a plot of his own providing, entitled "Mlada." The music was written, but lack of funds prevented the enterprise from being carried out, and each composer utilized the material left on his hands in his own way. Rimsky-Korsakov incorporated his share with the fantastic scenes of "A Night in May." In 1889, however, he took up the subject once more, and his own "Mlada" was completed by the autumn of the same year. Produced at the Maryinsky Theatre in October, 1892, it failed to win the success it undoubtedly deserved. The subject is taken from the history of the Baltic Slavs in the ninth century; but although in this work he returns to an historical episode, the composer does not go back to the declamatory style of "The Maid of Pskov." Cheshikin considers that "Mlada" is highly effective from the theatrical point of view. Moreover, the old Slavonic character of the music is cleverly maintained throughout, the ordinary minor scale being replaced by the "natural minor" (the Æolian Mode). The scenes representing the ancient pagan customs of the Slavs are highly picturesque and, except on the grounds of expensive setting, it is difficult to understand why this work should have passed out of the repertory of the Russian Opera.

On the flyleaf of the score of this concertized third act, which bears the title "A Night on Mount Triglav," there appears in Russian, French and German a synopsis of the action which, literally translated, reads as follows:

THE HARVARD CRIMSON SATURDAY, DECEMBER 17, 1921.

—Waid Photo.

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The scene lies obscured by heavy clouds. Darkness. Little by little the clouds break away and at last completely disappear. Shooting stars. A clear and moonless night. A gorge in the mountain of Triglav. Dim floating shadows, the souls of the dead, gather and begin a fantastic dance (the Kolo). The full moon rises, lighting up the gorge; by its rays may be seen the shade of the princess Mlada, motioning to Jaromir to follow her. Lightly she glides above the rocks and precipices. Jaromir follows her. The spectres cease their dance. Jaromir, in a transport of passion, tries to draw close to Mlada. The ghost of Mlada vanishes. Jaromir pursues her. The moon grows red. Subterranean thunder. Overcome by terror the shadows flee. All sorts of nocturnal birds fly across the scene. From all the caverns and crevasses emerge evil genii, demons, spectres and sorcerers; serpents and toads crawl forth. The play and the dancing of the spirits of darkness. From the midst of this unholy dance Chernobog, in the shape of a he-goat, rises with his train. He evokes the shades of Jaromir and Cleopatra, the Egyptian Queen. Impenetrable darkness. On a rich couch of purple lies the queen Cleopatra, surrounded by dancers and slaves. Dance of the slaves, the dancing girls and Cleopatra. Passionately she tries to draw Jaromir to her; he resists; the shade of Mlada hides her face in her hands and weeps. The crowing of the cock. Suddenly all fades away. Deep night, broken by subterranean thunder. Calm. The clouds gradually disperse. The first light of dawn. The wooded slope of Triglav. Jaromir rests quietly. Nature awakes. The leaves murmur and the birds twitter. A ray of the rising sun falls on Jaromir. Broad day.

The symphonic pieces of Rimsky-Korsakov, as, for example, "Scheherazade," "The Spanish Caprice," and "Sadko," exhibit a signal modesty in orchestral requirements. Many hued as is his palette in these notable compositions, except for a lavish employment of percussive instruments, his orchestra, as such things go in these days, is small. But in this "symphonic picture" from "Mlada" he throws aside his accustomed reticence. His score calls for four flutes (two interchangeable with piccolos and one with an alto-flute); three clarinets (one alternating with a small clarinet in E-flat); three bassoons; six horns; three trumpets; three trombones and tuba; four kettle-drums; xlyophone; triangle; tambourine; Basque drum; bass drum; cymbals; tam-tam; three harps; an organ (ad libitum) and the customary strings. Moreover, in the apparition of Cleopatra the original score calls for a stage-band that shall contain such rare and curious instruments as two Flutes of Pan and eight lyres, besides a tiny kettle-drum tuned to the D-flat above middle C. Piccolos and harps, respectively, may replace the Flutes of Pan and the lyres, as no doubt they will in the performance tomorrow, while the considerable parts for chorus will then be omitted.

Beginning vaguely, mysteriously, with arpeggios for muted strings, a gradual brightening of the tonal color leads to a "Ronde Fantastique." As the moon appears over the summit of the mountain, the full orchestra glows resplendently with Wagnerian sonorities. In the ensuing episode between Mlada and Jaromir the music turns amorous, but the appearance of Chernobog and his minions brings the "Ronde Infernale" that would seem to out-Berlioz Berlioz. As this diabolical din subsides the opening mood returns, to be broken by more deviltry. The succeeding apparition of Cleopatra is first accompanied by gently swaying chords in strings and harps, over which wind instruments intone languorous, highly embellished melodies of Oriental cast. Then follows the graceful, intoxicatingly rhythmic dance of the slaves. Again come the opening arpeggios, that lead in turn to a Siegfried-like depiction of forest sounds. Finally a mighty crescendo brings a glowing A major chord that would suggest the first blaze of the morning sun.

W. S. S.

TRANS. DEC. 22

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As memorial piece to Camille Saint-Saëns, the composer, who died on Friday last, the slow movement from his Symphony in C minor for Orchestra and Organ has been added to the programme for the Symphony Concerts of tomorrow afternoon and Saturday evening.

TRANS DEC. 22

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By FRED J. McISAAC.

In memory of Saint-Saens, the great French composer, who died a few days ago at a great age, the Adagio from his third symphony was performed yesterday afternoon at the Boston Symphony concert. Saint-Saens, author of "Samson and Delilah" and many operatic and symphonic works of the greatest merit, never wrote a more noble and dignified piece of music than this, and it was a worthy memorial.

The concert began with Massenet's "Phedre" Overture, a little known composition which dates from 1874 when Jules Massenet was comparatively a young man. It is a powerful and inspiring work, rich in melody and full of big orchestral ideas. Monteux conducted it with majestic effect.

Rimsky Korsakoff wrote a ballet-opera called "Mlada," which has never been done in America. The third act, in concert form, a scene on an enchanted mountain top, was played yesterday for the first time at the Boston concerts.

To properly appreciate the music it would be necessary to see the action, the ghosts, the demons, the wild dances, the furious conflicts of mortal and fiends. One can perform a Wagner music drama in concert with little loss, so slow moving and so lacking in color are the scenes on a Wagner stage. But Rimsky-Korsakoff was writing for a marvelous ballet, the Diaghileff ballet as we know it, perhaps. Without the action the piece is just a gigantic, writhing, glistening, whirling mass of color and foam, with little form and no meaning.

You can admire the mighty genius of the man; even Richard Strauss cannot surpass him in getting weird and unusual effects from familiar instruments. The work required the use of many additional orchestral instruments, and all were needed. At the end in which songs of birds were imitated in many fantastic manners, the audience was apparently little moved. Yet it was the finest piece of conducting I have ever heard from Monteux. The big List Symphony, "Divine Comedy," with its chorus of female voices, awakened real enthusiasm and was superbly performed.

A[illegible]R-DEC-2[illegible]

RUSSIAN MUSIC BY SYMPHONY

Rimsky-Korsakoff's Gorgeous "Night" Played

BY OLIN DOWNES

In remembrance of Camille Saint-Saens, who died in Algiers, the city he always loved, on the 16th of this month, the programme of the concert given yesterday afternoon by the Boston Symphony Orchestra in Symphony Hall contained the Adagio from his Third Symphony, with organ. The applause that followed this performance was out of place, but every one was impressed by the dignity, the clarity, the noble repose of the music. Nor is it out of place to remark that Mr. Monteux was largely responsible for this effect of a work which has been frequently heard here.

AIDED BY CHORUS

The remainder of the programme consisted of Massenet's overture to "Phedre"; of act three of the opera ballet called, "Mlada," by Rimsky-Korsakoff, "Night on Mount Triglav," by Rimsky-Korsakoff, heard here for the first time, and, in celebration of the Dante tercentenary, Liszt's "Dante" symphony, with chorus of women's voices for the final intoning of the "Magnificat."

With the best will in the world, we find it hard to enthuse over this celebrated symphony of Liszt. Certainly it does not compare in originality with the "Faust" symphony. Certainly, in spite of thoughtful and excellent intentions, Liszt the virtuoso, Liszt the inventor of octave passages for the piano, the Liszt who, in default of any other ideas, works and over-works sequences of what the harmonists call "diminished sevenths" is frequently in evidence.

Voices Fail to Relieve Dulness

There is a moment in the first movement, "Inferno," the moment that follows the episode supposed to describe the love of Francesca da Rimini, when the orchestra does jibe, mock, and snarl like the hosts of hell, and there is in the music of Francesca da Rimini a certain Italian grace of line which is a relief and a refreshment from the sound and fury, signifying nothing, of much of this music. The "Purgatorio" is, perhaps, Dantesque. The finale, for us, is dull.

The chorus does not relieve the dulness, though the voices of a chorus specially selected and trained for this performance by Mr. Townsend performed excellently, and the vocal quality was a grateful contrast in its color to the sounds of the instruments. But Dante's poem has too much of the abstract for a composer to successfully make warm, living music of it.

Glory of the Concert

The glory of the concert was the gorgeously colored music of Rimsky-Korsakoff, as arranged by him, from the stage spectacle, for concert use. Certain astonishing things happen in this piece which explain many things about the daring young Russian, Igor Strawinsky. Mr. Strawinsky's ballet, "The Bird of Fire," has made a prodiguous impression on the modern musical world. The fact that Strawinsky, in "The Bird of Fire," and Rimsky-Korsakoff, in the "Night of Mount Triglav" use the same theme, to describe the appearance of the Immortal Katschei, spirit of evil, may very possibly be explained by the supposition that a popular theme in Russian folk-music, associated with Katschei in Russian legend, is employed by both composers. But examine a little farther into the two compositions and it will be seen that they have a marked similarity of orchestral style. The instrumentation of the Katschei theme, as well as the theme itself, is closely related. All of which points to the conclusion that one should not too hastily praise the young Russians today, until one is thoroughly familiar, as no musical audiences in America are familiar, with all of the works of the older men. We are still unfamiliar with much of Rimsky-Korsakoff and his contemporaries. They were the fathers of modern Russian music, and while there are thin places in the score of "Mount Triglav," as a whole it is a marvelous achievement of imagination and color—especially the strange scene in which Cleopatra in the ballet appears to the dreaming Yaromir. Part of this music has been used by Mme. Pavlowa in Boston and in the ballet, "Cleopatra" danced by the Ballet Russe. Great was Nicholas Rimsky-Korsakoff, and great, too, was Mr. Monteux, his prophet.

POST, DEC. 24

Music gathered off the beaten track marks this week's Symphony program. Conductor Monteux showed experience and ingenuity in selecting works that would pique the interest of tired holiday shoppers.

PIERRE MONTEUX

Massenet's "Phedre" overture, a characteristic composition, well-written and stamped with Parisian feeling for the classic drama, is the opening number. It was so long on the library shelf that it had all the effect of a brand-new novelty. Such a novelty is the brilliant, highly colored music from the third act of Rimsky-Korsakoff's "Mlada"—pungent, dynamic music, such as Mr. Monteux interprets with particular verve. This Russian suite was all around the most striking offering of all.

Two memorial works also impressed the matinee audience yesterday. One was the adagio from the third symphony by Saint-Saens, the French composer who died the other day; while the other was Liszt's "Dante" symphony, revived as an observance of the great Italian poet's 600th anniversary. A chorus of women singers trained by Mr. Monteux shared in the honors of the "Dante" performance. The same program will be repeated tonight.

ADVTSR-DEC. 24

SYMPHONY HONORS GREAT COMPOSER

The only novelty on yesterday's Symphony program was Rimsky Korsakoff's arrangement for concert performance of the third act from the opera-ballet "Mlada," entitled "Night on Mt Triglaff," but Massenet's "Phedre" overture, unheard at these concerts since 1891, and Liszt's not too familiar "Dante" symphony were probably new to many of the subscribers. The slow movement from Saint-Saens' C-minor symphony was played in memory of the composer, who died at Algiers a week ago, aged 86.

Mr Monteux and the orchestra were at their best in the opening chords of Massenet's overture, which demand a crisp sonority produced by absolutely precise attacks from every player. They gave a brilliant performance of the whole piece, which is tawdry, banal romanticism on an imaginative level far below that of Racine's tragedy.

The Saint-Saens adagio was beautifully played, with the mournful grace and dignity befitting the occasion. One wondered, however, whether it was judicious of the audience to applaud a number given "in memoriam."

"Night on Mount Triglaff" requires a huge orchestra with many unusual instruments, contrary to Rimsky Korsakoff's usual custom. It is less clear cut and less concise than his other symphonic pieces, probably because written with a view to the action that accompanied it in the opera house. There is not enough musical coherence between the various scenes to make the piece seem an organic unit when heard in the concert hall, though the witches' sabbath and the evocation of Cleopatra are in themselves strangely impressive. The stage thunder in the orchestra is far more realistic than that in such familiar pieces as Beethoven's Pastoral Symphony.

Mr Monteux is usually at his best in such pieces as this one, but yesterday was an exception. There were many halting and inept moments in the performance, due probably more to insufficient rehearsal than to any failure on his part to comprehend Rimsky Korsakoff's intentions.

The "Dante" symphony is hardly the successful effort Liszt thought it when he dedicated it to his friend Wagner. The composer of the Second Hungarian Rhapsody was scarcely more fitted to grasp the epic content of the Divine Comedy than was the concoctor of the meditation from "Thais" to feel the tragic force of Phaedra's sufferings. The music would not stand what has been proposed as an acid test for orchestral music, transcription for string quartet. It shows no melodic invention, little power to develop a musical idea, and not a tithe of Rimsky Korsakoff's skill in orchestration. The performance was workmanlike. A chorus of women, trained by Mr Monteux gave capable assistance in the finale.

GLOBE DEC. 4

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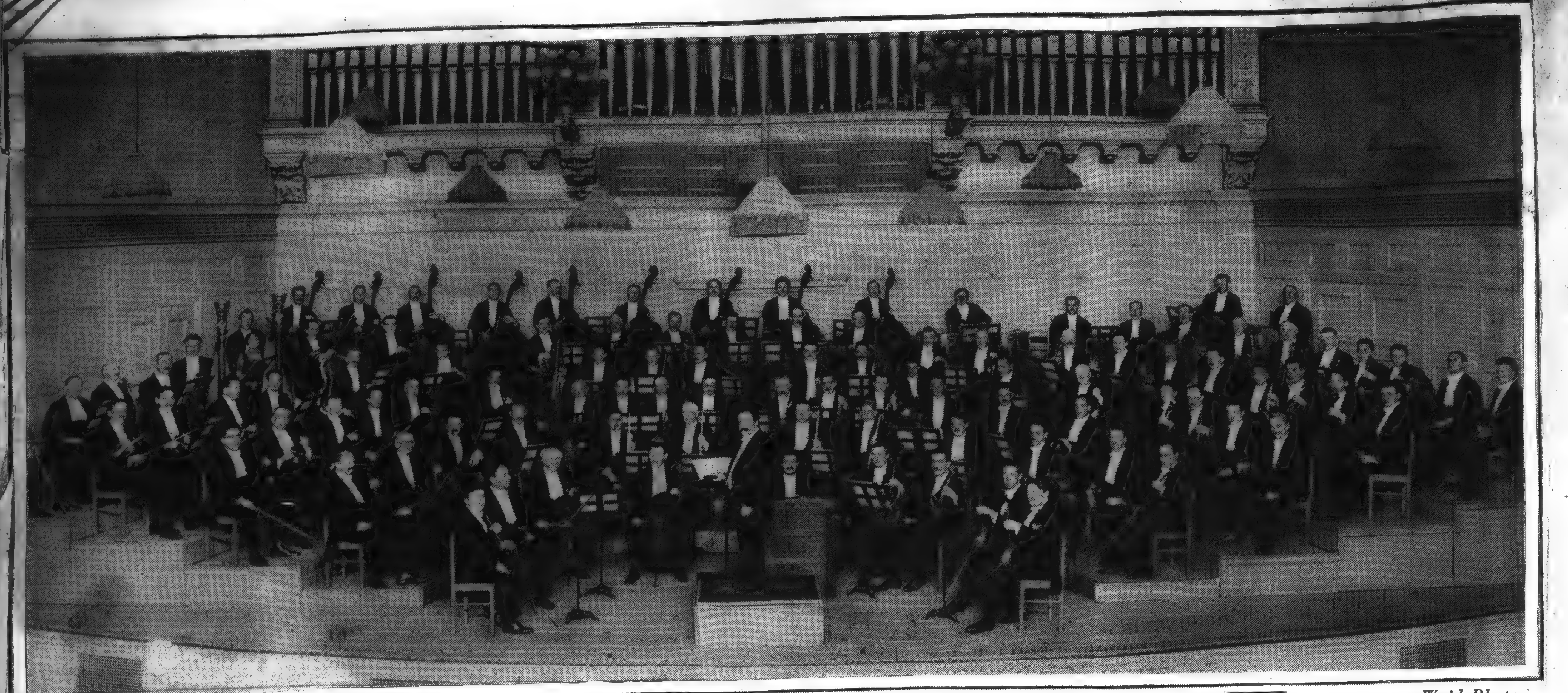
THE HARVARD CRIMSON SATURDAY, DECEMBER 17, 1921.



—*Waid Photo.*

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AMER-DEC. 24

RUSSIAN MUSIC BY SYMPHONY

Rimsky-Korsakoff's Gorgeous "Night" Played

BY OLIN DOWNES

In remembrance of Camille Saint-Saens, who died in Algiers, the city he always loved, on the 16th of this month, the programme of the concert given yesterday afternoon by the Boston Symphony Orchestra in Symphony Hall contained the Adagio from his Third Symphony, with organ. The applause that followed this performance was out of place, but every one was impressed by the dignity, the clarity, the noble repose of the music. Nor is it out of place to remark that Mr. Monteux was largely responsible for this effect of a work which has been frequently heard here.

AIDED BY CHORUS

The remainder of the programme consisted of Massenet's overture to "Phedre"; of act three of the opera ballet called, "Mlada," by Rimsky-Korsakoff, "Night on Mount Triglav," by Rimsky-Korsakoff, heard here for the first time, and, in celebration of the Dante tercentenary, Liszt's "Dante" symphony, with chorus of women's voices for the final intoning of the "Magnificat."

With the best will in the world, we find it hard to enthuse over this celebrated symphony of Liszt. Certainly it does not compare in originality with the "Faust" symphony. Certainly, in spite of thoughtful and excellent intentions, Liszt the virtuoso, Liszt the inventor of octave passages for the piano, the Liszt who, in default of any other ideas, works and over-works sequences of what the harmonists call "diminished sevenths" is frequently in evidence.

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There is a moment in the first movement, "Inferno," the moment that follows the episode supposed to describe the love of Francesca da Rimini, when the orchestra does jibe, mock, and snarl like the hosts of hell, and there is in the music of Francesca da Rimini a certain Italian grace of line which is a relief and a refreshment from the sound and fury, signifying nothing, of much of this music. The "Purgatorio" is, perhaps, Dantesque. The finale, for us, is dull.

The chorus does not relieve the dulness, though the voices of a chorus specially selected and trained for this performance by Mr. Townsend performed excellently, and the vocal quality was a grateful contrast in its color to the sounds of the instruments. But Dante's poem has too much of the abstract for a composer to successfully make warm, living music of it.

Glory of the Concert

The glory of the concert was the gorgeously colored music of Rimsky-Korsakoff, as arranged by him, from the stage spectacle, for concert use. Certain astonishing things happen in this piece which explain many things about the daring young Russian, Igor Strawinsky. Mr. Strawinsky's ballet, "The Bird of Fire," has made a prodigious impression on the modern musical world. The fact that Strawinsky, in "The Bird of Fire," and Rimsky-Korsakoff, in the "Night of Mount Triglav" use the same theme to describe the appearance of the Immortal Katschei, spirit of evil, may very possibly be explained by the supposition that a popular theme in Russian folk-music, associated with Katschei in Russian legend, is employed by both composers. But examine a little farther into the two compositions and it will be seen that they have a marked similarity of orchestral style. The instrumentation of the Katschei theme, as well as the theme itself, is closely related. All of which points to the conclusion that one should not too hastily praise the young Russians today, until one is thoroughly familiar, as no musical audiences in America are familiar, with all of the works of the older men. We are still unfamiliar with much of Rimsky-Korsakoff and his contemporaries. They were the fathers of modern Russian music, and while there are thin places in the score of "Mount Triglav," as a whole it is a marvelous achievement of imagination and color—especially the strange scene in which Cleopatra in the ballet appears to the dreaming Yaromir. Part of this music has been used by Mme. Pavlowa in Boston and in the ballet, "Cleopatra" danced by the Ballet Russe. Great was Nicholas Rimsky-Korsakoff, and great, too, was Mr. Monteux, his prophet.

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Two memorial works also impressed the matinee audience yesterday. One was the adagio from the third symphony by Saint-Saens, the French composer who died the other day; while the other was Liszt's "Dante" symphony, revived as an observance of the great Italian poet's 600th anniversary. A chorus of women singers trained by Mr. Monteux shared in the honors of the "Dante" performance. The same program will be repeated tonight.

ADVTSR-DEC. 24

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Mr Monteux and the orchestra were at their best in the opening chords of Massenet's overture, which demand a crisp sonority produced by absolutely precise attacks from every player. They gave a brilliant performance of the whole piece, which is tawdry, banal romanticism on an imaginative level far below that of Racine's tragedy.

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GLOBE DEC

[39]

THE HARVARD CRIMSON SATURDAY, DECEMBER 17, 1921.

—*Waid Photo.*

THE BOSTON SYMPHONY ORCHESTRA

Which has given concerts in Sanders Theatre for forty years. Among the soloists who will appear with the orchestra during the remainder of the present series are Mr. Paul Kochanski, Miss Myra Hess, Miss Nina Koshetz, Mr. Richard Burgin, and Mr. Alexander Siloti. Mr. Pierre Monteux is again serv- as conductor.

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translated, reads as follows:

The scene lies obscured by heavy clouds. Darkness. Little by little the clouds break away and at last completely disappear. Shooting stars. A clear and moonless night. A gorge in the mountain of Triglav. Dim floating shadows, the souls of the dead, gather and begin a fantastic dance (the Kolo). The full moon rises, lighting up the gorge; by its rays may be seen the shade of the princess Mlada, motioning to Jaromir to follow her. Lightly she glides above the rocks and precipices. Jaromir follows her. The spectres cease their dance. Jaromir, in a transport of passion, tries to draw close to Mlada. The ghost of Mlada vanishes. Jaromir pursues her. The moon grows red. Subterranean thunder. Overcome by terror the shadows flee. All sorts of nocturnal birds fly across the scene. From all the caverns and crevasses emerge evil genii, demons, spectres and sorcerers; serpents and toads crawl forth. The play and the dancing of the spirits of darkness. From the midst of this unholy dance Chernobog, in the shape of a he-goat, rises with his train. He evokes the shades of Jaromir and Cleopatra, the Egyptian Queen. Impenetrable darkness. On a rich couch of purple lies the queen Cleopatra, surrounded by dancers and slaves. Dance of the slaves, the dancing girls and Cleopatra. Passionately she tries to draw Jaromir to her; he resists; the shade of Mlada hides her face in her hands and weeps. The crowing of the cock. Suddenly all fades away. Deep night, broken by subterranean thunder. Calm. The clouds gradually disperse. The first light of dawn. The wooded slope of Triglav. Jaromir rests quietly. Nature awakes. The leaves murmur and the birds twitter. A ray of the rising sun falls on Jaromir. Broad day.

The symphonic pieces of Rimsky-Korsakov, as, for example, "Scheherazade," "The Spanish Caprice" and "Sadko," exhibit a signal modesty in orchestral requirements. Many hued as is his palette in these notable compositions, except for a lavish employment of percussive instruments, his orchestra, as such things go in these days, is small. But in this "symphonic picture" from "Mlada" he throws aside his accustomed reticence. His score calls for four flutes (two interchangeable with piccolos and one with an alto-flute); three clarinets (one alternating with a small clarinet in E-flat); three bassoos; six horns; three trumpets; three trombones and tuba; four kettle-drums; xlyophone; triangle; tambourine; Basque drum; bass drum; cymbals; tam-tam; three harps; an organ (ad libitum) and the customary strings. Moreover, in the apparition of Cleopatra the original score calls for a stage-band that shall contain such rare and curious instruments as two Flutes of Pan and eight lyres, besides a tiny kettle-drum tuned to the D-flat above middle C. Piccolos and harps, respectively, may replace the Flutes of Pan and the lyres, as no doubt they will in the performance tomorrow, while the considerable parts for chorus will then be omitted.

Beginning vaguely, mysteriously, with arpeggios for muted strings, a gradual brightening of the tonal color leads to a "Ronde Fantastique." As the moon appears over the summit of the mountain, the full orchestra glows resplendently with Wagnerian sonorities. In the ensuing episode between Mlada and Jaromir the music turns amorous, but the appearance of Chernobog and his minions brings the "Ronde Infernale" that would seem to out-Berlioz Berlioz. As this diabolical din subsides the opening mood returns, to be broken by more deviltry. The succeeding apparition of Cleopatra is first accompanied by gently swaying chords in strings and harps, over which wind instruments intone languorous, highly embellished melodies of Oriental cast. Then follows the graceful, intoxicatingly rhythmic dance of the slaves. Again come the opening arpeggios, that lead in turn to a Siegfried-like depiction of forest sounds. Finally a mighty crescendo brings a glowing A major chord that would suggest the first blaze of the morning sun.

W. S. S.

TRANS.

A miscellany of no less than seven pieces fills Mr. Monteux's programme for the Symphony Concerts of next week—a Symphony in D Major by Mozart, first revived here in Dr. Muck's day; the overture of Rossini to his opera, "L'Italiana in Alghieri," heard a few years in resurrection at the Metropolitan; a Theme,' Variations and Fugue for Organ and Orchestra by Mr. Chadwick, recent work played "for the first times at these concerts"; and three dances from "The Three-Cornered Hat," ballet by the rising de Falla, played seemingly for the first times in America. As assisting singer Mme. Homer will be heard in a cantata of Bach for solo voice, and an air from Mozart's opera, "Titus." De Falla's dances promise lively interest, and Rossini—in an overture— is indeed newcomer to the Symphony Concerts. Yet much can be made, as Mr. Toscanini proved, of this Italian operatic music of a century ago.

As memorial piece to Camille Saint-Saëns, the composer, who died on Friday last, the slow movement from his Symphony in C minor for Orchestra and Organ has been added to the programme for the Symphony Concerts of tomorrow afternoon and Saturday evening.

TRANS.

TRIBUTE TO COMPOSER

By FRED J. McISAAC.

In memory of Saint-Saens, the great French composer, who died a few days ago at a great age, the Adagio from his third symphony was performed yesterday afternoon at the Boston Symphony concert. Saint-Saens, author of "Samson and Delilah" and many operatic and symphonic works of the greatest merit, never wrote a more noble and dignified piece of music than this, and it was a worthy memorial.

The concert began with Massenet's "Phedre" Overture, a little known composition which dates from 1874 when Jules Massenet was comparatively a young man. It is a powerful and inspiring work, rich in melody and full of big orchestral ideas. Monteux conducted it with majestic effect.

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AMER-DEC-24

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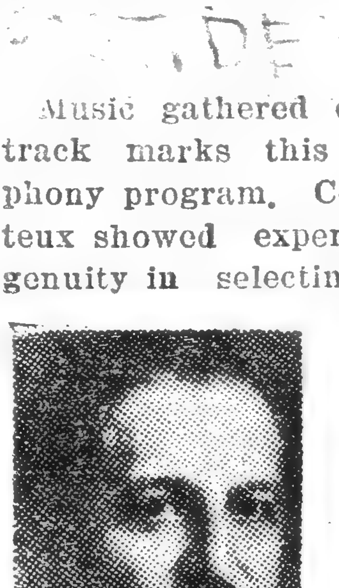

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GLOBE-DE

Prob Jan 28, 1927
B#5 Dec. 12, 1881
Ruby – Dec 23, 1921
Feb 14, 1908

SYMPHONY HALL BOSTON

Friday Afternoon, December 18, at 2:30 o'clock

Saturday Evening, December 19, at 8:15 o'clock

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

NINTH PROGRAMME

Corelli. . . . . Sarabande, Gigue and Badinerie
(Arranged for String Orchestra by Ettore Pinelli)

[redacted] . . . . [redacted]

[redacted]

INTERMISSION

Brahms . . . . Symphony No. 2 in D major, Op. 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso; quasi andantino
IV. Allegro con spirito

Haydn. . . . . Concerto for Violoncello in D

I. Allegro moderato
II. Adagio
III. Allegro

Soloist

GREGOR PIATIGORSKY

SYMPHONY HALL BOSTON

TENTH PROGRAMME

Thursday Afternoon, December 24, at 2:30 o'clock

Saturday Evening, December 26, at 8:15 o'clock

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

PROGRAMME

Prokofieff................Classical Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotta: non troppo allegro
IV. Finale: molto vivace

Beethoven................Symphony No. 5 in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. (Allegro: Trio
IV. (Allegro

INTERMISSION

Rimsky-Korsakov..........."Night on Mount Triglav," Act III of the Opera-Ballet "Mlada," arranged in concert form

Rimsky-Korsakov..........."Capriccio Espagnol," Op. 34

Alborada - Variations - Alborada - Scene and Gypsy Song - Fandango of the Asturias

NINTH CONCERT BY SYMPHONY

Adagio by Saint-Saens Added to Program in Memory of Composer

FIRST PERFORMANCE OF 'MLADA' SELECTION

By PHILIP HALE

The ninth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Massenet, Overture to "Phedre"; Rimsky-Korsakov, "Night on Mount Triglaff" (act 3 of "Mlada") —first time at these concerts; Liszt, "Dante" Symphony.

The Adagio from Saint-Saens's symphony with organ, added to this program, was played in memory of the composer, who died at Algiers on the 16th. No selection from his many works could have been more appropriate. The peculiar serenity and dignity of this Adagio made it a fitting tribute; more fitting to Saint-Saens's character than any wailing lamentation or mighty funeral march.

Massenet's overture is intensely theatrical, as feverish as the heroine in the legend. Whether it expresses the mood of Racine's tragedy is another question, for surely Racine in exposition and in dialogue was not feverish in the modern manner. His stately lines are to many cold. It takes a Frenchman familiar with the history of the classic stage and a reverer of the classic outline and spirit in art to appreciate him fully. Massenet's overture, however, might well have been a prelude to a performance in which Rachel played the heroine, for Rachel, according to report, was consumed with a raging fire. Mr. Monteux gave the overture a superbly dramatic reading.

Although Rimsky-Korsakov arranged the third act of his "Mlada" for concert use, the expediency of playing this music in a Symphony concert may well be doubted, even if curiosity is thus gratified and the ear tickled or surprised by the extraordinary instrumentation. A description of what is doing on the stage—a witches' Sabbat—is printed for insertion in a program book, but the hearer, if he attempts to identify the lovers, Yaromir and Mlada, the Black God disguised as a he-goat, the apparition of the voluptuous and tempting Cleopatra, spectral shapes and perturbations of nature, will hardly be able to concentrate his attention on the music. Perhaps this would not greatly matter; for there are few purely musical ideas in this score. The music is necessarily of the theatre, decorative, emphasizing, explanatory if you will. The more salient features might embellish a treatise on instrumentation with an accompanying text, showing the possible use of little clarinets, piccolos, etc. Or, if the music must be played the scenes for which it was written should be thrown on a screen, a panoramic moving picture, carefully timed with the orchestral measures. The performance was brilliant, but the music itself left no marked impression.

Liszt took his Inferno and Purgatorio in music very seriously as became a future abbe; but his "Dante" symphony is not to be compared for imagination and poetic beauty with his symphony of Faust. His "Inferno" is a stage hell; his "Purgatorio," with its endless repetitions of unmeaning little phrases, its "affected simplicity, is, indeed, a "Purgatory" to the hearer, who waits patiently for the Magnificat and at times in his boredom would gladly go back to the "Inferno," as Don Juan in the play was weary of heaven because it contained so many middle-class Englishmen. Yet by this Inferno one is reminded of Hazlitt's description of a parliamentary orator who launched platitudes with the jury of a thunderbolt. On the other hand the opening measures of "Purgatorio" have a calm beauty, a mood that is curiously like that of the first measures in Rimsky's "Night on Mount Trigloff." In this symphony as in other works of Liszt the Russians and Wagner are detected helping themselves with both hands. Mr. Monteux had carefully prepared the orchestra and the female chorus, but even the flames of the "Inferno" left one cold. The concert will be repeated tonight. The program of the concerts next week is as follows: Rosini, overture to L'Italiania in Algeri"; Mozart, Symphony in D (K. 385); Chadwick, Theme, Variations and Fugue for organ and orchestra; De Falla, three dances from "The Three-Cornered Hat" (first time in America). Mme. Homer will sing a secular cantata by Bach and the Rondo with Recitative from Mozart's "La Clemenza di Tito."

HERALD-DEC. 24

[40

SYMPHONY CONCERT

MUSIC OF PICTURE, MUSIC FOR MEMORIAL

Saint-Saens Fittingly Recalled, but Not Too Fittingly Applauded — Massenet Resurrected After Thirty Years—Again the High Lights and Low Lights of Liszt's "Dante Symphony"—From Rimsky-Korsakov Revelation

MEMORIAL pieces are dubious ventures at a Symphony Concert. A miscellaneous audience will hear them as so much music. If they please in themselves and in performance, the usual applause ensues; while some have been known to wonder why the conductor returns no answering bow. Doubtless a whole memorial concert, with a bust of the dead and honored composer set on the stage duly wreathed, with an expansive summary of his life and works filling the programme-book, would sufficiently remind hearers of the purpose and the mood of the occasion. After Wagner's death in 1883, Mr. Henschel risked such an adventure. No conductor at Symphony Hall has since repeated it; possibly no composer, departing this life in those forty years, has warranted it. The only memorial concerts, like those for Liszt and Schumann in Mr. Fiedler's day, have marked a centennial anniversary, and were, presumably, occasions for rejoicing in what orators call "our heritage." Hence the more plaudits the better—even for the commonplaces that illustrious composers, like the rest of us, have also left behind.

The memorial piece, however, has kept place—singularly in Mr. Higginson's time when he bade the orchestra so recall the friends of which death had bereft him; more appositely to the scope and purposes of symphony concerts, when a dead composer was to be mourned in honor. Two months ago Mr. Monteux so commemorated Humperdinck, recently gone away, with the Prelude to his opera, "Hansel and Gretel." So yesterday, he laid wreath on Saint-Saëns's tomb with the slow movement from his Symphony in C minor. Either composer deserved such record and regret; but in the music of neither was the appropriate piece easy to find. Perhaps, the measures of the children's prayer suited the Prelude of Humperdinck's folk-opera to such purpose. Moreover, by "Hansel and Gretel" and nought else will present and future generations remember. Certainly, too, the fragment from Saint-Saëns's Symphony—above all else that casual retrospect of his music summons—was fitting memorial piece. It is serene and grave of progress; the musical line expands gently and little adorned; no passion of longing or of woe tinges the measures; Virgil-like, they sound no more than "the tears of things.'

As the music was played yesterday, conductor and orchestra seemed to be carving a relief, in Grecian purity and continence, upon some marble tomb holding the dust of Saint-Saëns beneath his loved Mediterranean skies. . . . Yet at the end the audience applauded as roundly as though this Adagio were appointed or inserted number in the routine of the day; while Mr. Monteux aited with unresponsive back for the clapping to subside. The custom of the country—and an innocent custom. For, had each comer been asked at the door whether Saint-Saëns were still alive—an old man carved in yellowed ivory—or dead within the week, how many might have answered truly?

As ironic chance would have it, Massenet and Saint-Saëns companioned each other in the order of the day, though little was the love lost between them when both flourished in Paris. For the first time in thirty years, Massenet's overture to Racine's tragedy of "Phèdre" was replayed by the Symphony Orchestra. Written for a concert nearly fifty years ago, it was finally tacked to a revival of the play at the Odéon and yesterday Mr. Monteux made its rhetoric of the theatre sound clear and high. The chords at the beginning thundered ominously; hollow gaped the intervals between; the tumult of the end might have been raised by the avenging sea-monster, churning tonal no less than watery waves. Racine chiselled his verses; they carve longing and woe, deceit, retribution, with the finest of needles. With still step Fate stalks the play; inevitable blows fall still. Yet Massenet saw only the sights, heard only the sounds, plied only the strokes of the theatre—and waited for its applause.

Once Massenet forbore, caught the voice of Racine the tragedy and the legend, remembered, perhaps, Bernhardt's flutings of amorous fire. The quiver of desire that even in those early days he could summon and intensify in tones, trembles through the measures for clarinet and oboe. Dread and pity perceptibly color them. The ear hears, the eye sees the Bernhardt, who used to speak so out of Phædra, and in tones no less fraught with music. But no Bernhardt, no Racine, inspired the subsequent pages of love avowed. Only the everlasting "Je t'aime, je t'adore" of the commonplace French theatre bred—and killed—Massenet's melodramatic platitudes. The music of Phædra and Hippolytus—play of Euripides, play of Racine, legend, poetry, tragedy—has yet to be heard. It is possible to wonder what Pizzetti set down, when he clothed d'Annunzio's "Fedra" with music.

Liszt, friend as well as admirer of Saint-Saëns—for so wide was the span of his life—more fittingly companioned him. Yet it was the Liszt of the "Dante Symphony," revived, as now seems the custom of the Symphony Concerts, at intervals of five years, and yesterday lucid, coherent, graphic and luminous at the hands of Mr. Monteux and the orchestra. Moments come, short or long, when the music penetrates the listening imagination and stirs it to vision. So sounds the hollow clang, the stark and emptied reverberance, of the measures of the gates of Hell and hope abandoned. So stills the orchestra, so broods the English horn upon happiness in misery recalled, when Francesca and Paolo are about to pass, fires and winds and pangs forgotten in the deeper pleasure and pain of love quenchless. (Yet not so deep and dismal cut the tones as the words.) Of such again, is the music singing their passion—of ghosts embraced, remembering. So also comes the tone-picturing the calm, the radiance everlasting. Ear and imagination bathe in the still, lucent flood.

On the other hand as often as not, Liszt is no more than rumbling and clattering and shrieking in the cellar of the theatre, when he sets his orchestra to the infernal din. He heard it maybe; his music hardly makes every ear hear with him. He would write sardonically, rackingly. Not here, but in the measures of Mephistopheles in the "Faust Symphony" has he fulfilled his will. Padded pages of a troubled Purgatory precede the Magnificat, and that canticle—pure-voiced and artful as were the women-singers with it yesterday—rises to no beauty celestial. Better the hidden choir that Liszt desired if the voices are to ascend and sway bodiless, in ineffable aspiration.

Primarily, however, the music itself falls short; for instants, it even plods. Once like inspiration came to Liszt—at the end of the 'Faust Symphony.' Neither in this Magnificat nor in the "sacred works" of his later years does it return. The "Faust Symphony" he wrote with pen of fire, sharp and sure. Mind, imagination, heart and soul were aflame with the theme and the utterance. Into it went his whole musical being, many-sided. Therein he expressed and drained himself—into a masterpiece. He willed the "Symphony to the 'Divine Comedy' of Dante." With labor he wrote much within it. He would be infernal, he would be celestial—and often he is theatre-bound. The rare pages where genius stirred, the great theme, perpetuate the music.

The intruder, of whom Saint-Saëns knew little, whom he might have mistrusted, was Rimsky-Korsakov in a piece little known to western concert halls— the " symphonic picture" of "Night on the Mount Triglav," drawn from the third act of his opera, "Mlada," discarding human voices. Essentially, it is music of the stage, to join with settings, lights, action, pictorial figures, in the working of illusion. Intrinsically, it is music developed less within and from itself than by suggestion from all these factors and in accord with them. The expert and too scholastic ear dwells upon the play through it of harmonic and instrumental color, of modulation, rhythm, transition. Not often, so far as we in America know his music, has Rimsky-Korsakov, risen to such invention, range, skill, with these expressive means or used them with such delineative and illuding imagination. The curtains of Petrograd and Moscow may shut the stage; but through the music—even in drab Symphony Hall—the inner eye sees, glows, feasts.

Figures of flesh and blood might thicken and stay this tone-picturing of teetering ghosts and shades, spectral lovers in fantasmal darkness. Grotesque spirits of evil would but delude the eye, while their music snaps and snivels, curls, tweaks, rasps upon the ear. The evocation of Cleopatra is drenched in the sensuous rhythms, modulations, melodies, colors, of oriental music as only Rimsky has written it—with occidental means. It caresses, drugs, cloys. Here are gums and spices, perfumes and rich wines, stuffs and jewels, that the body and the joys of the body may yet more and in magic lure. . . . Then a dawn escaping the usual tonal platitudes a-quiver with light and sound out of still shadow quickening. . . . Some day we in America may know more of Rimsky's operas. These fragments do but hint at the passing wonders of them.

H. T. PARKER

TRANS. DEC. 24

A MISCELLANY of no less than seven pieces fills Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening—a Symphony in D Major (K. 385) by Mozart, first revived here in Dr. Muck's day; the overture of Rossini to his opera, "L'Italiana in Alger," heard a few years ago in resurrection at the Metropolitan; a Theme, Variations and Fugue for Organ and Orchestra by Mr. Chadwick, familiar work played once before "at these concerts"; and three dances from "The Three-Cornered Hat," ballet by the rising Spaniard, de Falla, played seemingly for the first times in America. A word about him will be said in these columns in the course of next week. As assisting singer Mme. Homer will be heard in a cantata of Bach for solo voice, and an air from Mozart's opera, "Titus." De Falla's dances promise lively interest, and Rossini—in an overture—is indeed new comer to the Symphony Concerts. Yet much can be made, as Mr. Toscanini proved, of this Italian operatic music of a century ago.

TRANS. DEC. 24

Homer Symphony Soloist

At the tenth pair of regular Boston Symphony concerts, to be given in Symphony Hall on next Friday afternoon and Saturday evening, Dec. 30 and 31, the soloist will be Louise Homer, the distinguished American contralto. She will sing with the orchestra Bach's cantata for solo voice, "Begone, ye gloomy shadows," and a principal recitative and rondo from Mozart's late opera "Titus."

Pierre Monteux has chosen as the symphony for this programme Mozart's Symphony in D major, Kochel No. 385, which will be preceded by Rossini's Overture to the Opera "Italiana in Alghieri." A new work by Chadwick, the noted New England composer, entitled Theme, Variations and Fugue for Organ and Orchestra will also be played. The concerts will close with three dances from the ballet, "El Sombrero de Tres Picos" ("The Three-Cornered Hat") by de Falla, the celebrated Spanish composer, which on this occasion will have its first performance in America. The dances are entitled: 1, The Neighbors; 2, Dance of the Miller; 3, Final Dance.

POST-DEC 25.

From DEC 2 1921 P
Post Standard
Syracuse, N. Y.

BOSTON SYMPHONY ORCHESTRA TO PRESENT VARIED PROGRAM

Compositions by Franck, Bimsky-Korsakoff, Beethoven and Wagner to Be Played at Armory December 17 Under Direction of Pierre Monteux.

Pierre Monteux, conductor of the Boston symphony orchestra, which organization is to give a concert in the state armory Saturday evening, December 17, at 8.15, has made for this occasion a program notable for its variety and interest.

The principal number will be the symphony by Cesar Franck, the Belgian master, which is regarded as the noblest and most inspired achievement in the modern French school of music. This symphony stands out above all others for its particular fineness of melody and soaring eloquence.

When the symphony was written and first performed in Paris in the early '90's, the audience was skeptical and even derisive. Only the master was serenely confident in the success of his effort. Gradually through the subsequent years, France and the whole world have come to love and revere the music of Franck in general and this symphony in particular.

The Russian school of music will be represented at this concert by Rimsky-Korsakoff's "Caprice on Spanish Themes," one of the most gorgeously colored and magnificently pictorial scores in the literature of music. It consists of the following movements: Two Alboradas, Variations, Scene and Gypsy Song, and Fandango of the Asturias.

The number by Beethoven on this program will be his early ballet, "The Creatures of Prometheus," from which the overture and fifth ballet, an Adagio, are to be played. The latter number will enable the following group of distinguished virtuosos of the orchestra to be heard in a series of solos as follows: Violoncello, J. Bedetti; flute, G. Laurent; clarinet, A. Sand; bassoon, A. Laus; harp, A. Holy. The brilliant closing number will be Wagner's perennially popular overture to "Tannhauser."

JOURNAL DEC 1 0 1921 P
Syracuse, N. Y.

PROVES MASTER OF VIOLONCELLO

JEAN BEDETTI.

He will play the solo passages in the "Creatures of Prometheus," which the Boston Symphony will include in its program.

FROM DEC 3 1 1921 K
EVE. POST
New York City

Boston Symphony Programmes

Next Thursday evening, January 5, and Saturday afternoon, January 7, in Carnegie Hall, the Boston Symphony Orchestra will give its third regular pair of concerts in New York.

For the Thursday programme Pierre Monteux has selected Handel's double concerto in F major, Brahms's variations on a theme by Haydn, Massenet's overture to "Phèdre," and two unusual numbers by Rimsky-Korsakoff and De Falla, respectively. The first is the third act from the opera-ballet, "Mlada," arranged by the Russian composer in concert form and entitled "Night on Mount Triglaff." The music of the Spanish composer consists of three dances from his ballet, "El Sombrero de Tres Picos" (The Three-Cornered Hat), which, written in characteristic Spanish rhythms, will have its first performance in New York on this occasion.

At the Saturday matinée Mozart's symphony in D major, Kochel No. 504, will be played, also Rachmaninoff's symphonic poem, "The Island of the Dead," and the Polovtsian Dances from Borodin's "Prince Igor." The novelty on this programme will be the overture, pastorale, and nocturne from the second orchestral suite by Darius Milhaud, the French composer, whose larger music will on this occasion have its first hearing in New York.

From DEC 3 1 1921
EVENING MAIL
New York City

WHEN the Boston Symphony vis- us next Thursday night, Pie Monteux will conduct Handel's doubl concerto for string and woodwind or chestras, Brahms' Variations on Haydn Theme and the third act o Rimsky-Korsakoff's "Mlada," arrange by the composer for concert form ar called "Night on Mount Triglaff." Th Spanish composer, De Falla, will b represented by three dances from th ballet, "The Three-Cornered Hat."

FROM DEC 3 1 1922 P
EVENING JOURNAL
New York City

The Boston Orchestra gives its next pair of concerts at Carnegie Hall on Thursday evening and Saturday afternoon. Two interesting numbers on the programme of the former are Rimsky-Korsakov's "Night on Mount Triglaff," arranged from the third act of his ballet-opera, "Mlada," and three dances from Manuel de Falla's ballet, "The Three-cornered Hat." On Saturday the novelty will be Darius Milhaud's "Le boeuf sur la toit."

Standard Union
Brooklyn, N. Y.

The Boston Symphony programme at Carnegie Hall, Manhattan, yesterday afternoon, was devoted to Cesar Franck's D minor symphony, three but little heard pieces for orchestra by Liadoff, namely, "Baba-Yaga" (Op. 56), "The Enchanted Lake" (Op. 62), and "Kilimora," (Op. 63); the Brahms' "Tragic" overture and the second suite from Ravel's "Daphinis and Chloe" overture.

DEC 1 0 1921 A
Providence, R. I.

BOSTON SYMPHONY CONCERT

Wilhelm Bachaus, the great pian-st, the beauty of whose art is still emembered and talked of by those who heard him during his former our of the United States several years ago, has returned to this country and will appear as soloist at he second regular concert in Providence of the Boston Symphony Orchestra, which will take place a week from next Tuesday, December 0th, at 8:15. Bachaus, during his ormer visit here, played with the Boston Symphony Orchestra in Boson and other cities with supreme uccess. By his several tours of Europe in subsequent years he has further heightened his fame, and, now in his thirty-seventh year, he takes his place as one of the greatest pianists living. Last summer he played in the larger cities of South America, winning superlative praise n every hand.

TIMES DEC 11 1921
NEW YORK CITY

It is interesting to friends of the Boston Symphony Orchestra to learn that the demand for additional symphony concerts in its home city has been so great, and because of the unprecedented sale of season tickets for the regular [illegible] five additional concerts of the season [illegible] in Boston in the course of the [illegible]. A considerable number of the tickets for these concerts have already been subscribed for by various organizations. The orchestra regularly gives twenty-four Friday and twenty-four Saturday concerts. The Chicago Orchestra gives twenty-eight regular concerts in its [illegible] season. The Philadelphia Orchestra's series [illegible] Philadelphia numbers twenty-five, with several extra ones for various [illegible].

NINTH CONCERT BY SYMPHONY

Adagio by Saint-Saens Added to Program in Memory of Composer

FIRST PERFORMANCE OF 'MLADA' SELECTION

By PHILIP HALE

The ninth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Massenet, Overture to "Phedre"; Rimsky-Korsakov, "Night on Mount Triglaff" (act 3 of "Mlada") —first time at these concerts; Liszt, "Dante" Symphony.

The Adagio from Saint-Saens's symphony with organ, added to this program, was played in memory of the composer, who died at Algiers on the 16th. No selection from his many works could have been more appropriate. The peculiar serenity and dignity of this Adagio made it a fitting tribute; more fitting to Saint-Saens's character than any wailing lamentation or mighty funeral march.

Massenet's overture is intensely theatrical, as feverish as the heroine in the legend. Whether it expresses the mood of Racine's tragedy is another question, for surely Racine in exposition and in dialogue was not feverish in the modern manner. His stately lines are to many cold. It takes a Frenchman familiar with the history of the classic stage and a reverer of the classic outline and spirit in art to appreciate him fully. Massenet's overture, however, might well have been a prelude to a performance in which Rachel played the heroine, for Rachel, according to report, was consumed with a raging fire. Mr. Monteux gave the overture a superbly dramatic reading.

Although Rimsky-Korsakov arranged the third act of his "Mlada" for concert use, the expediency of playing this music in a Symphony concert may well be doubted, even if curiosity is thus gratified and the ear tickled or surprised by the extraordinary instrumentation. A description of what is doing on the stage—a witches' Sabbat—is printed for insertion in a program book, but the hearer, if he attempts to identify the lovers, Yaromir and Mlada, the Black God disguised as a he-goat, the apparition of the voluptuous and tempting Cleopatra, spectral shapes and perturbations of nature, will hardly be able to concentrate his attention on the music. Perhaps this would not greatly matter; for there are few purely musical ideas in this score. The music is necessarily of the theatre, decorative, emphasizing, explanatory if you will. The more salient features might embellish a treatise on instrumentation with an accompanying text, showing the possible use of little clarinets, piccolos etc. Or, if the music must be played the scenes for which it was written should be thrown on a screen, a panoramic moving picture, carefully timed with the orchestral measures. The performance was brilliant, but the music itself left no marked impression.

Liszt took his Inferno and Purgatorio in music very seriously as became a future abbe; but his "Dante" symphony is not to be compared for imagination and poetic beauty with his symphony of Faust. His "Inferno" is a stage hell; his "Purgatorio," with its endless repetitions of unmeaning little phrases, its affected simplicity, is, indeed, a "Purgatory" to the hearer, who waits patiently for the Magnificat and at times in his boredom would gladly go back to the "Inferno," as Don Juan in the play was weary of heaven because it contained so many middle-class Englishmen. Yet by this Inferno one is reminded of Hazlitt's description of a parliamentary orator who launched platitudes with the jury of a thunderbolt. On the other hand the opening measures of "Purgatorio" have a calm beauty, a mood that is curiously like that of the first measures in Rimsky's "Night on Mount Trigloff." In this symphony as in other works of Liszt the Russians and Wagner are detected helping themselves with both hands. Mr. Monteux had carefully prepared the orchestra and the female chorus, but even the flames of the "Inferno" left one cold. The concert will be repeated tonight. The program of the concerts next week is as follows: Rosini, overture to L'Italiania in Algeri"; Mozart, Symphony in D (K. 385); Chadwick, Theme, Variations and Fugue for organ and orchestra; De Falla, three dances from "The Three-Cornered Hat" (first time in America). Mme. Homer will sing a secular cantata by Bach and the Rondo with Recitative from Mozart's "La Clemenza di Tito."

HERALD-DEC. 24

[40]

SYMPHONY CONCERT

MUSIC OF PICTURE, MUSIC FOR MEMORIAL

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Homer Symphony Soloist

At the tenth pair of regular Boston Symphony concerts, to be given in Symphony Hall on next Friday afternoon and Saturday evening, Dec. 30 and 31, the soloist will be Louise Homer, the distinguished American contralto. She will sing with the orchestra Bach's cantata for solo voice, "Begone, ye gloomy shadows," and a principal recitative and rondo from Mozart's late opera "Titus."

Pierre Monteux has chosen as the symphony for this programme Mozart's Symphony in D major, Kochel No. 385, which will be preceded by Rossini's Overture to the Opera "Italiana in Alghieri." A new work by Chadwick, the noted New England composer, entitled Theme, Variations and Fugue for Organ and Orchestra will also be played. The concerts will close with three dances from the ballet, "El Sombrero de Tres Picos" ("The Three-Cornered Hat") by de Falla, the celebrated Spanish composer, which on this occasion will have its first performance in America. The dances are entitled: 1, The Neighbors; 2, Dance of the Miller; 3, Final Dance.

POST-DEC. 25.

From DEC 2 1921 P
Post Standard
Syracuse, N. Y.

BOSTON SYMPHONY ORCHESTRA TO PRESENT VARIED PROGRAM

Compositions by Franck, Bimsky-Korsakoff, Beethoven and Wagner to Be Played at Armory December 17 Under Direction of Pierre Monteux.

Pierre Monteux, conductor of the Boston symphony orchestra, which organization is to give a concert in the state armory Saturday evening, December 17, at 8.15, has made for this occasion a program notable for its variety and interest.

The principal number will be the symphony by Cesar Franck, the Belgian master, which is regarded as the noblest and most inspired achievement in the modern French school of music. This symphony stands out above all others for its particular fineness of melody and soaring eloquence.

When the symphony was written and first performed in Paris in the early '90's, the audience was skeptical and even derisive. Only the master was serenely confident in the success of his effort. Gradually through the subsequent years, France and the whole world have come to love and revere the music of Franck in general and this symphony in particular.

The Russian school of music will be represented at this concert by Rimsky-Korsakoff's "Caprice on Spanish Themes," one of the most gorgeously colored and magnificently pictorial scores in the literature of music. It consists of the following movements: Two Alboradas, Variations, Scene and Gypsy Song, and Fandango of the Asturias.

The number by Beethoven on this program will be his early ballet, "The Creatures of Prometheus," from which the overture and fifth ballet, an Adagio, are to be played. The latter number will enable the following group of distinguished virtuosos of the orchestra to be heard in a series of solos as follows: Violoncello, J. Bedetti; flute, G. Laurent; clarinet, A. Sand; bassoon, A. Laus; harp, A. Holy. The brilliant closing number will be Wagner's perennially popular overture to "Tannhauser."

JOURNAL DEC 10 1921 E.
Syracuse, N. Y.

PROVES MASTER OF VIOLONCELLO

JEAN BEDETTI.

He will play the solo passages in the "Creatures of Prometheus," which the Boston Symphony will include in its program.

FROM DEC 3 1 1921 A
EVE. POST
New York City

Boston Symphony Programmes

Next Thursday evening, January 5, and Saturday afternoon, January 7, in Carnegie Hall, the Boston Symphony Orchestra will give its third regular pair of concerts in New York.

For the Thursday programme Pierre Monteux has selected Handel's double concerto in F major, Brahms's variations on a theme by Haydn, Massenet's overture to "Phèdre," and two unusual numbers by Rimsky-Korsakoff and De Falla, respectively. The first is the third act from the opera-ballet, "Mlada," arranged by the Russian composer in concert form and entitled "Night on Mount Triglaff." The music of the Spanish composer consists of three dances from his ballet, "El Sombrero de Tres Picos" (The Three-Cornered Hat), which, written in characteristic Spanish rhythms, will have its first performance in New York on this occasion.

At the Saturday matinée Mozart's symphony in D major, Kochel No. 504, will be played, also Rachmaninoff's symphonic poem, "The Island of the Dead," and the Polovtsian Dances from Borodin's "Prince Igor." The novelty on this programme will be the overture, pastorale, and nocturne from the second orchestral suite by Darius Milhaud, the French composer, whose larger music will on this occasion have its first hearing in New York.

From DEC 3 1 1921
EVENING MAIL
New York City

WHEN the Boston Symphony visits us next Thursday night, Pierre Monteux will conduct Handel's double concerto for string and woodwind orchestras, Brahms' Variations on Haydn Theme and the third act of Rimsky-Korsakoff's "Mlada," arranged by the composer for concert form and called "Night on Mount Triglaff." The Spanish composer, De Falla, will be represented by three dances from the ballet, "The Three-Cornered Hat."

FROM DEC 3 1 1922 P
EVENING JOURNAL
New York City

The Boston Orchestra gives its next pair of concerts at Carnegie Hall on Thursday evening and Saturday afternoon. Two interesting numbers on the programme of the former are Rimsky-Korsakov's "Night on Mount Triglaff," arranged from the third act of his ballet-opera, "Mlada," and three dances from Manuel de Falla's ballet, "The Three-cornered Hat." On Saturday the novelty will be Darius Milhaud's "Le boeuf sur la toit."

Standard Union
Brooklyn, N. Y.

The Boston Symphony programme at Carnegie Hall, Manhattan, yesterday afternoon, was devoted to Cesar Franck's D minor symphony, three but little heard pieces for orchestra by Liadoff, namely, "Baba-Yaga" (Op. 56), "The Enchanted Lake" (Op. 62); and "Kilimora," (Op. 63); the Brahms' "Tragic" overture and the second suite from Ravel's "Daphinis and Chloe" overture.

DEC 10 1921 A
Providence, R. I.

BOSTON SYMPHONY CONCERT

Wilhelm Bachaus, the great pianist, the beauty of whose art is still remembered and talked of by those who heard him during his former tour of the United States several years ago, has returned to this country and will appear as soloist at the second regular concert in Providence of the Boston Symphony Orchestra, which will take place a week from next Tuesday, December 20th, at 8:15. Bachaus, during his former visit here, played with the Boston Symphony Orchestra in Boston and other cities with supreme success. By his several tours of Europe in subsequent years he has further heightened his fame, and now in his thirty-seventh year, he takes his place as one of the greatest pianists living. Last summer he played in the larger cities of South America, winning superlative praise on every hand.

TIMES DEC 11 1921
NEW YORK CITY

It is interesting to friends of the Boston Symphony Orchestra to learn that the demand for additional symphony concerts in its home city has been so great, and because of the unprecedented sale of season tickets for the regular series, five additional concerts will be given in Boston in the course of the season. A considerable number of the tickets for these concerts have already been subscribed for by various organizations. The orchestra regularly gives twenty-four Friday and twenty-four Saturday concerts. The Chicago Orchestra gives twenty-eight regular concerts in its Chicago seasons, with several extra. The Philadelphia Orchestra's series numbers twenty-five, with several extra ones for various reasons.

NEW YORK
ESTABLISHED 1881
FROM
Binghamton, N. Y.
DEC 12 1921

BOSTON ORCHESTRA HERE ON THURSDAY

Seat Sale for Symphony Concert to Open at Kalurah Temple This Morning

Next Thursday evening, December 15, at 8:15 o'clock, in Kalurah Temple, the Boston Symphony Orchestra will give a memorable concert.

This famous organization of 103 musicians has, during this, its 41st season, actually enhanced its preeminent reputation under its illustrious leader, Pierre Monteux. Furthermore, the program chosen for this concert is such as to reveal the supreme qualities of the Orchestra and of the celebrity who presides over it.

Probably no symphony ever written has had more enduring favor with all audiences than Beethoven's Third Symphony, entitled "Eroica," which Pierre Monteux has placed as the principal number upon this program. Written in the early manhood of the composer, this work overflows with the vigorous vitality of youth and the enthusiasm which Beethoven felt in the early exploits of his contemporary, Napoleon Bonaparte. The first and last movements abound in martial measures. The funeral march is perhaps the noblest ever written, and the Scherzo, which moves in a swift pianissimo, and contains a fine horn trio, has also become famous.

The colorful modern Russian school of music will be eloquently represented on this program by Rimsky-Korsakoff's "Caprice on Spanish Themes," which consists of a series of dances in characteristic Spanish rhythms, featuring the distinguished virtuosos of the orchestra in a number of solo passages for the various instruments.

The remaining numbers will be Schbuert's incidental music to "Rosamunde," including two ballets and the second entr'acte, and Wagner's overture to "Rienzi."

The seat sale opens this morning at Kalurah Temple box office. Phone 1627.

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rom DEC 18 1921 Y Y
OURANT
Hartford, Conn.

BOSTON SYMPHONY HERE NEXT MONTH

An attractive program has been planned by Pierre Monteux, conductor of the Boston Symphony Orchestra, for its sale concert to be given in Hartford this season, which will take place in Parsons's Theater Monday evening, January 9, at 8:15. The principal number will be the celebrated symphony by Cesar Franck, the Belgian master, which is generally considered the masterpiece of the modern French school of music.

Under Franck's compatriot, Pierre Monteux, the Boston Symphony Orchestra performs this symphony with inspired eloquence. It was the first number to be conducted by Mr. Monteux when he came to the head of the orchestra. It has been repeated in Boston, New York, and elsewhere, last season and this, with notable success.

The soloist at this concert will be Paul Kochanski, the genius of the violin, who came from Poland last winter, unknown and unheralded, and impressed his audiences in New York City as the finest newcomer of the season. A native of Warsaw, Kochanski showed extraordinary talent when a mere boy and studied under the foremost masters.

Mr. Kocnanski held the post of professor at the Petrograd Conservatory when the Bolsheviki came into power. He was then ordered by the government to play, with food cards for recompense. After two years of this servitude he made an attempt to leave Russia, was arrested, and commanded to serve as professor of the Kieff Conservatory. Finally, he succeeded in reaching Warsaw, his native city, and thence came to America by way of London. He will play Burch's Fantasia on Scottish Airs, a work of imposing difficulty and melodic charm.

The Boston Symphony Orchestra will close the concert with the humorous masterpiece of Richard Strauss "Till Eulenspiegel's Merry Pranks," one of the favorite works of this greatest of living composers, who is now in

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FROM DEC 18 1921 A
TRIBUNE
Providence

BACHAUS SYMPHONY SOLOIST.

The program to be performed by the Boston Symphony Orchestra at its concert on Tuesday evening will be additionally interesting in the appearance as soloist of Wilhelm Bachaus.

Although this great artist is not so well known as others in this country, in that his visits here have hitherto been limited to two seasons (1912-13 and 1913-14), his fame in Europe is of the highest, and in South America, where last summer he played in the various larger cities, his concerts were acclaimed as placing him among the very finest masters of his instrument. Now only 37 years of age, he has had bestowed upon him the highest honors which can be given a virtuoso. A brilliant graduate of the Leipsic Conservatory, he became the favorite pupil of Eugene d'Albert. He began to give concerts when he was 15, and at 21 he took by unanimous vote the famous Rubinstein Prize of 5000 francs over 25 other competitors. Since then his career has been marked by an unceasing advance in his command of his art, until to-day he has become a scarcely unrivalled master in the interpretation of the romantic school of music. His powers should therefore be heard to the finest advantage in Grieg's painoforte concerto in A-minor, which work of dashing brilliance and lyric eloquence he will play with the Boston Symphony Orchestra in Providence.

The concert will begin with Brahms' Tragic Overture, one of the most admired and beloved of that master's works, and will close with the Fourth Symphony of Tschaikowsky in F-minor. The performance of this symphony by the Boston Symphony Orchestra under Pierre Monteux in Boston and other cities this season has been praised as one of its finest achievements. The splendid work was created in its composer's best years, and placed by him above all his other works. In a letter Tschaikowsky explains how the movements of the symphony depict the hopes and aspirations of life, over which is imposed suddenly and fearfully the inexorable theme of Fate. The melodious portion of the first movement for clarinet solo was to its composer a dream of happiness. The wondrous slow movement he identifies with a mood of sweet melancholy, and the opening of the last movement, built upon a Russian folk theme, was to him a picture of a folk holiday. At its height it is shattered by the recurring theme of Fate given out by the full brass choir.

From DEC 18 192 A
JOURNAL
Providence, R. I.

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Wilhelm Bachaus, the pianist, who ha just returned to this country, will as soloist at the second Boston Symphony concert of the Providence season, which will take place next Tuesday evening in Infantry Hall at 8:15 o'clock. A young man of 37, Bachaus is remembered by his former visits to the United States in the two seasons of 1912-1913, when he appeared as soloist with this orchestra in Boston and other cities.

Bachaus was the favorite pupil of Eugene d'Albert. In 1905 he won the celebrated Rubinstein prize of 5000 francs in competition with 25 others by an unprecedented verdict of the jury. Particularly admired by his critics is his reading of the music of the romantic school, an example of which will be Grieg's popular concerto in A-minor, which he will play with the orchestra at this concert.

The concert will open with the Tragic Overture of Brahms and close with the Fourth Symphony of Tschaikowsky in F-minor. The composer's dedication of this work "To my best friend," refers to Mme. von Mack, who was benefactress of the unfortunate artist through a large part of his career. In a letter, Tschaikowsky explains how the movements of the symphony depict the hopes and aspirations of life, over which is imposed suddenly and fearfully the inexorable theme of fate. The melodious portion of first movement for clarinet solo was its composer a dream of happiness. The wondrous slow movement he identifies with a mood of sweet melancholy, and the opening of the last movement, built upon a Russian folk theme, was to him a picture of a folk holiday. At its height it is shattered by the recurring theme of fate given out by the full brass choir.

~~TRIBUNE~~ Journal DEC 2

Provide

BOSTON SYMPHONY CONCERT TO BE GIVEN HERE TO-NIGHT

Wilhelm Bachaus, Pianist, to Play Grieg's Concerto in A-Minor.

The second regular concert of the Providence season by the Boston Symphony Orchestra will take place to-night at 8:15 o'clock in Infantry Hall. Pierre Monteux will conduct on this occasion the Fourth Symphony of Tschaikowsky in F-minor, the performance of which splendid work by the famous orchestra in Boston and other cities this season has had signal success. The other purely orchestral number will be the Tragic Overture of Brahms.

Appearing as soloist with the orchestra, Wilhelm Bachaus, the celebrated pianist, will be heard in Grieg's pianoforte concerto in A-minor. This artist is remembered by some from his appearances in America in two former seasons, 1911-12 and 1912-13, when he played with this orchestra in several cities.

FROM DEC 20 1921 A
TRIBUNE
Providence

SYMPHONY CONCERT TO-NIGHT.

Wilhelm Bachaus, the distinguished pianist, who holds an enviable place among the eminent artists now living in Europe, has returned to America and will appear as soloist with the Boston Symphony Orchestra when New England's famous musical organization gives the second regular concert of its Providence series in Infantry Hall to-night at 8:15 o'clock.

Bachaus is not new to America, having made tours of this country in the seasons of 1911-12 and 1912-13. Het has since then, in his early maturity, heightened the enviable reputation he held by several tours of Europe. He comes to the United States from South America where last summer his concerts in the larger cities were praised as revealing an executant of the first order. His openings in New York following his [illegible] were similarly successful. [illegible] play with the Boston Symphony Orchestra Grieg's pianoforte concerto in A minor. Pierre Monteux, conductor of the orchestra, will also present the Fourth Symphony of Tschaikowsky in F minor and the Tragic Overture of Brahms.

FROM DEC 21 1921 A
TRIBUNE
Providence

SYMPHONY ORCHESTRA CONCERT.

The second concert of the Boston Symphony Orchestra, Mr. Pierre Monteux conductor, was given in Infantry Hall last evening. Mr. Wilhelm Bachaus was the soloist and the program was given as follows: Brahms, tragic overture, op. 81; Grieg, Concerto, in A-minor for pianoforte, op. 16; Tschaikowsky, Symphony No. 4 in F-minor, op. 36.

The concert opened with Brahm's Tragic Overture, which, as is well known, is among the greatest works of Brahms and by its structure and depth of feeling affords abundant opportunity for some wonderful effects of orchestration. These massive effects were brought out in all their majesty and power by the orchestra, in a thrilling performance.

The overture was followed by the Grieg Concerto for pianoforte, a work of such dashing brilliance and lyric eloquence as to give ample opportunity for the display of the pianist's absolute mastery of his instrument. Rythmic sweep and swing, compelling dynamic force, and here and there, unfailing melody, together with an emotional force and fire held the audience tense throughout the three movements.

Mr. Bachaus, it will be recalled, was heard in Providence several years ago when he played before the Chaminade Club in Churchill House. His rise to fame since that time has been little short of phenomenal.

Now but 37 years of age he has had bestowed upon him the highest honors which can be given a virtuoso. He is a graduate of the Leipsic Conservatory and is recognized to-day as a scarcely unrivalled master in the interpretation of the romantic school of music.

The orchestral support in the concerto was altogether delightful and at the end of the big number Mr. Bachaus was recalled six times before the audience subsided into silence.

The chief number on the program the Fourth Symphony of Tschaikowsky in F-minor, was given a magnificent reading by Mr. Monteux. This massive work, considered by many as Tschaikowsky's masterpiece, had for its inspiration the theme of fate and throughout the four movements are interwoven the hopes and aspirations of life over which fate is inexorable.

The work, as is well known, was dedicated to Madame Van Meck, his romantic benefactor through all his troubled career, who never permitted him to see her lest embarrassment might be his because of the allowance which he received from this lady, his benefactress, for many years and thus was enabled to give to the world the great masterpieces so universally beloved. In the first movement of the symphony the clarion theme of fate was given out by the brass choirs with splendid effect. In "Andantino," which followed the ravishing sweetness and graceful tenderness of the movement was exquisitely brought out by the orchestra while the continuous pizzicato of the scherzo in the third movement in which the strings are plucked and no bows used was so superb in its effect as to fill the listeners with amazement and called fourth spontaneous applause. A playful bit of writing yet it was full of fascinating charm.

N. B. P.

NEWS, DEC 22 1921 A
Providence, R. I.

BOSTON SYMPHONY ORCHESTRA GIVES SECOND CONCERT

The Boston Symphony Orchestra gave the second concert of its Providence season Tuesday in Infantry Hall. Wilhelm Bachaus, pianist, was the assisting artist. The programme follows:

Brahms.....Tragic Overture, Op. 81
Grieg .... Concerto
I. Allegro molto moderato.
II. Adagio.
III. Allegro moderator molto e marcato.
Tschaikowsky ....
Symphony No. 4 in F-Minor, Op. 36
I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

In point of popular esteem the fourth symphony has never quite attained the vogue that the sixth—the so-called "Pathetic"—holds with the general public. That Tschaikowsky himself was fond of it is amply attested by his frequent mention of it in his published correspondence and those who delight in such matters take a perennial interest in attaching to its several moments—its least significant phrases, even—all manner of personal interpretations and "inner meanings." Chacun a son gout! Others will be content to find in it only a work of considerable emotional intensity, even then when it is superficially gay in form and tempo, music of propulsive force and sweeping passion. Of the first movement one might say with Polonius: "This is too long." But the Scherzo is altogether charming; Tschaikowsky has written comparatively few pages that are like unto it: and the finale puts the orchestra on its mettle. The symphony, which the Boston orchestra last played here on the occasion of Dr. Muck's final appearance in Providence, was warmly applauded.

The orchestra's only other number was Brahm's "Tragic" overture, which began the concert.

Mr. Bachaus, who is revisiting America after an absence of several years, chose for his medium that ancient and honorable cheval de bataille, the Grieg Concerto in A-minor. Among the literature of the piano it is apparently one of those things that, in its hold upon the public (to say nothing of pianists) age cannot wither nor custom stale. And yet, judged from the standards of absolute music, it barely escapes at times the suggestion of banality. It undoubtedly is calculated to exhibit the virtuosity of the solo player and it contains sundry sugary themes that have a certain rather sentimental appeal. For the most part, however, it consists of episodic bravura passages, pianistic colorature. The years have not abated Mr. Bachaus's skill with such music and he gave an engrossing performance that often ennobled passages of little intrinsic value. He was acclaimed by the audience.

The audience, which was kept waiting until some time after the appointed hour of the concert because of a delay in the arrival of the greater part of the orchestra (due to a late train) was singularly applausive, though it was regrettable that its enthusiasm should have felt the need for expression in the untimely hand-clapping that interrupted the Concerto. Our ways are our ways, however, and will doubtless remain so to the end of the chapter.

J. HARVEY BARBER.

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rom SUN
ddress New York City
ate DEC 24 1921 D

For the third pair of concerts to be given by the Boston Symphony Orchestra in Carnegie Hall, which will take place on Thursday evening, January 5, and Saturday afternoon, January 7. Pierre Monteux has compiled the following program: For the Thursday concert, Handel's double concerto for string and woodwind orchestras in F major, Brahms's Variations on a Theme by Haydn, the third act of Rimsky-Korsakoff's "Mlada," arranged by the composer in concert form and entitled "Night on Mount Triglaff," three dances from the ballet of the Spanish composer, De Falla, "El Sombrero de Tres Picos" ("The Three Cornered Hat"), which is being introduced to this country by Pierre Monteux, and Massenet's overture to "Phedre." For the Saturday matinee. Mozart's symphony in D major, Kochel 385, Rachmaninoff's tone poem, "The Island of the Dead"; the overture, pastorale and nocturne from the Second Orchestral Suite by Darius Milhaud, the celebrity of the Parisian "Six."

FROM DEC 24 1921 Y
TIMES,
Hartford, Conn.

KOCHANSKI

Soloist With Boston Symphony Orchestra at Parsons's Theater January 9.

Paul Kochanski, the distinguished Polish violinist, who, since he came to America for the first time last spring, has taken a foremost and undisputed place among the masters of his instrument, will appear in Hartford as soloist with the Boston Symphony orchestra when this famous organization of 100 musicians gives a concert in Parsons's theater on Monday evening, January 9, at 8:15.

Pierre Monteux, the illustrious conductor of the orchestra, who is now in his third season at the post, will head the program with the Symphony in D minor by Cesar Franck, the Belgian master, which has taken its place as the masterpiece of the modern French school and one of the noblest symphonies of all time. This work is particularly noted for its imposing and melodious themees, and for the noble exaltation with which the work finally rises to glorious affirmation of faith in God. The beautiful solo for English horn in the second movement is looked upon as a landmark in orchestration.

Paul Kochanski will be heard in Bruch's Fantasia on Scottish Airs, a score of formidable difficulty but nevertheless captivating in its piquant rhythms and melody. A native of Warsaw, Poland, and a pupil of the famous Polish master, Mlynarski, and of the Belgian master, Cesar Thomson,

Kochanski first won acclaim in public concerts as a mere boy and has lately, in Europe, in this his early maturity, taken his unquestioned place among the finest executive artists of the day. He came to America from Russia where, having rebelled against the bolshevik government, which attempted to subsidize his talents, he was imprisoned and made his escape in December, 1919. Kochanski is to play with the Boston Symphony orchestra in Boston as well as in Hartford.

The humorous tone poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks," will be the closing number on this program. This work has become probably the most popular and admired of the number of great scores by the distinguished composer, who is now visiting America. Seats are now on sale at Sedgwick and Casey's, Asylum street.

From DEC 25 1921
COURANT
Hartford, Conn.

BOSTON SYMPHONY COMES JANUARY 9

Brilliant and Imposing Program Arranged For Concert at Parsons's.

A program imposing by its brilliance and engrossing by its beauty and variety should make memorable the concert to be given here by the Boston Symphony Orchestra when this famous institution of New England gives its sole concert of the season in this city at Parsons's Theater on Monday evening, January 9, at 8:15. The principal number will be the celebrated symphony in D minor by Cesar Franck, the Belgian master, which, steadily increasing in favor since it was composed a generation ago, has now taken its place as probably the finest symphony in modern music. This work is particularly admired for the stirring beauty of its melodious themes, for the English horn solo in the second movement, and for the noble and triumphant affirmation of religious faith with this the score closes.

The distinguished soloist at this concert will be Paul Kochanski, the young genius of the violin, who first came to this country last year and by his several concerts in New York and elsewhere impressed the public as one of the very finest violinists living. A native of Warsaw, Poland, and a pupil of the famous Polish master, Mlynarski, and of the Belgian master, Cesar Thomson, Kochanski first won acclaim in public concerts as a mere boy, and lately, in Europe in this his early mateurity, has taken his unquestioned place among the finest executive artists of the day. He came to America from Russia where, having rebelled against the bolshevik government, which attempted to subsidize his talents, he was imprisoned and made his escape in December, 1919. Kochanski is to play with the Boston Symphony Orchestra in Boston as well as in Hartford. He will be heard in Bruch's Fantasia on Scottish Airs, a score of formidable difficulty but nevertheless captivating in its piquant rhythms and melody.

The humorous tone poem of Richard Straus, "Till Eulenspiegel's Merry Pranks," will be the closing number on this program. This work has become probably the most popular and admired of the number of great scores by the distinguished composer, who is now visiting America. Seats are now on sale at Sedgwick & Casey's, Asylum street.

Morning Telegraph
New York

The following programs have been arranged by Pierre Monteux, conductor of the Boston Symphony Orchestra, for the third pair of New York concerts in Carnegie Hall on the evening of January 5 and the afternoon of the 7th.

For the evening concert: Handel's double concerto for string and wood wind orchestras, Brahms's Variations on a Theme by Haydn, the third act of Rimsky-Korsakoff's opera ballet "Mlada," arranged in concert form by the composer and entitled "Night on Mount Triglaff"; Massenet's Overture to "Phedre" and three dances by De Falla, the Spanish composer, from the ballet, "The Three-Cornered Hat," which Mr. Monteux is giving its first performance in this country. For the matinee the novelty will be the Overture; Pastorale and Nocturne from Second Orchestral Suite by Darius Milhaud, the daring young French composer and member of the celebrated Parisian "Six." This work was introduced to America by Pierre Monteux when he performed it in Boston last Spring. The remainder of the program will be Mozart's Symphony in D major (K. 385), Rachmaninoff's tone poem, "The Isle of the Dead," and the Polovtsian dances from Borodin's "Prince Igor."

[41]

From DEC 25 1921
TIMES,
Brooklyn, N. Y.

BOSTON SYMPHONY.

The principal number on the program to be presented by Pierre Monteux and the Boston Symphony Orchestra at its third concert of the season in the Academy of Music Friday evening, January 6, will be the symphony in D minor by the Belgian master, Cesar Franck. This concert will be made additionally eventful by the appearance as soloist of Louise Homer. She will sing a principal aria from Mozart's late opera, "Titus." The orchestra will also present "Carnival in Paris" by Svendsen, and the third act of the opera ballet "Mlada," by Rimsky-Korsakoff.

From
EAGLE DEC 25 1921 D
Brooklyn, New York

MUSIC IN BROOKLYN

Louise Homer, the great American contralto, the beauty of whose tone is considered supreme by her countless admirers, will add further interest to a notable program to be presented by the Boston Symphony Orchestra at its third concert of the Brooklyn season. This concert will take place in the Academy of Music on Friday evening, Jan. 6. The principal number will be the Symphony in D minor by Cesar Franck, the Belgian master, which is said to receive at the hands of this great New England organization a performance of inspired eloquence scarcely excelled. Pierre Monteux, the confrere of Franck, led this score as the first number in his initial appearance as conductor of the orchestra and has repeated it subsequently in Boston, New York and elsewhere.

Mme. Homer will sing with the orchestra Bach's cantata, "Begone Thou Gloomy Shadows," and a principal aria from Mozart's late opera, "Titus." The Boston Symphony Orchestra will also present at this concert the riotous "Carnival in Paris," by Svendsen, the noted Norwegian composer, and the third act of the opera-ballet "Mlada," by Rimsky Korsakoff, which the famous composer has arranged in concert form and entitled "Night on Mount Triglaff."

EAGLE DEC 25 1921 D
Brooklyn, New York

Boston Symphony.

The following programs have been arranged by Pierre Monteux, conductor of the Boston Symphony Orchestra, for the third pair of Boston Symphony concerts to be given in New York this season, which will take place in Carnegie Hall on Thursday evening and Saturday afternoon, Jan 5 and 7. For the Thursday concert Handel's double concerto for string and woodwind orchestras, Brahms' Variations on a Theme by Haydn, the third act of Rimsky-Korsakoff's opera-ballet, "Mlada," arranged in concert form by the composer and entitled "Night on Mount Triglaff" Massenet's Overture to "Phedre" and three dances from the ballet by De Falla, the Spanish composer, entitled "El Sombrero de tres picos" ("The Three-Cornered Hat"), which Mr. Monteux is giving its first performance in this country. For the Saturday matinee the novelty will be the Overture, Pastorale and Nocturne from the Second Orchestral Suite by Darius Milhaud, the daring young French composer and member of the celebrated Parisian "Six." This work was introduced to America by Pierre Monteux when he performed it in Boston last spring. The remainder of the program will be Mozart's Symphony in D major (Koechel 385) Rachmaninoff's tone poem, "The Island of the Dead," and the Polovtsian Dances from Borodin's "Prince Igor."

Established 1881
FROM DEC 27 1921 K
COMMERCIAL
New York

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DEC 31 1921 X
Evening Globe
New York

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At the Saturday matinée Mozart's Symphony in D major (Köchel No. 504) will be played, also Rachmaninoff's symphonic poem, "The Island of the Dead," and the Polovtsian Dances from Borodin's "Prince Igor." The notable novelty on this programme will be the overture, pastorale, and nocturne from the second orchestral suite of Darius Milhaud, the French composer, whose larger music will on this occasion have its first hearing in New York. Milhaud is a prominent member of the famous Parisian "Six," whose burlesque, "Le Boeuf sur le Toit," aroused a considerable storm of enthusiasm and opposition in London last year. This suite was first performed in this country when Mr. Monteux conducted it in Boston last spring.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Mme. Louise Homer, who will sing Bach's cantata for solo voice, "Begone Ye Gloomy Shadows," and a recitative and rondo from Mozart's opera "Titus." Mozart's Symphony in D major will be preceded by Rossini's overture to the "Italians in Algiers." A new work by G. W. Chadwick entitled "Theme, Variations and Fugue for Organ and Orchestra," and three dances from the ballet "El Sombraro de Tres Picos," by de Falla, Spanish composer, offered for the first time in America, are also on the program.

ADVTSR - DEC 25

Friday, at 2:30, and Saturday, at 8, Boston Symphony Orchestra, 10th program. Overture to "L'Italiana in Alghieri," Rossini; Symphony in D major (K 385), Mozart; Cantata for solo contralto, "Begone, ye gloomy shadows," Bach; Recitative and Rondo from "Titus," Mozart; Theme, Variations and Fugue for organ and orchestra, Chadwick (first performance); dances from the ballet, "The Three-Cornered Hat," de Falla (first performance in the United States); soloist, Louise Homer.

GLOBE - DEC. 25

SYMPHONY CONCERT

MISCELLANY MAKES AN AMUSING AFTERNOON

Pieces Recalling Again Mr. Monteux's Ways as Programme-Maker—Once More They Praise Him — From Mozart, and Also Rossini, to Russian Liapunov and Spanish de Falla—Variegated Entertainment

To read the programme set by Mr. Monteux at Symphony Hall yesterday afternoon, to hear the music it assembled, to watch the interest and applause of the audience, was to perceive how far he has liberalized the Symphony Concerts. Five numbers filled the list: The overture to "L'Italiana in Algeri," nearly forgotten opera buffa, dated 1813, by the Italian, Rossini; a symphony in D major, dated 1783, by the Viennese and the universal Mozart; a "Theme, Variations and Fugue for Organ and Orchestra," written a dozen years ago by Mr. Chadwick of this town; a "Rhapsody on Folk-Songs of the Ukraine," devised, probably in the nineties, for piano and orchestra by the Russian, Liapunov; three dances from "The Three-Cornered Hat," ballet of 1919, by the Spaniard, de Falla. A miscellany of short pieces none too exacting; a century and a quarter spanned; five composers of as many different nationalities, styles, manners; an overture and a ballet from the theatre, two virtuoso-pieces, a symphony that in most ears was no more than entertainment. An audience besides, that listened and departed quite content.

Far, happily far, is all this from the days when a symphony, an overture, a concerto, and possibly a miscellaneous piece, were presumed to make an "ideal programme," German-like, rigid, "reverential" and much too often filled with the music customary to Teutonic concert-halls. As stiff in formula, as narrow in range was Mr. Rabaud's Parisian model, beginning with a classic German symphony, ending with an assortment of French pieces. Dimly, too, out of a past, more distant in rememberance than in actual time, rise the "unified" programmes of Dr. Muck—too uncompromisingly logical for the variable Anglo-Saxon mind, too exacting for pleasure-seeking in the concert-room. Mr. Nikisch, Mr. Paur, Mr. Fiedler, were relatively free-handed in range and choice, but they, no less than a Gericke or a Muck, might have shied at an overture to one of Rossini's minor operas, at two virtuoso-pieces in a single list; whereas not until Mr. Monteux's day has music of the dance gained just and exhilarating [illegible] elder conductors would have been at little pains to spy out a risen Spanish composer; not too often did they give ear to the secondary Russians. At heart, they preferred the standardized, the institutional music—or music written in imitation or extension thereof. If there must be intruders, if the catholic tradition of the Symphony Concerts did now and then spur, be ye sure that the newcomers were hallowed of Berlin, of Paris, of Vienna or other "capital of music."

Mr. Monteux has departed from these precedents, waived these limitations. Within the longest memory, the programmes of the Symphony Concerts have hardly been so well made. Hackneyed, moribund "repertory pieces" seldom cumber them. The living classics are not repeated until they become routine alike to orchestra and audience. Overlooked music of the illustrious is re-discovered and restored for interesting moments. The more characteristic work of the secondary moderns gains place and gives pleasure. Farther than ever before, over the whole world that writes and hears music—from Spain to Scandinavia, from Boston to Moscow—ranges Mr. Monteux. None of his predecessors has been so open-eared to the composers, rising, risen, barely discovered, of our immediate day. If they have been brave and bold in the newer ways, so also has been he; while the consequent praise or blame—or indifference—has fallen soonest and most directly on his head.

In the choice of pieces, Mr. Monteux has made the Symphony Concerts, as they should be, a fostering chronicle of the music of our time. He is conductor-curator of no museum of the classics, preferring to keep the better few alive in their native eloquence. With the established moderns, he has not a prejudice of nationality or school, of matter or manner. He hears music as music—for intrinsic worth, significance, pleasure. Being quite human and playing, presumably, to as human a public, he now and then dares, as he did yesterday, a programme that sufficed because it was steadily and variously amusing. Such bits deserve place in the long scheme of our Symphony Concerts. The priests of music, if they repine, may nurse dignity at home.

Item by item, each piece justified itself or was justified by pleasured hearers. True, Mr. Chadwick's music for orchestra and organ is not exactly work of the imagination. As expert craftsman rather than as inventive and individual composer he wrote it. The intrinsic quality of his breeding theme the fancy, the freshness, or the felicity of his variations, the verve and the plasticity of his fugue are not his primary purpose with the piece. They are means to an end, and that end is the combination and contrast of organ and orchestra under the conditions of this day. Mr. Chadwick has set himself a problem of skill and scholarship; in degree he brings mind and imagination to the solution, but not as he would, and as he has, employed them in composition for its own sake. To ask too much of this "Theme, Variations and Fugue" is to mistake the composer's purpose. To reproach him with the commonplaces of melody, modulation, sentiment, once and again sounding from the pages, is to forget that he was rightly occupied with the mating and the parting of his two media. If the organ must be heard at the Symphony Concerts, if eminent organists, like other noted virtuosi, must have place there Mr. Chadwick's music—and Mr Snow to play it, serve the turn.

In similar case was Liapunov's "Rhapsody upon Ukrainian Folk-Tunes." (Only one was readily discoverable as the music swiftly passed.) If the enthusiasts are to be believed, all things are possible with folk-song and folk-dance. A whole music-drama, to say nothing of symphony or tone-poem, may be made from them. if the composer have the true faith and fervor. Less hot, perhaps, with folk-song gospel, Liapunov has been content to write a piece for piano and orchestra in familiar Russian fashion. The music exacts much of the pianist's skill, fluency, pliancy and élan, but repays him with displayful opportunity. Fancy and dexterity speed and vary the composer's workmanship—fancy with the music, fancy plus dexterity with the piano. Folk-melody, folk-rhythms give pungency to the whole. So was the Rhapsody designed, so it is written. There was nothing else to ask except the mingled precision and freedom, the elastic modulation, the glitter of tone, the snap of rhythm, the glint of ornament, the pervading animation of Mr. Schmitz, playing the piano part. Strange that he should almost always be accessory (as with Mr. Carpenter's Concertino) or substitute (as for the disabled Mme. Homer yesterday) at the Symphony Concerts.

Gay are the melodies of Rossini's old overture; he writes them for instruments as though he believed they also could sing. They did yesterday from the lips and the fingers of Mr. Monteux's choirs. Amusing as the overture runs course are Rossini's suspensive pauses, his advances and retreats, his "grand crescendo" at the end. They were his way with such pieces, the way also of his day in the opera house. It were easy to make the music sound both thin and blatant, faded and trumpery. Mr. Monteux caught the characteristic, the enduring quality; phrased and modulated the instrumental song; set in artfully the suspenses, resumptions and turns, graduated and rhythmed the climax, gave the whole music sunny sheen. Thereby it is still fresh; while most else in "L'Italiana in Algeri," resurrected at the Metropolitan two years ago, has crumpled and shredded.

As fortunate in turn were orchestra and conductor with Mozart's little symphony. They kept the balance and the euphony; they gained the lightness and the elegance which such music invites. They were supple with outline and progress; at every turn the tone was transparent, the pace elastic. So played, the first movement went swiftly, brightly, with flash now and then of Mozartian fire; while Mozartian melancholy shadowed gently the succeeding song. Steadily conductor and orchestra better their version of eighteenth-century music. Hitherto it has been the weakest spot in their new armor.

The final and the novel pieces of the day were the three dances out of de Falla's ballet of "The Three-Cornered Hat," piece and composer already known to these columns. Upon them, whether they were the Dance of the Neighbors, the Dance of the Miller or the rejoicing of the general Jota of the Finale, fell the fate that for a while will light upon all such truly Spanish music outside its own Spain. The listener expects to hear one more variation of the Spanish pieces (so called) of, say, Rimsky-Korsakov and a horde of minor composers. Or else his ears are attuned to the Spanish manner of Debussy in "Iberia," of Ravel or of Chabrier in Spanish Rhapsodies. The same listener in the opera house anticipates Spanish opera in the manner of 'Carmen' and is puzzled when he hears it in native voice in the music-dramas of Laparra. In native voice, upon foundation and against background of veritable Andalusian folk-tune and folk-rhythm went these dances of de Falla before a puzzled audience hearing much but comprehending too little. A second hearing a second comment will be more enlightening.

H. T. PARKER

TRANS. DEC. 31

LA BOSTON SYMPHONY

L'un des plus beaux concerts de mémoire de musiciens nous fut donné lundi dernier par l'orchestre symphonique de Boston, sous la direction de Pierre Monteux et avec l'éminent compositeur Vincent d'Indy, au théâtre St-Denis. En voici le programme : *Symphonie héroïque* (No 3) de Beethoven ; *Concerto* en *ré*, pour piano, No 12, de Bach ; Deux Nocturnes : *Nuages, Fêtes,* de Debussy ; *Istar,* variations symphoniques, de Vincent d'Indy ; Marche hongroise, *La Damnation de Faust,* Berlioz.

M. Monteux, le chef d'orchestre dont la sobriété des gestes n'enlève rien à son empire sur l'instrument parfait qu'est le Boston Symphony Orchestra, s'est révélé à nous un musicien profond et un penseur aux larges conceptions, capable d'intéresser son public indépendamment des oeuvres qu'il interprète. D'un regard, d'un mouvement, sans la moindre affectation ou souci de jeter de la poudre aux yeux, il commande et obtient les effets désirés : la phrase s'élève ou s'estompe dans les différents groupes d'instruments selon son importance, suivant le degré de force requis pour présenter le thème suivant l'intention de l'auteur. Et les musiciens — tous des exécutants éprouvés — le suivent docilement, confiants en la valeur de sa direction, en la sûreté de son talent. C'est merveille d'écouter ce magnifique ensemble sonore, de sentir vibrer tous ces éléments dont l'esprit tendu n'a qu'une pensée, celle de l'âme qui les dirige.

Dès les premières notes de l'Allegro con brio (Symphonie), on a l'impression d'une sérénité qui règne sur toute l'organisation : le fondu, l'unité, la chaleur des sonorités, tout concourt à satisfaire les sens excités par l'attente de quelque chose d'extraordinaire. Quelle belle expression de tristesse plane sur cette Marche funèbre à l'allure pompeuse, solennelle, où l'on fait connaissance avec le groupe des bois qui ne peut pas être dépassé en beauté tonale. Dans ce mouvement, la richesse des nuances est incomparable ; Pierre Monteux y déploie une maîtrise complète, un doigter sûr, d'une élévation artistique pleine de noblesse. Le Scherzo est enlevé avec une maestria sans pareille, une légèreté, une grâce vraiment captivantes ; dans le Trio qui le termine, on admire le jeu des cors qui surmontent les difficultés sans le moindre effort et avec des sonorités exquises. Le Finale achève de nous conquérir. Il y a là des traits de violons à l'unisson qui sont rendus magnifiquement, comme par un seul instrument.

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C. O. L.

E-CANADA-MUSICAL-DEC. 17.

From DEC 25 1921
TIMES,
Brooklyn, N. Y.

BOSTON SYMPHONY.

The principal number on the program to be presented by Pierre Monteux and the Boston Symphony Orchestra at its third concert of the season in the Academy of Music Friday evening, January 6, will be the symphony in D minor by the Belgian master, Cesar Franck. This concert will be made additionally eventful by the appearance as soloist of Louise Homer. She will sing a principal aria from Mozart's late opera, "Titus." The orchestra will also present "Carnival in Paris" by Svendsen, and the third act of the opera ballet "Mlada," by Rimsky-Korsakoff.

EAGLE DEC 25 1921 D
Brooklyn, New York

MUSIC IN BROOKLYN

Louise Homer, the great American contralto, the beauty of whose tones is considered supreme by her countless admirers, will add further interest to a notable program to be presented by the Boston Symphony Orchestra at its third concert of the Brooklyn season. This concert will take place in the Academy of Music on Friday evening, Jan. 6. The principal number will be the Symphony in D minor by Cesar Franck, the Belgian master, which is said to receive at the hands of this great New England organization a performance of inspired eloquence scarcely excelled. Pierre Monteux, the confrere of Franck, led this score as the first number in his initial appearance as conductor of the orchestra and has repeated it subsequently in Boston, New York and elsewhere.

Mme. Homer will sing with the orchestra Bach's cantata, "Begone Thou Gloomy Shadows," and a principal aria from Mozart's late opera, "Titus." The Boston Symphony Orchestra will also present at this concert the riotous "Carnival in Paris," by Svendsen, the noted Norwegian composer, and the third act of the opera-ballet "Mlada," by Rimsky Korsakoff, which the famous composer has arranged in concert form and entitled "Night on Mount Triglaff."

EAGLE DEC 25 1921 D
Brooklyn, New York

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Established 1881
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MISCELLANY MAKES AN AMUSING AFTERNOON

Pieces Recalling Again Mr. Monteux's Ways as Programme-Maker—Once More They Praise Him — From Mozart, and Also Rossini, to Russian Liapunov and Spanish de Falla—Variegated Entertainment

To read the programme set by Mr. Monteux at Symphony Hall yesterday afternoon, to hear the music it assembled, to watch the interest and applause of the audience, was to perceive how far he has liberalized the Symphony Concerts. Five numbers filled the list: The overture to "L'Italiana in Algeri," nearly forgotten opera buffa, dated 1813, by the Italian, Rossini; a symphony in D major, dated 1783, by the Viennese and the universal Mozart; a "Theme, Variations and Fugue for Organ and Orchestra," written a dozen years ago by Mr. Chadwick of this town; a "Rhapsody on Folk-Songs of the Ukraine," devised, probably in the nineties, for piano and orchestra by the Russian, Liapunov; three dances from "The Three-Cornered Hat," ballet of 1919, by the Spaniard, de Falla. A miscellany of short pieces none too exacting; a century and a quarter spanned; five composers of as many different nationalities, styles, manners; an overture and a ballet from the theatre, two virtuoso-pieces, a symphony that in most ears was no more than entertainment. An audience besides, that listened and departed quite content.

Far, happily far, is all this from the days when a symphony, an overture, a concerto, and possibly a miscellaneous piece, were presumed to make an "ideal programme," German-like, rigid, "reverential" and much too often filled with the music customary to Teutonic concert-halls. As stiff in formula, as narrow in range was Mr. Rabaud's Parisian model, beginning with a classic German symphony, ending with an assortment of French pieces. Dimly, too, out of a past, more distant in rememberance than in actual time, rise the "unified" programmes of Dr. Muck—too uncompromisingly logical for the variable Anglo-Saxon mind, too exacting for pleasure-seeking in the concert-room. Mr. Nikisch, Mr. Paur, Mr. Fiedler, were relatively free-handed in range and choice, but they, no less than a Gericke or a Muck, might have shied at an overture to one of Rossini's minor operas, at two virtuoso-pieces in a single list; whereas not until Mr. Monteux's day has music of the dance gained just and exhilarating place at the Symphony Concerts. The elder conductors would have been at little pains to spy out a risen Spanish composer; not too often did they give ear to the secondary Russians. At heart, they preferred the standardized, the institutional music—or music written in imitation or extension thereof. If there must be intruders, if the catholic tradition of the Symphony Concerts did now and then spur, be ye sure that the newcomers were hallowed of Berlin, of Paris, of Vienna or other "capital of music."

Mr. Monteux has departed from these precedents, waived these limitations. Within the longest memory, the programmes of the Symphony Concerts have hardly been so well made. Hackneyed, moribund "repertory pieces" seldom cumber them. The living classics are not repeated until they become routine alike to orchestra and audience. Overlooked music of the illustrious is re-discovered and restored for interesting moments. The more characteristic work of the secondary moderns gains place and gives pleasure. Farther than ever before, over the whole world that writes and hears music—from Spain to Scandinavia, from Boston to Moscow—ranges Mr. Monteux. None of his predecessors has been so open-eared to the composers, rising, risen, barely discovered, of our immediate day. If they have been brave and bold in the newer ways, so also has been he; while the consequent praise or blame—or indifference—has fallen soonest and most directly on his head.

In the choice of pieces, Mr. Monteux has made the Symphony Concerts, as they should be, a fostering chronicle of the music of our time. He is conductor-curator of no museum of the classics, preferring to keep the better few alive in their native eloquence. With the established moderns, he has not a prejudice of nationality or school, of matter or manner. He hears music as music—for intrinsic worth, significance, pleasure. Being quite human and playing, presumably, to as human a public, he now and then dares, as he did yesterday, a programme that sufficed because it was steadily and variously amusing. Such lists deserve place in the long scheme of our Symphony Concerts. The prigs of music, if they repine, may nurse dignity at home.

Item by item, each piece justified itself or was justified by pleasured hearers. True, Mr. Chadwick's music for orchestra and organ is not exactly work of the imagination. As expert craftsman rather than as inventive and individual composer he wrote it. The intrinsic quality of his breeding theme the fancy, the freshness, or the felicity of his variations, the verve and the plasticity of his fugue are not his primary purpose with the piece. They are means to an end, and that end is the combination and contrast of organ and orchestra under the conditions of this day. Mr. Chadwick has set himself a problem of skill and scholarship; in degree he brings mind and imagination to the solution, but not as he would, and as he has, employed them in composition for its own sake. To ask too much of this "Theme, Variations and Fugue" is to mistake the composer's purpose. To reproach him with the commonplaces of melody, modulation, sentiment, once and again sounding from the pages, is to forget that he was rightly occupied with the mating and the parting of his two media. If the organ must be heard at the Symphony Concerts, if eminent organists, like other noted virtuosi, must have place there Mr. Chadwick's music—and Mr Snow to play it, serve the turn.

In similar case was Liapunov's "Rhapsody upon Ukrainian Folk-Tunes." (Only one was readily discoverable as the music swiftly passed) If the enthusiasts are to be believed, all things are possible with folk-song and folk-dance. A whole music-drama, to say nothing of symphony or tone-poem, may be made from them, if the composer have the true faith and fervor. Less hot, perhaps, with folk-song gospel, Liapunov has been content to write a piece for piano and orchestra in familiar Russian fashion. The music exacts much of the pianist's skill, fluency, pliancy and élan, but repays him with displayful opportunity. Fancy and dexterity speed and vary the composer's workmanship—fancy with the music, fancy plus dexterity with the piano. Folk-melody, folk-rhythms give pungency to the whole. So was the Rhapsody designed, so it is written. There was nothing else to ask except the mingled precision and freedom, the elastic modulation, the glitter of tone, the snap of rhythm, the glint of ornament, the pervading animation of Mr. Schmitz, playing the piano part. Strange that he should almost always be accessory (as with Mr. Carpenter's Concertino) or substitute (as for the disabled Mme. Homer yesterday) at the Symphony Concerts.

Gay are the melodies of Rossini's old overture; he writes them for instruments as though he believed they also could sing. They did yesterday from the lips and the fingers of Mr. Monteux's choirs. Amusing as the overture runs course are Rossini's suspensive pauses, his advances and retreats, his "grand crescendo" at the end. They were his way with such pieces, the way also of his day in the opera house. It were easy to make the music sound both thin and blatant, faded and trumpery. Mr. Monteux caught the characteristic, the enduring quality; phrased and modulated the instrumental song; set in artfully the suspenses, resumptions and turns, graduated and rhythmed the climax, gave the whole music sunny sheen. Thereby it is still fresh; while most else in "L'Italiana in Algeri," resurrected at the Metropolitan two years ago, has crumpled and shredded.

As fortunate in turn were orchestra and conductor with Mozart's little symphony. They kept the balance and the euphony; they gained the lightness and the elegance which such music invites. They were supple with outline and progress; at every turn the tone was transparent, the pace elastic. So played, the first movement went swiftly, brightly, with flash now and then of Mozartian fire; while Mozartian melancholy shadowed gently the succeeding song. Steadily conductor and orchestra better their version of eighteenth-century music. Hitherto it has been the weakest spot in their new armor.

The final and the novel pieces of the day were the three dances out of de Falla's ballet of "The Three-Cornered Hat," piece and composer already known to these columns. Upon them, whether they were the Dance of the Neighbors, the Dance of the Miller or the rejoicing of the general Jota of the Finale, fell the fate that for a while will light upon all such truly Spanish music outside its own Spain. The listener expects to hear one more variation of the Spanish pieces (so called) of, say, Rimsky-Korsakov and a horde of minor composers. Or else his ears are attuned to the Spanish manner of Debussy in "Iberia,' of Ravel or of Chabrier in Spanish Rhapsodies. The same listener in the opera house anticipates Spanish opera in the manner of 'Carmen' and is puzzled when he hears it in native voice in the music-dramas of Laparra. In native voice, upon foundation and against background of veritable Andalusian folk-tune and folk-rhythm went these dances of de Falla before a puzzled audience hearing much but comprehending too little A second hearing a second comment will be more enlightening.

H. T. PARKER

TRANS. DEC. 31

[42]

Thursday evening, Jan. [illegible] Theatre at Cambridge, the fourth of the annual series of concerts by the Boston Symphony Orchestra, with Paul Kochanski, musician, virtuoso and remarkable as both, for assisting violinist.

[illegible]day afternoon, Jan. 13, in Symphony Hall, the eleventh of the afternoon concerts of the Symphony Orchestra, with Mr. Monteux conducting. Mr. Kochanski as assisting violinist. The programme traverses a Concerto of Handel for String and Wind Choirs; Brahms's Variations in a Theme of Haydn; Bruch's Scottish Fantasia for Violin and Orchestra; Ravel's newest piece, a "choreographic poem" by title "The Waltz."

Monday evening, Jan. 16, in Symphony Hall, the second in the series of "special" Symphony Concerts, designed for a more miscellaneous public than frequents them in regular course and well begun a month ago. Mr. Monteux will set an interesting programme. Miss Estelle Liebling will be the assisting singer.

TRANS-DEC.31

NOVELTIES ON SYMPHONY BILL

Two novelties, one chosen almost at the eleventh hour, mark this week's Symphony program.

E. ROBERT SCHMITZ

One is Liapounoff's "Rhapsody on Folk Songs of the Ukraine," for piano and orchestra, which brought forward as soloist E. Robert Schmitz, the French pianist. The other, three dances from a Spanish ballet by Manuel DeFalla, was given its first performance in this country yesterday.

The Russian work gave the pianist rather than the orchestra an opportunity to make a signal success. Mr. Schmitz was recalled several times after his brilliant performance. DeFalla's ballet, "The Three-Cornered Hat," was performed by Diaghilev's Russian dancers in Paris two years ago. Even without the dancers it is highly entertaining. It is music of the sort that Mr. Monteux interprets with singular effectiveness.

Rossini's light and melodious "Italiana in Algeri" overture, performed for the first time at these concerts; Mozart's classic symphony in D major and the "Theme, Variations and Fugue," for organ and orchestra, by G. W. Chadwick, the Boston composer, complete the thoroughly enjoyable program, which will be repeated tonight. Albert W. Snow, organist, distinguished himself in the Chadwick number.

ADVTS-DEC.31

Second Symphony Concert

Estelle Liebling, the noted soprano, will appear as soloist at the second concert of the extra series of five which are being given by the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. This concert will take place on Monday evening, Jan. 16.

TRAV. DEC-31

SCHMITZ IS SYMPHONY SOLOIST

Pianist Substitutes for Louise Homer and Performs With Great Skill

The soloist at the Boston Symphony concert yesterday was E. Robert Schmitz, the pianist who was hastily substituted for Louise Homer, indisposed. He performed with great skill, considering the lack of rehearsals due to the short notice, a rhapsody for piano and orchestra by Liapounoff, which is based on folk songs of the Ukraine. A very brilliant and effective piece of composition by a little-known composer.

The symphony was Mozart's in D major, a work which was performed in a rather interesting manner. The Rossini overture, "L'Italiana in Algiers," was done briskly and brilliantly. Chadwick's Theme, Variations and Fugue, for organ and orchestra, was given a splendid performance, and one which must have delighted the composer, who was present.

The novelty on the program was three dances from a ballet, "The Three-Cornered Hat," written by Manuel de Falla, a young Spanish composer, for the Diaghileff Russian ballet [illegible] ago, music which is fantas[illegible] in its rhythms and agree[illegible].

MORE NEW WORKS BY SYMPHONY

Robert Schmitz Soloist in Place of Mme. Homer

BY OLIN DOWNES

Mme. Louise Homer having been suddenly taken ill, E. Robert Schmitz was piano soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. Mr. Snow, organist of the Boston Symphony, was soloist in the performance of George W. Chadwick's "Theme, Variations and Fugue" for organ and orchestra. There were three "first performances." Rossini's overture to his forgotten opera, "L'Italiana in Algeri," and Liapounoff's "Rhapsody on Folk Songs of the Ukraine" for piano and orchestra were played for the first time at these concerts. Three dances from the ballet of De Falla, "The Three Cornered Hat," were played for the first time in America.

IMPRESS BY INGENUITY

De Falla's music was suggested by a scenario which Sergei Diaghileff, director of the Russian Ballet, offered the composer when his troupe was travelling in Spain. The first public performance of the ballet was in 1919. Much has been said and printed about it, and about the brilliant musical personality of the composer. The three dances heard yesterday impressed rather by their ingenuity, their appropriateness for dancing, and brilliancy of orchestration, than by latent originality. There are many effects and many harmonies, written by other composers, and found in other of the scores to which Mr. Diaghileff's Ballet has danced in Europe and America, which De Falla uses skilfully.

Despite the fact that this man is a Spaniard, much influenced in composing by modern French idioms, we prefer for musical pictures of Spain the "Espana" of Chabrier, the Frenchman; the "Iberia" of Debussy, the Frenchman; the "Spanish Rhapsody" by Ravel, the Frenchman. In a word, modern Frenchmen, out with their palettes to get musical impressions of Spain, may not be more plausible, but are certainly more interesting, than modern Spaniards who have taken their palettes and their sketch books with them to Paris.

Liapounoff's Rhapsody

The word "themes" is used in the title of Liapounoff's Rhapsody of which the piano part was played in so masterly a manner by Mr. Schmitz. We detected but one theme that amounted to anything, a theme subjected to many transformations, advantageous for a virtuoso display by the pianist, clever rather than of musical value on the part of the composer. But it is not astonishing that Mr. Schmitz was so enthusiastically applauded. He played with dash, speed, and aplomb which would have made a poorer piece than this rather poor piece of Liapounoff effective, exciting.

After all, the one unmistakable masterwork on the programme was the symphony of Mozart, (D major, Kochel no. 504). It is not perhaps of the sustained strength of the great three symphonies of this master, but the first movement is highly dramatic, the orchestration is often modern in spirit, and the whole work is beautiful, and inspired. Furthermore, there is the musical form. Form is hooted at by some very young people as if it were nothing but a skeleton of a composition, a bone-dry framework on which music is hung. Mozart's form is in itself noble. Sometimes it is Attic in its simplicity and purity of line.

Rossini knew Liszt, knew the tendencies of the modern school of his later years, even read the score of one of Liszt's symphonies. And shut up. In his last years he suddenly stopped composing. Perhaps he had a conscience, and knew that he had nothing for the new era.

As for the music of Mr. Chadwick, it is in greater part commonplace, sentimental. The composition is written by a past master of instrumentation. There are effective and practical combinations of the organ, excellently played by Mr. Snow, and the orchestra. Let those especially interested in such matters give thanks. This is far, indeed, from the Chadwick of the early "Melpomene" overture, or the later "Symphonic Sketches," or certain rousing pages of the symphonic poem, "Tam O' Shanter."

POST-DEC.31.

LOUISE HOMER ILL, SCHMITZ SOLOIST

Plays With the Orchestra Liapounoff's Rhapsody

Owing to the illness of Louise Homer, E. Robert Schmitz, the French pianist, took her place as soloist at yesterday's Symphony concert. He played with the orchestra Liapounoff's rhapsody on a Ukrainian folk theme, previously unheard at these concerts. Mr. Schmitz' performance had his usual restless technical fluency and rather brittle quality of tone. He is a competent pianist, rather than a genius.

Liapounoff's rhapsody was announced as on "Ukrainian themes," but there seemed to be only one fragment of a tune in it, which was treated at length, with none too subtle technique. Such hammering in of the obvious as this betrays a lamentable poverty of melodic inspiration.

Manuel de Falla's dances from the ballet, "The Three-Cornered Hat," with which Mr Diaghilev's company has recently delighted London and Paris, is the work of a composer with far more melodic invention and subtlety of technique than Liapounoff.

The themes have the characteristic rhythms of Spanish popular music, but they are obviously the product of a sensitive, musically sophisticated imagination. The orchestration is brilliant after the manner of Ravel.

This piece is the best Spanish orchestral music yet heard in Boston, easy to like, yet not banal or crude. It was unusually well played and very warmly received.

Another somewhat antiquated "novelty" was the spirited overture to Rossini's opera "L'Italiana in Algeri," noisy, light-hearted, rather vulgar music of a century ago, but still very much alive in the excellent performance.

Mozart's D-major symphony was played with more brilliance and precision than Mr Monteux has yet elicited from the orchestra in his music. The first and last movements are among Mozart's finest, the slow movement has a curiously romantic theme, with the imaginative quality of Beethoven at his worst.

The other number was Mr Chadwick's theme, variations and fugue, written to illustrate the possibilities of the organ as an adjunct to the orchestra. The music is intrinsically commonplace. The variation "alla pastorella" in particular, is utterly unworthy of the composer of such individual and dignified pieces as the "Melpomene" overture. But Mr Chadwick was presumably interested in technical rather than imaginative problems in composing this music.

It fails to convince the listener that the organ can duplicate the wood wind, strings and brass of an orchestra with any success. The great organ music is still that which like Bach's depends for its effect on the sustained tones, volume of sound and distinctive diapason quality of the instrument. Mr Snow was the assisting organist.

GLOBE-DEC.31.

BOSTON SYMPHONY ORCHESTRA CONCERT

Specially for The Christian Science Monitor

BOSTON, Massachusetts — The tenth concert of the Boston Symphony Orchestra was given on December 30 with the following program: Rossini, Overture to "L'Italiana in Algeri"; Mozart, Symphony in D major; Chadwick's Theme, Variations and Fugue for Organ and Orchestra (Albert W. Snow, organist); Liapounoff, Rhapsody on Folk Songs of the Ukraine for Piano and Orchestra (E. Robert Schmitz, pianist); DeFalla, Three Dances from the "Three-Cornered Hat."

This program was relatively uninteresting—to record a merely personal impression. Rossini's overture, in spite of its light-hearted gayety is but poor stuff musically and even Mr. Monteux's careful reading and the superlatively fine playing of the solo wood-wind instruments of the orchestra failed to make it acceptable music for a symphony concert. The Mozart Symphony is one of the composer's least striking productions and while no composition of the great master can be characterized as uninteresting, yet the andante and finale of this symphony are not Mozart at his best. Next followed Mr. Chadwick's theme, variations and fugue for orchestra and organ which, although written many years ago, still retains much of its charm and freshness. There are many clever effects and we know of no piece in which the organ is so skillfully combined and contrasted with the orchestra. It opens up to the composer seeking after novel combinations, an absolutely new field of tonal combinations.

Mr. Schmitz is no newcomer to the Symphony concerts and has often given evidence of his talents both as a pianist and as a musician, two terms which are unfortunately not always synonymous; yet the vehicles which he has chosen for the display of these talents have not been fortunate. He is a pianist who is not content to follow the stereotyped fashions of many of his confreres and often, as every good artist should be, he is willing to sacrifice opportunities for personal display in order that an interesting composition may be brought to a performance or that a more familiar one may be given an adequate interpretation. But surely this artistic self denial may be carried to extremes and for what reason Mr. Schmitz chose to appear in the Liapounoff Rhapsody it is difficult to discover. Its only reason for existence is as a work for vir[illegible] display [illegible] fails of its purpose, for many of the most brilliant passages in the piano part are obscured by the heavy orchestration. One realizes the difficulties which the soloist is surmounting at every moment, but this realization is brought about through the gestures and movements of the pianist rather than by any appreciable effects which his efforts make on the ear. As music, apart from its virtuoso character, this rhapsody has little to express. The themes are conventionally developed and the orchestration while colorful, for what Russian could write otherwise, contains little that is original.

DeFalla's ballet music brought the program to a close. It was played for the first time in America. It would seem that it requires a Frenchman or a Russian to picture Spain in music for there is more local color in one page of Chabrier's "España" or Rimsky Korsakoff's "Spanish Caprice" than in all three of DeFalla's dances. There is little melodic invention and where the orchestration is not dull and colorless it is noisy and vulgar.

The works of the afternoon were played with great finish and brilliancy. No pains, apparently, had been spared to bring out every effect possible in works so inherently dull. Mr. Monteux's reading of Chadwick's theme and variations is particularly commendable, for in the past many American compositions have seriously suffered from perfunctory and careless performance. This piece gained much in interest from the careful performance which it received at yesterday's concert.

MONITR - DEC. 31.

KOCHANSKI SYMPHONY SOLOIST

Pierre Monteux will conduct, at the next pair of Boston Symphony concerts to be given in Symphony Hall on Friday afternoon and Saturday evening, January 13-14, the double concerto of Handel for string and woodwind orchestras, Brahms' variations on a theme by Haydn, and Maurice Ravel's new choreographic poem, "La Valse," which is supposed to suggest an imperial ball in the early part of the last century.

There is considerable interest in Paul Kochanski, the young violinist, who will make his Boston debut as soloist at these concerts. Kochanski first came to America last season and by his several appearances in New York and elsewhere immediately took a foremost place among the violinists now in this country.

AMER-JAN.7.

TENTH CONCERT BY SYMPHONY

One Number on Program Played for the First Time in America

NEXT PERFORMANCE IN BOSTON JAN. 13

BY PHILIP HALE

The 10th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rossini, overture to "L'Italiana in Algeri"; Mozart, Symphony in D major; Chadwick, Theme, variations and Fugue for organ and orchestra (Mr. Snow, organist); Liapounov, Rhapsody on Folk Songs of the Ukraine for piano and orchestra (first time at these concerts); De Falla, three dances from the ballet "The Three-Cornered Hat" (first time in America). The pianist was E. Robert Schmitz.

Some may have rubbed their eyes in wonder at seeing Rossini's overture on the program. Old as this music is there are more musical ideas in it than in many of the ultra-modern compositions; furthermore it gave Mr. Longy the opportunity of playing in a beautiful manner the oboe solo in the introduction. The modern Italians, even the most radical, do not point derisive thumbs at Rossini. Casella, for example, recently wrote a long article in praise of this careless, unbuttoned genius, one of the great born melodists, whose operas were for years the joy of thousands, whose "Barber of Seville" is immortal. And Rossini could strike the tragic note, as in the last act of "Othello"—witness the song of the gondolier, heard by Desdemona, fearful of her fate; witness the Willow Song, she sings, which equals, if it does not surpass, that of Verdi's in the same scene.

Mozart as well as Rossini, was a man of his period's formulas. May no bolt strike us from an angry heaven! After Rossini's overture, the formulas in the past movements of Mozart's symphony seemed many and wearisome. The suave Andante, however, was a reasonable excuse for the performance.

Mr. Chadwick's composition greatly pleased the audience. It is true that the introduction of an organ, with all the stops drawn, in any composition, excites an audience to applause. The majestic roar impresses the hearers, especially in a peroration. But the success of Mr. Chadwick's piece did not rest solely on the strong dynamic impact; the musical scheme would seem to contradict the dictum of some, Berlioz among them, that the organ and the orchestra are deadly rivals, not to be brought together in sympathy. The organists in the audience were interested in the adroitness of Mr. Chadwick in contrast and combination, while the musical contents themselves were grateful to the other hearers.

Mr. Schmitz at short notice replaced as soloist Mme. Homer who, suffering from a cold, was unable to fill her engagement. Liapounov is a name not unknown to symphony audiences. A concerto by him was played in February, 1918, by Mme. Leginska. The Rhapsody is frankly a bravura piece for a virtuoso, and, of course, Mr. Schmitz played it brilliantly. The chief interest lies in the Folk Songs themselves; the development, such as it was, and the ornamentation left us cold. The association of ideas is often whimsical. For the life of us, while Mr. Schmitz and the orchestra were playing so well, we could not help thinking of the horse, a noble steed, brought out for Mazeppa's justly celebrated bareback act; for this horse was of the Ukraine breed.

Manuel De Falla's music, especially the ballet, "The Three-Cornered Hat," is widely discussed, warmly praised in Europe. Mr. Monteux feels it his duty—and in this he is right—to acquaint his audiences with the works of contemporaneous composers, rather than to exhume the so-called classics, which have been safely entombed for many years. No doubt this music of De Falla serves well the scenario for the stage. In the concert hall, "The Neighbors" seemed to us ineffective. "The Dance of the Miller" has much more character. The Final Dance with the rhythm of the jota is stirring, but one kept thinking of Chabrier's "Espana," incomparable in its class. There was a music hall song once popular, "All Coons Look Alike to Me." It might be said that too many Spanish rhapsodies sound alike.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for Jan. 13, 14 is as follows: Handel, Concerto in F-major for strings and two wind orchestras; Brahms, Variations on a Theme by Haydn; Bruch, Fantasia on Scottish Airs (Paul Kochanski, violinist); Ravel "Le Valse" (first time in Boston).

HERALD-DEC 3

EXTRA SYMPHONY

Estelle Liebling, soprano, will be the soloist at the second concert of the extra series of five which are being given by the Boston Symphony Orchestra, Mr. Monteux, conductor, in Symphony Hall. This concert will take place on Monday evening, Jan. 16. A few desirable seats are still available at subscription rates for the remaining four concerts.

HERALD-JAN.1.

The overtures to Rossini's "L'Italiana in Algeri" was composed in 1813. That was an early date in the career of Rossini and it was before the romantic movement in music had fairly set in. No one can blame the later Rossini for the foibles of the earlier one. Nor can anyone pretend for an instant that Rossini was less than a very great genius. Nevertheless, it is strange to realize that the man who wrote the superficially brilliant music of the overture heard Friday afternoon and yesterday evening at the Boston Symphony concerts was the same man who only a few years later was to consort with Liszt, with the romantic writers, painters, dramatists who had such a powerful effect on the development of music in the 19th century. Yes! This same man, this Rossini, received only a few years later the score of Liszt's "Dante" Symphony. He conversed with all the amazing geniuses of the 30's. He wrote music, nevertheless, a hundred years old in its style, however human, melodious, immortal it may be in certain pages of the "Barber of Seville." The restless tonalities, the chromatics, the swollen orchestras which composers were commencing to demand, the philosophy, mysticism, romanticism, and what not "ism" that the composers of the day were infusing into their scores, were contemptuously disregarded by Rossini, who wrote opera after opera, and then, soon after the great operatic successes of Meyerbeer, which undoubtedly interfered with his vogue, suddenly, in the prime of life, apparently at the height of his powers—shut up. There is no other case in Europe just like it. After "William Tell" Rossini simply stopped composing. He told jokes and was seen at opera. He entertained his friends royally, often with spaghetti of his own cooking, was gourmand, connoisseur, the wit and the fashion, for a time, of Paris. But he had finished writing music.

The great composers lived in their art. They were music. They continued to write it, for better or worse, until they died. Rossini stopped in mid-career. This has been ascribed to laziness, to annoyance at the way he was treated in Paris and to pique of the success of Meyerbeer.

But was Rossini afraid of Meyerbeer? He was a very clever man, a very shrewd critic, not only of the music of others, but also of himself. Rossini must have known that his genius far surpassed that of Meyerbeer.

The question arises: Was not the issue much deeper than is yet realized? Did not the brilliant Rossini realize that his time was past, that he could offer little to assuage the artistic craving of the generation coming up about him? A thing like that would be big enough to affect the actions of a man as great as Rossini, where smaller things might well have no effect at all. He had not only a mind, but also a conscience. Perhaps that conscience had begun to get acute, as he was forced to listen to much of the foolishness which he had sold his public during days of expansion, and perhaps he thought it time, creatively speaking, to shut up shop.

POST-JAN.1

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One is Liapounoff's "Rhapsody on Folk Songs of the Ukraine," for piano and orchestra, which brought forward as soloist E. Robert Schmitz, the French pianist. The other, three dances from a Spanish ballet by Manuel DeFalla, was given its first performance in this country yesterday.

The Russian work gave the pianist rather than the orchestra an opportunity to make a signal success. Mr. Schmitz was recalled several times after his brilliant performance. DeFalla's ballet, "The Three-Cornered Hat," was performed by Diaghilev's Russian dancers in Paris two years ago. Even without the dancers it is highly entertaining. It is music of the sort that Mr. Monteux interprets with singular effectiveness.

Rossini's light and melodious "Italiana in Algeri" overture, performed for the first time at these concerts; Mozart's classic symphony in D major and the "Theme, Variations and Fugue," for organ and orchestra, by G. W. Chadwick, the Boston composer, complete the thoroughly enjoyable program, which will be repeated tonight. Albert W. Snow, organist, distinguished himself in the Chadwick number.

ADVTS-DEC.31

Second Symphony Concert

Estelle Liubling, the noted soprano, will appear as soloist at the second concert of the extra series of five which are being given by the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. This concert will take place on Monday evening, Jan. 16.

TRAV. DEC-31

SCHMITZ IS SYMPHONY SOLOIST

Pianist Substitutes for Louise Homer and Performs With Great Skill

The soloist at the Boston Symphony concert yesterday was E. Robert Schmitz, the pianist who was hastily substituted for Louise Homer, indisposed. He performed with great skill, considering the lack of rehearsals due to the short notice, a rhapsody for piano and orchestra by Liapounoff, which is based on folk songs of the Ukraine. A very brilliant and effective piece of composition by a little-known composer.

The symphony was Mozart's in D major, a work which was performed in a rather interesting manner. The Rossini overture, "L'Italiana in Algiers," was done briskly and brilliantly. Chadwick's Theme, Variations and Fugue, for organ and orchestra, was given a splendid performance, and one which must have delighted the composer, who was present.

The novelty on the program was three dances from a ballet, "The Three-Cornered Hat," written by Manuel de Falla, a young Spanish composer, for the Diaghileff Russian ballet two years ago, music which is fantastically effective in its rhythms and agreeable in its tunes.

-DEC.31

MORE NEW WORKS BY SYMPHONY

Robert Schmitz Soloist in Place of Mme. Homer

BY OLIN DOWNES

Mme. Louise Homer having been suddenly taken ill, E. Robert Schmitz was piano soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. Mr. Snow, organist of the Boston Symphony, was soloist in the performance of George W. Chadwick's "Theme, Variations and Fugue" for organ and orchestra. There were three "first performances." Rossini's overture to his forgotten opera, "L'Italiana in Algeri," and Liapounoff's "Rhapsody on Folk Songs of the Ukraine" for piano and orchestra were played for the first time at these concerts. Three dances from the ballet of De Falla, "The Three Cornered Hat," were played for the first time in America.

IMPRESS BY INGENUITY

De Falla's music was suggested by a scenario which Sergei Diaghileff, director of the Russian Ballet, offered the composer when his troupe was travelling in Spain. The first public performance of the ballet was in 1919. Much has been said and printed about it, and about the brilliant musical personality of the composer. The three dances heard yesterday impressed rather by their ingenuity, their appropriateness for dancing, and brilliancy of orchestration, than by latent originality. There are many effects and many harmonies, written by other composers, and found in other of the scores to which Mr. Diaghileff's Ballet has danced in Europe and America, which De Falla uses skilfully.

Despite the fact that this man is a Spaniard, much influenced in composing by modern French idioms, we prefer for musical pictures of Spain the "Espana" of Chabrier, the Frenchman; the "Iberia" of Debussy, the Frenchman; the "Spanish Rhapsody" by Ravel, the Frenchman. In a word, modern Frenchmen, out with their palettes to get musical impressions of Spain, may not be more plausible, but are certainly more interesting, than modern Spaniards who have taken their palettes and their sketch books with them to Paris.

Liapounoff's Rhapsody

The word "themes" is used in the title of Liapounoff's Rhapsody of which the piano part was played in so masterly a manner by Mr. Schmitz. We detected but one theme that amounted to anything, a theme subjected to many transformations, advantageous for a virtuoso display by the pianist, clever rather than of musical value on the part of the composer. But it is not astonishing that Mr. Schmitz was so enthusiastically applauded. He played with dash, speed, and aplomb which would have made a poorer piece than this rather poor piece of Liapounoff effective, exciting.

After all, the one unmistakable masterwork on the programme was the symphony of Mozart, (D major, Kochel no. 504). It is not perhaps of the sustained strength of the great three symphonies of this master, but the first movement is highly dramatic, the orchestration is often modern in spirit, and the whole work is beautiful, and inspired. Furthermore, there is the musical form. Form is hooted at by some very young people as if it were nothing but a skeleton of a composition, a bone-dry framework on which music is hung. Mozart's form is in itself noble. Sometimes it is Attic in its simplicity and purity of line.

Rossini knew Liszt, knew the tendencies of the modern school of his later years, even read the score of one of Liszt's symphonies. And shut up. In his last years he suddenly stopped composing. Perhaps he had a conscience, and knew that he had nothing for the new era.

As for the music of Mr. Chadwick, it is in greater part commonplace, sentimental. The composition is written by a past master of instrumentation. There are effective and practical combinations of the organ, excellently played by Mr. Snow, and the orchestra. Let those especially interested in such matters give thanks. This is far, indeed, from the Chadwick of the early "Melpomene" overture, or the later "Symphonic Sketches," or certain rousing pages of the symphonic poem, "Tam O' Shanter."

POST-DEC.31.

[43]

LOUISE HOMER ILL, SCHMITZ SOLOIST

Plays With the Orchestra Liapounoff's Rhapsody

Owing to the illness of Louise Homer, E. Robert Schmitz, the French pianist, took her place as soloist at yesterday's Symphony concert. He played with the orchestra Liapounoff's rhapsody on a Ukrainian folk theme, previously unheard at these concerts. Mr Schmitz' performance had his usual restless technical fluency and rather brittle quality of tone. He is a competent pianist, rather than a genius.

Liapounoff's rhapsody was announced as on "Ukrainian themes," but there seemed to be only one fragment of a tune in it, which was treated at length, with none too subtle technique. Such hammering in of the obvious as this betrays a lamentable poverty of melodic inspiration.

Manuel de Falla's dances from the ballet, "The Three-Cornered Hat," with which Mr Diaghilev's company has recently delighted London and Paris, is the work of a composer with far more melodic invention and subtlety of technique than Liapounoff.

The themes have the characteristic rhythms of Spanish popular music, but they are obviously the product of a sensitive, musically sophisticated imagination. The orchestration is brilliant after the manner of Ravel.

This piece is the best Spanish orchestral music yet heard in Boston, easy to like, yet not banal or crude. It was unusually well played and very warmly received.

Another somewhat antiquated "novelty" was the spirited overture to Rossini's opera "L'Italiana in Algeri," noisy, light-hearted, rather vulgar music of a century ago, but still very much alive in the excellent performance.

Mozart's D-major symphony was played with more brilliance and precision than Mr Monteux has yet elicited from the orchestra in his music. The first and last movements are among Mozart's finest, the slow movement has a curiously romantic theme, with the imaginative quality of Beethoven at his worst.

The other number was Mr Chadwick's theme, variations and fugue, written to illustrate the possibilities of the organ as an adjunct to the orchestra. The music is intrinsically commonplace. The variation "alla pastorella" in particular, is utterly unworthy of the composer of such individual and dignified pieces as the "Melpomene" overture. But Mr Chadwick was presumably interested in technical rather than imaginative problems in composing this music.

It fails to convince the listener that the organ can duplicate the wood wind, strings and brass of an orchestra with any success. The great organ music is still that which like Bach's depends for its effect on the sustained tones, volume of sound and distinctive diapason quality of the instrument. Mr Snow was the assisting organist.

GLOBE-DEC.31

BOSTON SYMPHONY ORCHESTRA CONCERT

Specially for The Christian Science Monitor

BOSTON, Massachusetts — The tenth concert of the Boston Symphony Orchestra was given on December 30 with the following program: Rossini, Overture to "L'Italiana in Algeri"; Mozart, Symphony in D major; Chadwick's Theme, Variations and Fugue for Organ and Orchestra (Albert W. Snow, organist); Liapounoff, Rhapsody on Folk Songs of the Ukraine for Piano and Orchestra (E. Robert Schmitz, pianist); DeFalla, Three Dances from the "Three-Cornered Hat."

This program was relatively uninteresting—to record a merely personal impression. Rossini's overture, in spite of its light-hearted gayety is but poor stuff musically and even Mr. Monteux's careful reading and the superlatively fine playing of the solo wood-wind instruments of the orchestra failed to make it acceptable music for a symphony concert. The Mozart Symphony is one of the composer's least striking productions and while no composition of the great master can be characterized as uninteresting, yet the andante and finale of this symphony are not Mozart at his best. Next followed Mr. Chadwick's theme, variations and fugue for orchestra and organ which, although written many years ago, still retains much of its charm and freshness. There are many clever effects and we know of no piece in which the organ is so skillfully combined and contrasted with the orchestra. It opens up to the composer seeking after novel combinations, an absolutely new field of tonal combinations.

Mr. Schmitz is no newcomer to the Symphony concerts and has often given evidence of his talents both as a pianist and as a musician, two terms which are unfortunately not always synonymous; yet the vehicles which he has chosen for the display of these talents have not been fortunate. He is a pianist who is not content to follow the stereotyped fashions of many of his confreres and often, as every good artist should be, he is willing to sacrifice opportunities for personal display in order that an interesting composition may be brought to a performance or that a more familiar one may be given an adequate interpretation. But surely this artistic self denial may be carried to extremes and for what reason Mr. Schmitz chose to appear in the Liapounoff Rhapsody it is difficult to discover. Its only reason for existence is as a work for virtuoso display but in this respect it fails of its purpose, for many of the most brilliant passages in the piano part are obscured by the heavy orchestration. One realizes the difficulties which the soloist is surmounting at every moment but this realization is brought about through the gestures and movements of the pianist rather than by any appreciable effects which his efforts make on the ear. As music, apart from its virtuoso character, this rhapsody has little to express. The themes are conventionally developed and the orchestration while colorful, for what Russian could write otherwise, contains little that is original.

DeFalla's ballet music brought the program to a close. It was played for the first time in America. It would seem that it requires a Frenchman or a Russian to picture Spain in music for there is more local color in one page of Chabrier's "España" or Rimsky Korsakoff's "Spanish Caprice" than in all three of DeFalla's dances. There is little melodic invention and where the orchestration is not dull and colorless it is noisy and vulgar.

The works of the afternoon were played with great finish and brilliancy. No pains, apparently, had been spared to bring out every effect possible in works so inherently dull. Mr. Monteux's reading of Chadwick's theme and variations is particularly commendable, for in the past many American compositions have seriously suffered from perfunctory and careless performance. This piece gained much in interest from the careful performance which it received at yesterday's concert.

MONTR-DEC.31

KOCHANSKI SYMPHONY SOLOIST

Pierre Monteux will conduct, at the next pair of Boston Symphony concerts to be given in Symphony Hall on Friday afternoon and Saturday evening, January 13-14, the double concerto of Handel for string and woodwind orchestras, Brahms' variations on a theme by Haydn, and Maurice Ravel's new choreographic poem, "La Valse," which is supposed to suggest an imperial ball in the early part of the last century.

There is considerable interest in Paul Kochanski, the young violinist, who will make his Boston debut as soloist at these concerts. Kochanski first came to America last season and by his several appearances in New York and elsewhere immediately took a foremost place among the violinists now in this country.

AMER-JAN.7.

TENTH CONCERT BY SYMPHONY

One Number on Program Played for the First Time in America

NEXT PERFORMANCE IN BOSTON JAN. 13

BY PHILIP HALE

The 10th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rossini, overture to "L'Italiana in Algeri"; Mozart, Symphony in D major; Chadwick, Theme, variations and Fugue for organ and orchestra (Mr. Snow, organist); Liapounov, Rhapsody on Folk Songs of the Ukraine, for piano and orchestra (first time at these concerts); De Falla, three dances from the ballet "The Three-Cornered Hat" (first time in America). The pianist was E. Robert Schmitz.

Some may have rubbed their eyes in wonder at seeing Rossini's overture on the program. Old as this music is there are more musical ideas in it than in many of the ultra-modern compositions; furthermore it gave Mr. Longy the opportunity of playing in a beautiful manner the oboe solo in the introduction. The modern Italians, even the most radical, do not point derisive thumbs at Rossini. Casella, for example, recently wrote a long article in praise of this careless, unbuttoned genius, one of the great born melodists, whose operas were for years the joy of thousands, whose "Barber of Seville" is immortal. And Rossini could strike the tragic note, as in the last act of "Othello"—witness the song of the gondolier, heard by Desdemona, fearful of her fate; witness the Willow Song, she sings, which equals, if it does not surpass, that of Verdi's in the same scene.

Mozart as well as Rossini, was a man of his period's formulas. May no bolt strike us from an angry heaven! After Rossini's overture, the formulas in the past movements of Mozart's Symphony seemed many and wearisome. The suave Andante, however, was a reasonable excuse for the performance.

Mr. Chadwick's composition greatly pleased the audience. It is true that the introduction of an organ, with all the stops drawn, in any composition, excites an audience to applause. The majestic roar impresses the hearers, especially in a peroration. But the success of Mr. Chadwick's piece did not rest solely on the strong dynamic impact: the musical scheme would seem to contradict the dictum of some, Berlioz among them, that the organ and the orchestra are deadly rivals, not to be brought together in sympathy. The organists in the audience were interested in the adroitness of Mr. Chadwick in contrast and combination, while the musical contents themselves were grateful to the other hearers.

Mr. Schmitz at short notice replaced as soloist Mme. Homer who, suffering from a cold, was unable to fill her engagement. Liapounov is a name not unknown to symphony audiences. A concerto by him was played in February, 1918, by Mme. Leginska. The Rhapsody is frankly a bravura piece for a virtuoso, and, of course, Mr. Schmitz played it brilliantly. The chief interest lies in the Folk Songs themselves; the development, such as it was, and the ornamentation left us cold. The association of ideas is often whimsical. For the life of us, while Mr. Schmitz and the orchestra were playing so well, we could not help thinking of the horse, a noble steed, brought out for Mazeppa's justly celebrated bareback act; for this horse was of the Ukraine breed.

Manuel De Falla's music, especially the ballet, "The Three-Cornered Hat," is widely discussed, warmly praised in Europe. Mr. Monteux feels it his duty—and in this he is right—to acquaint his audiences with the works of contemporaneous composers, rather than to exhume the so-called classics, which have been safely entombed for many years. No doubt this music of De Falla serves well the scenario for the stage. In the concert hall, "The Neighbors" seemed to us ineffective. "The Dance of the Miller" has much more character. The Final Dance with the rhythm of the jota is stirring, but one kept thinking of Chabrier's "Espana," incomparable in its class. There was a music hall song once popular, "All Coons Look Alike to Me." It might be said that too many Spanish rhapsodies sound alike.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for Jan. 13, 14 is as follows: Handel, Concerto in F-major for strings and two wind orchestras; Brahms, Variations on a Theme by Haydn; Bruch, Fantasia on Scottish Airs (Paul Kochanski, violinist); Ravel "Le Valse" (first time in Boston).

HERALD-DEC

EXTRA SYMPHONY

Estelle Liebling, soprano, will be the soloist at the second concert of the extra series of five which are being given by the Boston Symphony Orchestra, Mr. Monteux, conductor, in Symphony Hall. This concert will take place on Monday evening, Jan. 16. A few desirable seats are still available at subscription rates for the remaining four concerts.

HERALD-JAN

The overtures to Rossini's "L'Italiana in Algeri" was composed in 1813. That was an early date in the career of Rossini and it was before the romantic movement in music had fairly set in. No one can blame the later Rossini for the foibles of the earlier one. Nor can anyone pretend for an instant that Rossini was less than a very great genius. Nevertheless, it is strange to realize that the man who wrote the superficially brilliant music of the overture heard Friday afternoon and yesterday evening at the Boston Symphony concerts was the same man who only a few years later was to consort with Liszt, with the romantic writers, painters, dramatists who had such a powerful effect on the development of music in the 19th century. Yes! This same man, this Rossini, received only a few years later the score of Liszt's "Dante" Symphony. He conversed with all the amazing geniuses of the 30's. He wrote music, nevertheless, a hundred years old in its style, however human, melodious, immortal it may be in certain pages of the "Barber of Seville." The restless tonalities, the chromatics, the swollen orchestras which composers were commencing to demand, the philosophy, mysticism, romanticism, and what not "ism" that the composers of the day were infusing into their scores, were contemptuously disregarded by Rossini, who wrote opera after opera, and then, soon after the great operatic successes of Meyerbeer, which undoubtedly interfered with his vogue, suddenly, in the prime of life, apparently at the height of his powers—shut up. There is no other case in Europe just like it. After "William Tell" Rossini simple stopped composing. He told jokes and was seen at opera. He entertained his friends royally, often with spaghetti of his own cooking, was gourmand, connoisseur, the wit and the fashion, for a time, of Paris. But he had finished writing music.

The great composers lived in their art. They were music. They continued to write it, for better or worse, until they died. Rossini stopped in mid-career. This has been ascribed to laziness, to annoyance at the way he was treated in Paris and to pique of the success of Meyerbeer.

But was Rossini afraid of Meyerbeer? He was a very clever man, a very shrewd critic, not only of the music of others, but also of himself. Rossini must have known that his genius far surpassed that of Meyerbeer.

The question arises: Was not the issue much deeper than is yet realized? Did not the brilliant Rossini realize that his time was past, that he could offer little to assuage the artistic craving of the generation coming up about him? A thing like that would be big enough to affect the actions of a man as great as Rossini, where smaller things might well have no effect at all. He had not only a mind, but also a conscience. Perhaps that conscience had begun to get acute, as he was forced to listen to much of the foolishness which he had sold his public during days of expansion, and perhaps he thought it time, creatively speaking, to shut up shop.

POST-JAN.1

SECOND CONCERT OF EXTRA SYMPHONY SERIES

Estelle Liebling, soprano, will appear as soloist at the second concert of the extra series of five which are being given by the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. This concert will take place on Monday evening, Jan. 16.

POST-JAN. 1

Coming Events

The soloist at the next pair of Boston Symphony concerts will be Paul Kochanski, said by New York reviewers to be an exceptionally fine violinist. He will play Bruch's rather dull Fantasy on Scotch Airs. The other numbers for Jan 13 and 14 are Handel's Double Concerto for String and Woodwind Orchestras; Brahms' Variations on a Theme by Haydn, and Ravel's "La Valse," new to Paris last year. The orchestra will be in New York this week.

The Cleveland Symphony Orchestra, heard here last season in a rather dull program, promises pieces by Beethoven, Stravinsky and Strauss at its Boston concert in Symphony Hall Jan 25 at 8:15.

Estelle Liebling will be the soloist at the second of the Boston Symphony Orchestra's Monday concerts Jan 16. A few season tickets for the remaining four concerts [illegible]

Esther Dale, soprano, will give a recital at Jordan Hall Jan 14.

GLOBE-JAN. 1

FROM JAN 1 1922
TIMES
NEW YORK CITY

Brooklyn Music.

Marie Jeritza makes her first Brooklyn appearance at the Academy on Tuesday in Korngold's "Die Tote Stadt," with Orville Harrold.

Louise Homer sings at the Boston Symphony Orchestra's third concert at the Brooklyn Academy on Friday evening.

AMERICAN
New York City
JAN 1 1922

The Boston Symphony Orchestra will play the following programme in Carnegie Hall Thursday evening: Double Concerto, by Handel; Variations on a Haydn Theme, by Brahms; "Night on Mount Triglaff," by Rimsky-Karsakoff; overture to "Phedre," by Massenet; three dances from the ballet "El Sombrero de tres picos," by de Falla. The programme of Saturday afternoon consists of Overture, Pastorale and Nocturne from suite, by Milhaud; Symphony D major, by Mozart; "Island of the Dead," by Rachmaninoff; Polotsian Dances from "Prince Igor," by Borodin.

FROM JAN 1 1922
TIMES
NEW YORK CITY

The Boston Symphony Orchestra visited Montreal last week, after a long absence, for the special purpose, apparently, of presenting Vincent d'Indy to "the largest French city in America." He did not conduct, though his "Istar" variations were played, but appeared as pianist, playing Bach's concerto in D. There was an "ovation" and a wreath of palms was presented to him. He replied in a speech declaring himself a humble pupil of César Franck.

FROM JAN 1 1922
TIMES
NEW YORK CITY

Pierre Monteux's program with the Boston Symphony Orchestra in Carnegie Hall on Thursday evening includes Handel's double concerto for strings and wood-wind, the Brahms-Haydn variations, "Night on Mount Triglaff" from Rimsky-Korsakoff's "Mlada" ballet, Massenet's overture to "Phedre" and Manuel de Falla's new dances from "The Three Cornered Hat."

For the Boston Symphony matinee on Saturday in Carnegie Hall the novelty will be an overture, pastorale and nocturne from the "Second Orchestral Suite" by Darius Milhaud, a young French composer and one of the Parisian "Six." There are also Mozart's symphony in D major, Rachmaninoff's "The Island of the Dead" and Borodin's dances from "Prince Igor."

HERALD
ess New York City JAN 1 1922 M

The programs for the Boston Symphony Orchestra's third pair of concerts in Carnegie Hall are: Thursday evening: Handel, double concerto for strings and wood wind F; Brahms, variations on a theme of Haydn; Rimsky-Korsakov, "Night on Mount Triglaff," act 3 of the opera-ballet, "Mlada," arranged in concert form; De Falla, three dances from the ballet "El Sombrero de tres picos ("The Three Cornered Hat"); Massenet, overture to "Phedre." The De Falla work is announced for a first hearing in this country. Saturday afternoon: Mozart, symphony in D major, No. 385; Rachmaninov, "Die Toteninsel," symphonic poem for full orchestra, to the picture by Arnold Boecklin; Milhaud, second orchestral suite, first time in New York; Borodin, Polovtsian dances from "Prince Igor." In its home city, Boston, the orchestra is giving an extra series outside the regular forty-eight concerts of the season, so great is the demand for symphony tickets.

HERALD
ess New York City JAN 1 1922 M

Taylor, and various other things.

But the easiest thing to procure and likewise to read is the Boston Symphony Orchestra program book of January 1, 1921, when Pierre Monteux conducted a performance of the overture to the opera and Philip Hale, the human encyclopedia who emits the brilliant and comprehensive program notes for the concerts, loosed the flood of his information about the entire subject. In this belated and insufficient manner the writer of this article acknowledges an infinitesimal part of his debt to his old friend.

FROM JAN 1 1922 L
WORLD,
New York City.

SATURDAY AFTERNOON, the Boston Symphony Orchestra, with Pierre Monteux conducting, at Carnegie Hall, will play an overture, pastorale and nocturne from the Second Orchestral Suite by Darius Milhaud, a young modernist French composer; together with Mozart's Symphony in D major, Rachmaninoff's tone poem "The Isle of the Dead," and the Polovtsian Dances from Borodin's "Prince Igor."

CITIZEN
ress: Brooklyn, N. Y.
JAN 1 1922 A

SYMPHONY CONCERTS.

The principal number upon the programme to be presented by Pierre Monteux and the Boston Symphony Orchestra at its third concert of the present season in the Academy of Music on Friday evening, Jan. 6, will be the symphony in D minor by the Belgian master, Cesar Franck. Louise Homer will sing with the orchestra Bach's cantata, "Begone Thou Gloomy Shadows" and a principal aria from Mozart's late opera, "Titus." The orchestra will also present "Carnival in Paris" by Svendsen, and the third act of the opera-ballet "Mlada" by Rimsky-Korsakoff, which the famous composer has arranged in concert and entitled "Night on Mou laff."

From JAN 1 1922
TIMES,
Brooklyn, N. Y.

HOMER, BOSTON SYMPHONY.

Louise Homer, the American contralto, will be heard as soloist at the third Boston Symphony concert of the Brooklyn season, to be given in the Academy of Music next Friday evening, January 6. Pierre Monteux will conduct. She will sing Bach's secular cantata for solo voice, "Begone Ye Gloomy Shadows," and the recitative and rondo from Mozart's opera, "Clemenza di Tito."

The principal number on the program will be Cesar Franck's Symphony in D minor.

The remaining numbers will be Svendsen's "Carnival in Paris" and to close, the third act of the opera "Mlada," by Rimsky-Korsakoff, which has been arranged for concert use by the composer.

FROM JAN 1 1922
WORLD,
New York City.

The Boston Symphony Orchestra with Pierre Monteux conducting, on Thursday evening at Carnegie Hall, will play Handel's Double Concerto for string and wood-wind orchestras; Brahms' variations on a theme by Haydn; the third act of Rimsky-Korsakoff's opera ballet, arranged in concert form by the composer and entitled 'Night on Mount Triglaff;' Massenet's overture to "Phedre" and a first American performance of three dances by the Spanish composer, de Falla, from his ballet "The Three-Cornered Hat.'

For the concerts of the Symphony Orchestra in New York tomorrow evening and Saturday afternoon, Mr. Monteux has set on his programmes: Milhaud's Suite for Orchestra, played in Boston last spring and mocked by those who love not bold innovation; de Falla's three Spanish Dances, heard at home last week; Rimsky-Korsakov's tone-picture, "A Night on Mount Triglav," recently applauded in Boston; Rahkmaninov's tone-poem, "The Isle of the Dead"; Massenet's Overture to Racine's play, "Phedre"; the Polovtsian Dances from Borodin's opera, "Prince Igor," out of the concerts in Symphony Hall last season; Mozart's Symphony in D major of last week; Brahms's orchestral Variations on a Theme of Haydn; and a Concerto of Handel for String and Woodwind Choirs. The items from Brahms and Handel will not be heard in Boston until next week. Wide-ranging is the conductor in this miscellany.

The chamber-concerts of the new Boston Symphony String Quartet—Messrs. Burgin and Bedetti en tête—are to begin in Steinert Hall, a perfect room for such purpose, on Thursday evening, Jan. 26. They will continue on Thursday evenings, Feb. 16 and March 9 and on Tuesday evening, April 4. There is good reason to expect much of them.

H. T. P.

TRANS. JAN. 4.

[44]

The second of the "special concerts" of the Symphony Orchestra will take place on Monday evening, Jan. 16, in Symphony Hall. Familiar pieces fill Mr. Monteux's programme, viz.: Beethoven's Fifth Symphony; Svendsen's Rhapsody, "Carnival in Paris"; Debussy's Prelude to Mallarmé's Eclogue, "The Afternoon of a Faun"; the Overture to Wagner's opera "Tannhäuser." Miss Estelle Liebling will also sing airs from Saint-Saëns, "Etienne Marcel" and Mozart's "Figaro's Wedding."

For the concert of the Symphony Orchestra in Sanders Theater at Cambridge next Thursday evening, Mr. Monteux has chosen Massenet's Overture to Racine's play, "Phedre". Schönberg's Sextet for Strings, "Transfiguring Night"; Rimsky-Korsakov's tone-picture, "A Night on Mount Triglav," and Bruch's Scottish Fantasia for violin and orchestra. In the Fantasia, Mr. Kochanski will play the solo-part.

TRAN. JAN. 5.

From Boston to New York

The Boston Symphony's one hundred men marked vividly their third winter visit to Carnegie Hall last evening with a gorgeous gay "first time in New York" of Manuel de Falla's dances of "The Three Cornered Hat," with which Diaghilev's ballet had made a great noise in London last summer, and of which the young (sic) Cadiz composer can hardly have heard so stirring a performance by his "seventeen players" two years since in Spain. Taken as music alone, de Fal gossippy episode of "The Neighbors" much liked by last night's critical ho h's "Miller's Dance," that the Spania found most striking in Moorish flav was less recognizable to Western ea but the "Final Dance," a whirlwind popular Spanish rhythms in all the ag grandized modernism of instrumental ap paratus, fairly outdanced Chabrier's "Es paña" as an orchestral setting of fol melodies of the peninsula. The novelt ended in many recalls, shared by Monteu and his men.

Mr. Monteux preceded the Spanish bre ties with Rimsky-Korsakov's long "Night on the Triple Mountain"—a th act from the ballet of "Mlada," much which had been used by the Diaghil troupe in a "Cleopatra" scene on the earlier American tour. The glowing no turne of Baltic Slav romance, a ghost dream of poisoned Princess, revell spirits, and awakening at dawn on t mountain amid the singing of birds, a was greatly applauded. Beginning t evening Handel's concerto in F for strin and two wind choirs, and Brahms's Va ations on a Theme of Haydn, both co ducted with elegance and suavity, and smoothly played as they were enthu astically received. The lovely Variati of Brahms were most appreciated, perha as shown by rapt silence of the house d ing successive numbers. [The New Y Times

SEEMINGLY, Mr. Monteux is not only French conductor with an open to Mendelssohn. The new " chestre de Paris," with Francis Casade as conductor, has lately played both "Scotch" and the "Italian" Symphoni unheard there for many a year. "Conservative" and "advanced" listeners clapp hands together; while some one labell Mendelssohn "the Racine of music."

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TRANS JAN 6

[illegible] Dec. 17

EW YORK, SATURDAY, DECEM

SUPERB CONCERT GIVEN AT BAILEY HALL LAST NIGHT

Auditorium Filled to Capacity to Hear Boston Symphony Orchestra.

VARIED PROGRAM GIVEN

Examples of Different Schools of Music Included—Pierre Monteux Conducting.

The undoubted claim of the Boston Symphony to be placed in the front rank of modern orchestras was amply substantiated in the playing of the organization at Bailey Hall last evening before a throng of students, faculty members and townspeople, which filled the spacious auditorium to capacity. Under the able leadership of Pierre Monteux the Boston Symphony orchestra has retained the mastery of technique which has characterized the playing of the organization during the 40 years of its existence, and has gained a recognized subtlety and delicacy of rendition.

The program which Mr. Monteux arranged for last evening's concert was representative of four great schools of music, a variety of style which is seldom incorporated into one program.

All Schools Represented.

The opening number was Beethoven's Third Symphony, the "Eroica," a perfect example of the classic school of music, considered by many to be the greatest of Beethoven's works.

The Nationalistic school was represented by the "Carnival in Paris," one of the compositions of Svendson, a modern Norwegian musician. Two nocturnes, "Nuages" and "Fetes," by the contemporary composer, Debussy, represented the Impressionistic form, now developed in its highest form by the French school of music.

"Till Eulenspiegel's Merry Pranks," a narrative composition by Richard Strauss, one of the greatest living composers, completed the program. The modern German school is sponsoring the program form of music, of which the composition given last evening is a good example

Ithaca Journal
Dec. 17-21

NEWS, SATURDAY EVENI

RARE MUSICAL TREAT OFFERED AT BAILEY HALL

Boston Symphony Orchestra Sets New High Mark in Cornell Concert Series — Beethoven Number Feature of Interesting Program.

The opportunity to hear a master orchestra in Ithaca is all too rare, and a local concert by the Boston Symphony even rarer, so that for devotees of orchestra music last evening's was a gala occasion. There is, after all, nothing quite so exciting in a musical way as a master organization of this kind—an hundred instruments blending so perfectly as to form a single voice, or the ensemble breaking up into a score of individual voices each with its part and its own characteristics like a human being. Needless to state the concert was a delight from beginning to end, and the conducting of Pierre Monteux a marvel of controlled vitality.

The program, too, was an unusual one—at least for Ithaca which is so often given the "Hungarian Rhapsody," an overture from one of Wagner's operas and other equally popular numbers. The first half of last evening's program was Beethoven's "Symphony Eroica" with which were contrasted the more modern compositions of the latter half—Svendsen, Debussy, and Strauss.

The symphony was undoubtedly, as was intended, the piece-de-resistance of the evening. Aside from the beauty of the scoring, the composition is interesting because of its dedication to Napoleon, and the story of Beethoven's disgust when, subsequently, he learned that Bonaparte had had himself declared emperor. The third division, including the scherzo, allegro vivace, and trio; and the finale especially indicated the musicanship of the conductor and his organization.

A short intermission formed the only bridge between the old master and the modern descriptive composer—between Beethoven and Svendsen whose "Carnival in Paris" was the second number on the program. The carnival is an interesting composition and there are pasages of unquestionable melody, but it was not the most pleasing number of the evening.

Debussy's Nocturnes.

Two of Debussy's nocturnes followed—"Nuages" and "Fetes." The first of these is a weird, pagan bit with the hand of the great modern evident all through the scoring. It is full of harsh passages and unexpected harmonies, but is unquestionably fascinating. The second is a very spirited composition for a nocturne, and is especially notable for a harp and drum passage which is as effective as it is wild. To whom but a Debussy would have occurred the combination of a trio of kettledrums and two harps.

On encountering this type of descriptive music one is always tempted to wonder whether the composition would furnish a picture of "Agony-tinted clouds" if the program did not specifically admonish the audience to visualize, or rather to hear, such a picture. But quite aside from any emotional appeal the second at least of the nocturnes is intriguing to a degree, though it tends more to pique the hearer's curiosity and awaken his reasoning powers than to lull him to sleep, according to the accepted fashion of the nocturne.

The final number—"Till Eulenspiegel's Merry Pranks" followed the lead of the preceding selections as a distinctly descriptive bit of modernism. It is unquestionably humorous and manages to play more than one trick on the audience. It is also interesting in connection with Mr. Strauss' presence in this country and the prevalent revival of Strauss music everywhere.

No encores were given last evening owing to the length and exacting nature of the program, but Mr. Monteux was repeatedly recalled by the enthusiasm of the audience which filled the hall to its capacity and was not at all desirous of leaving at the end of the final number.

From JAN 1 1922 D
EAGLE
Brooklyn, New York

with orchestra.

Boston Symphony.

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For the Thursday concert Pierre Monteux's program will begin with Handel's Double Concerto for string and woodwind orchestras in F major and Brahms' "Variations on a Theme by Haydn," which the earlier master used in his Chorale of St. Anthony, and end with Massenet's Overture to "Phedre." Two unusual numbers on this program will be the third act of Rimsky-Korsakoff's opera-ballet, "Mlada," which the Russian composer has arranged for concert purposes and entitled "Night on Mount Triglaff." The other number will be Three Dances from the ballet "El Sombrero de tres picos" ("Three-Cornered Hat"), by deFalla, the noted Spanish composer, which is having its first performances in this country under Mr. Monteux. The dances are scored in characteristic Spanish rhythms and are entitled "The Neighbors," "Dance of the Miller," Final Dance."

For the Saturday matinee the symphony will be that of Mozart in D major (No. 504 in the Kochel edition). The symphonic poem, "Die Toteninsel" ("The Island of the Dead"), by Rachmaninoff, and the Polovtsian Dances from "Prince Igor," by Borodin, will be performed, and a notable novelty in the numbers from the Second Orchestral Suite by Darius Milhaud, consisting of the Overture, Pastorale and Nocturne. Milhaud is known as a prominent member of the famous Parisian "Six" of daring young composers, whose burlesque, "Le Boeuf sur le Toit" ("The Nothing-Doing Bar"), made a sensation in London last season. Mr. Monteux gave this suite its first American performance in Boston last spring, and will on this occasion introduce the larger music of Milhaud to New York.

From JAN 1 1922 D
EAGLE
Brooklyn, New York

MUSIC IN BROOKLYN

Thursday evening in the Academy of Music the Boston Symphony Orchestra will play the third of its series of concerts. The soloist is Louise Homer, whose selections are the Bach aria, "Begone Ye Gloomy Shadows," and a recitative and aria from Mozart's unfamiliar opera, "Tito." The strictly orchestral numbers on Mr. Monteux's program are the Cesar Franck D Minor Symphony, Svendsen's "Carnivalin Paris," and a concert-arrangement of the music from the Third Act of Rimsky-Korskoff's opera, "Mlada."

FROM [illegible]
WORLD,
New York City.

The principal number of the programme to be presented by Pierre Monteux and the Boston Symphony Orchestra at its third concert of the season in the Academy of Music Friday evening, Jan. 6, will be the symphony in D minor by the Belgian master, Cesar Franck, which generally is considered the masterpiece of the modern French school of music. When this work was first performed in Paris in 1889 it was sceptically received on account of its innovations and after the performance Franck's ardent group of pupils all looked downcast, while "Father Franck" alone appeared contented and joyful. When asked by his friends as to the reception of the work, he replied, "It sounded very well, just as I thought it would." Steadily from that time to this, this symphony has increased in favor until now the enemies of Franck's music are no more and this, his masterpiece, is beloved wherever symphonic music is heard.

This concert will be made additionally eventful by the appearance as soloist of Louise Homer, American contralto, the beauty of whose voice is considered unexcelled by her countless admirers. She will sing with the Orchestra Bach's cantata, "Begone Thou Gloomy Shadows," and a principal aria from Mozart's late opera, "Titus." The Boston Symphony Orchestra will also present at this concert the riotous "Carnival in Paris," by Svendsen, the noted Norwegian composer, and the third act of the opera-ballet "Mlada," by Rimsky-Korsakoff, which the famous composer has arranged in concert form and entitled "Night on Mount Tri

SECOND CONCERT OF EXTRA SYMPHONY SERIES

Estelle Liebling, soprano, will appear as soloist at the second concert of the extra series of five which are being given by the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. This concert will take place on Monday evening, Jan. 16.

POST-JAN. 1

Coming Events

The soloist at the next pair of Boston Symphony concerts will be Paul Kochanski, said by New York reviewers to be an exceptionally fine violinist. He will play Bruch's rather dull Fantasy on Scotch Airs. The other numbers for Jan 13 and 14 are Handel's Double Concerto for String and Woodwind Orchestras; Brahms' Variations on a Theme by Haydn, and Ravel's "La Valse," new to Paris last year. The orchestra will be in New York this week.

The Cleveland Symphony Orchestra, heard here last season in a rather dull program, promises pieces by Beethoven, Stravinsky and Strauss at its Boston concert in Symphony Hall Jan 25 at 8:15.

Estelle Liebling will be the soloist at the second of the Boston Symphony Orchestra's Monday concerts Jan 16. A few season tickets for the remaining four concerts are on sale.

Esther Dale, soprano, will give a recital at Jordan Hall Jan 14.

GLOBE-JAN. 1

FROM
TIMES
NEW YORK CITY

Brooklyn Music.

Marie Jeritza makes her first Brooklyn appearance at the Academy on Tuesday in Korngold's "Die Tote Stadt," with Orville Harrold.

Louise Homer sings at the Boston Symphony Orchestra's third concert at the Brooklyn Academy on Friday evening.

AMERICAN
New York City
JAN 1 1922

The Boston Symphony Orchestra will play the following programme in Carnegie Hall Thursday evening: Double Concerto, by Handel; Variations on a Haydn Theme, by Brahms; "Night on Mount Triglaff," by Rimsky-Karsakoff; overture to "Phedre," by Massenet; three dances from the ballet "El Sombrero de tres picos," by de Falla. The programme of Saturday afternoon consists of Overture, Pastorale and Nocturne from Suite, by Milhaud; Symphony D major, by Mozart; "Island of the Dead," by Rachmaninoff; Polotaian Dances from "Prince Igor," by Borodin.

FROM
TIMES
NEW YORK CITY

The Boston Symphony Orchestra visited Montreal last week, after a long absence, for the special purpose, apparently, of presenting Vincent d'Indy to "the largest French city in America." He did not conduct, though his "Istar" variations were played, but appeared as pianist, playing Bach's concerto in D. There was an "ovation" and a wreath of palms was presented to him. He replied in a speech declaring himself a humble pupil of César Franck.

FROM
TIMES
NEW YORK CITY

Pierre Monteux's program with the Boston Symphony Orchestra in Carnegie Hall on Thursday evening includes Handel's double concerto for strings and wood-wind, the Brahms-Haydn variations, "Night on Mount Triglaff" from Rimsky-Korsakoff's "Mlada" ballet, Massenet's overture to "Phèdre" and Manuel de Falla's new dances from "The Three-Cornered Hat."

For the Boston Symphony matinee on Saturday in Carnegie Hall the novelty will be an overture, pastorale and nocturne from the "Second Orchestral Suite" by Darius Milhaud, a young French composer and one of the Parisian "Six." There are also Mozart's symphony in D major, Rachmaninoff's "The Island of the Dead" and Borodin's dances from "Prince Igor."

HERALD
ess New York City JAN 1 1922 M

The programs for the Boston Symphony Orchestra's third pair of concerts in Carnegie Hall are: Thursday evening: Handel, double concerto for strings and wood wind F; Brahms, variations on a theme of Haydn; Rimsky-Korsakov, "Night on Mount Triglaff," act 3 of the opera-ballet, "Mlada," arranged in concert form; De Falla, three dances from the ballet "El Sombrero de tres picos ("The Three Cornered Hat"); Massenet, overture to "Phedre." The De Falla work is announced for a first hearing in this country. Saturday afternoon: Mozart, symphony in D major, No. 385; Rachmaninov, "Die Toteninsel," symphonic poem for full orchestra, to the picture by Arnold Boecklin; Milhaud, second orchestral suite, first time in New York; Borodin, Polovtsian dances from "Prince Igor." In its home city, Boston, the orchestra is giving an extra series outside the regular forty-eight concerts of the season, so great is the demand for symphony tickets.

HERALD
ess New York City JAN 1 1922 M

...Taylor, and various other things.

But the easiest thing to procure and likewise to read is the Boston Symphony Orchestra program book of January 1, 1921, when Pierre Monteux conducted a performance of the overture to the opera and Philip Hale, the human encyclopedia who emits the brilliant and comprehensive program notes for the concerts, loosed the flood of his information about the entire subject. In this belated and insufficient manner the writer of this article acknowledges an infinitesimal part of his debt to his old friend.

JAN 1 1922 L
WORLD,
New York City.

SATURDAY AFTERNOON, the Boston Symphony Orchestra, with Pierre Monteux conducting, at Carnegie Hall, will play an overture, pastorale and nocturne from the Second Orchestral Suite by Darius Milhaud, a young modernist French composer; together with Mozart's Symphony in D major, Rachmaninoff's tone poem "The Isle of the Dead," and the Polovtsian Dances from Borodin's "Prince Igor."

CITIZEN
ress: Brooklyn, N. Y.
JAN 1 1922 A

SYMPHONY CONCERTS.

The principal number upon the programme to be presented by Pierre Monteux and the Boston Symphony Orchestra at its third concert of the present season in the Academy of Music on Friday evening, Jan. 6, will be the symphony in D minor by the Belgian master, Cesar Franck. Louise Homer will sing with the orchestra Bach's cantata, "Begone Thou Gloomy Shadows" and a principal aria from Mozart's late opera, "Titus." The orchestra will also present "Carnival in Paris" by Svendsen, and the third act of the opera-ballet "Mlada" by Rimsky-Korsakoff, which the famous composer has arranged in concert and entitled "Night on Mount Triglaff."

From JAN 1 1922
TIMES,
Brooklyn, N. Y.

Monday evening, January 16.

HOMER, BOSTON SYMPHONY.

Louise Homer, the American contralto, will be heard as soloist at the third Boston Symphony concert of the Brooklyn season, to be given in the Academy of Music next Friday evening, January 6. Pierre Monteux will conduct. She will sing Bach's secular cantata for solo voice, "Begone Ye Gloomy Shadows," and the recitative and rondo from Mozart's opera, "Clemenza di Tito."

The principal number on the program will be Cesar Franck's Symphony in D minor.

The remaining numbers will be Svendsen's "Carnival in Paris" and to close, the third act of the opera "Mlada," by Rimsky-Korsakoff, which has been arranged for concert use by the composer.

JAN 1 1922
WORLD,
New York City.

The Boston Symphony Orchestra with Pierre Monteux conducting, on Thursday evening at Carnegie Hall, will play Handel's Double Concerto for string and wood-wind orchestras; Brahms' variations on a theme by Haydn; the third act of Rimsky-Korsakoff's opera ballet, arranged in concert form by the composer and entitled 'Night on Mount Triglaff;' Massenet's overture to "Phedre" and a first American performance of three dances by the Spanish composer, de Falla, from his ballet "The Three-Cornered Hat.'

For the concerts of the Symphony Orchestra in New York tomorrow evening and Saturday afternoon, Mr. Monteux has set on his programmes: Milhaud's Suite for Orchestra, played in Boston last spring and mocked by those who love not bold innovation; de Falla's three Spanish Dances, heard at home last week; Rimsky-Korsakov's tone-picture, "A Night on Mount Triglav," recently applauded in Boston; Rahkmaninov's tone-poem, "The Isle of the Dead"; Massenet's Overture to Racine's play, "Phèdre"; the Polovtsian Dances from Borodin's opera, "Prince Igor," out of the concerts in Symphony Hall last season; Mozart's Symphony in D major of last week; Brahms's orchestral Variations on a Theme of Haydn; and a Concerto of Handel for String and Wood-wind Choirs. The items from Brahms and Handel will not be heard in Boston until next week. Wide-ranging is the conductor in this miscellany.

The chamber-concerts of the new Boston Symphony String Quartet—Messrs. Burgin and Bedetti en tête—are to begin in Steinert Hall, a perfect room for such purpose, on Thursday evening, Jan. 26. They will continue on Thursday evenings, Feb. 16 and March 9 and on Tuesday evening, April 4. There is good reason to expect much of them.

H. T. P.

TRANS. JAN. 4.

[44]

The second of the "special concerts" of the Symphony Orchestra will take place on Monday evening, Jan. 16, in Symphony Hall. Familiar pieces fill Mr. Monteux's programme, viz.: Beethoven's Fifth Symphony; Svendsen's Rhapsody, "Carnival in Paris"; Debussy's Prelude to Mallarmé's Eclogue, "The Afternoon of a Faun"; the Overture to Wagner's opera "Tannhäuser." Miss Estelle Liebling will also sing airs from Saint-Saëns, "Etienne Marcel" and Mozart's "Figaro's Wedding."

For the concert of the Symphony Orchestra in Sanders Theater at Cambridge next Thursday evening, Mr. Monteux has chosen Massenet's Overture to Racine's play, "Phèdre". Schönberg's Sextet for Strings, "Transfiguring Night"; Rimsky-Korsakov's tone-picture, "A Night on Mount Triglav." and Bruch's Scottish Fantasia for violin and orchestra. In the Fantasia, Mr. Kochanski will play the solo-part.

TRAN. JAN. 5.

From Boston to New York

The Boston Symphony's one hundred men marked vividly their third winter visit to Carnegie Hall last evening with a gorgeous gay "first time in New York" of Manuel de Falla's dances of "The Three Cornered Hat," with which Diaghilev's ballet had made a great noise in London last summer, and of which the young (sic) Cadiz composer can hardly have heard so stirring a performance by his "seventeen players" two years since in Spain. Taken as music alone, de Fal gossippy episode of "The Neighbors" much liked by last night's critical ho h's "Miller's Dance," that the Spania found most striking in Moorish flav was less recognizable to Western ea but the "Final Dance," a whirlwind popular Spanish rhythms in all the ag grandized modernism of instrumental ap paratus, fairly outdanced Chabrier's "Es paña" as an orchestral setting of fol melodies of the peninsula. The novelt ended in many recalls, shared by Monteu and his men.

Mr. Monteux preceded the Spanish bre ties with Rimsky-Korsakov's long "Night on the Triple Mountain"—a th act from the ballet of "Mlada." much which had been used by the Diaghil troupe in a "Cleopatra" scene on the earlier American tour. The glowing no turne of Baltic Slav romance, a ghost dream of poisoned Princess, revell spirits, and awakening at dawn on t mountain amid the singing of birds, a was greatly applauded. Beginning t evening Handel's concerto in F for strin and two wind choirs, and Brahms's Va ations on a Theme of Haydn, both co ducted with elegance and suavity, and smoothly played as they were enthu astically received. The lovely Variati of Brahms were most appreciated, perha as shown by rapt silence of the house d ing successive numbers. [The New Y Times

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NEWS, SATURDAY EVENE

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ESTABLISHED 1841
From JAN 1 1922 D
EAGLE
Brooklyn, New York

with orchestra.

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FROM
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FROM JAN 1 1922 A
Standard Union
Brooklyn, N. Y.

Homer, the American contralto, whose voice and art are scarcely rivalled by the singers of two generations, will be heard as soloist at the third Boston Symphony concert of the Brooklyn season, to be given in the Academy of Music next Friday evening, Jan. 6, at 8:15. The majestic beauty of her tones could hardly be heard to finer advantage than in the two classic numbers which she will sing with the great orchestra: Bach's secular Cantata for solo voice, "Begone ye gloomy shadows," and the Recitative and Rondo from Mozart's Opera, "Clemenza di Tito."

The principal number on the programme will be Cesar Franck's masterpiece, the symphony in D minor, for the eloquent and inspired performance of which the Boston Symphony Orchestra under the baton of its French conductor, Pierre Monteux, has won superlative praise in New York. Boston and other cities. This wonderful score, since it was composed a generation ago, and then sceptically received in Paris, has steadily increased in the estimation of the world, until now it has taken its place as probably the finest symphony in modern music. The score is particularly beloved for the stirring splendour of its melodious themes, for the English horn solo in the second movement, and for the noble and triumphant affirmation of faith which is its climax. The remaining numbers will be Svendsen's brilliant "Carnival in Paris," and, to close, the third act of the opera "Mlada," by Rimsky-Korsakoff, which has been arranged for concert use by the composer, and which is said to reveal this master painter of Russian fairy tales in music in his most piquant and enchanting vein.

Established JAN 3 1922 R
FROM
COMMERCIAL
New York

BOSTON SYMPHONY AT CARNEGIE HALL

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EAGLE JAN 1
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G. W. H.

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N.Y. TIMES - JAN. 8.

Monteux Presents Surprise at Boston Orchestra Concert

Mozart Movements Given on Program, and Some of Rachmaninoff's Are Played at Carnegie Hall

By H. E. Krehbiel

Mr. Monteux, at the third afternoon concert of the Boston Orchestra in Carnegie Hall yesterday, gave his audience a surprise of a quietly pleasurable kind with a symphony which does not belong to the familiar last three works of the kind by Mozart, and an undeniable shock by playing three movements of a suite by Darius Milhaud. The symphony (Mr. Monteux omitted the minuet) was the so-called "Haffner" in D—not altogether a stranger to old concertgoers like a score or so of others by Mozart, but still one that is played so infrequently that it sounded as new as anything can which has so pronounced a Mozartian physiognomy. Its last movement, at least, entitled it to companionship with the E flat, G minor and C major symphonies which are the only works in their form by the composer with which the public is familiar.

After it had been played and enjoyed by all of the hearers whose ears have remained open to the charms of euphony Mr. Monteux threw the helm far over and set sail for the high seas of modern cacophony, though he did [illegible] the turbulence of the Gulf [illegible] the suite by

new to local programs. It was written for a play designed for an open-air theater with a tank stage, in which, among other things, seals are supposed to make mock of the love of an old man for a young girl—a subject, we submit, not necessarily invocative of satirical mocking. We do not know whether or not the seals were in the music played yesterday, nor whether the nocturne which was played was the "nocturnal bacchanale made of silence" which a program note informed us the author had requested of the composer. Had all of the music been made of silence we fancy the audience would have found it more enjoyable. As it was, it awakened in us imaginings of what might be the result had the composer given each of the orchestral musicians a transcript of his themes and bidden him fall in whenever and wherever he pleased, regardless of their tonality. The themes were all agreeable and ingenious in themselves and their exposition at the beginning of each movement promised much pleasure. After that M. Milhaud, like Goethe's Mephistopheles, in conversation with the ambitious young scholar, seemed to say that he was weary of rational discourse and thenceforth would play the very devil. And this he did until our ears ached.

When the composition was played for the first time in Paris, a year ago last October, Mr. Hale tells us it provoked such an uproar of hisses and howls that the police cleared the fauteuils of the balcony. New Yorkers never give such frank expression to their sentiments. If bad music is played at a concert by an orchestra of good men (and all our orchestras are composed of good men, and so are the conductors good men) they applaud mildly and relapse into grateful silence. Perhaps they are afraid to express their convictions; or, maybe their attitude is like that of the Hindu before his idol—he knows that it is ugly, but feels that it is great.

The other music of the afternoon was Rachmaninoff's "The Island of the Dead" and some of the ballet in Borodin's opera, "Prince Igor."

N.Y. TRIBUNE - JAN. 8.

BOSTON MEN PLAY A NOVELTY

Milhand's Second Orchestral Suite Given Here for First Time.

The program for the matinee concert of the Boston Symphony Orchestra yesterday in Carnegie Hall was well selected for the occasion. It consisted of Mozart's symphony in D major, Koechel, No. 385, and three contrasting modern numbers, Rachmaninov's symphonic poem, "The Island of the Dead," three movements from Darius Milhand's second orchestral suite, the "Overture," "Pastoral" and "Nocturne"—which were a novelty here—and Borodin's brilliant "Polovtsian Dances" from his opera, "Prince Igor."

The Rachmaninov work was given in the composer's revised editions, which had been heard here last October at a Philharmonic concert. Milhand, who is one of the young ultra modern French writers called the Parisian "Six," was fortunate in having his suite, a larger work of his, introduced to America by Mr. Monteux and the Boston Orchestra in their home city last spring. The parts omited yesterday were the fugue (a travesty on a fugue) and the finale. When heard in Boston the fugue is said to have produced "snickers of superiority mingled with hearty laughs" from the audience.

Of the whole suite Mr. Hale in his program notes says that at its first hearing at a Colonne concert in Paris on October 24, 1920, the music "provoked hissing and howling so that the police cleared the fautenils of the balcony." There were no such demonstrations made at yesterday's hearing of the new music, though the overture was received with only scant recognition and the pastorale and nocturne with scarcely more than apathy (except on the part of a few persons). The music in itself has themes, spirit and a striking palette of orchestral colors, also rhythmic feeling, but as a whole it strained severely the ear of the hearer.

One of the many instruments called for by the score is called a fouet, which is explained by Mr. Hale as "modern clappers to imitate the crack of a whip." The orchestra performed the difficult music with excellent finish.

N.Y. HERALD - JAN. 8.

Boston Symphony Orchestra in Second Extra Concert

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give the second concert of its extra series Monday evening, Jan 16, at Symphony Hall. Estelle Liebling, a soprano, who made an exceptionally favorable impression at a recital here last season, will sing with the orchestra an aria from Saint-Saens' "Etienne Marcel," and "Non so piu," from Mozart's "Figaro," which is by a coincidence also upon Hempel's Sunday concert program the day before.

Beethoven's Fifth Symphony in C minor, the most popular as well as one of the noblest pieces of symphonic music, is the chief item on the unusually fine program. The other numbers are Debussy's "Afternoon of a Faun," his best orchestral work; Wagner's Overture to "Tannhauser," in which the main theme is the impressive "Pilgrim's Chorus," and Svendsen's lively but comparatively mediocre "Carnival at Paris." Anyone unaccustomed to symphony concerts could hardly hope to find a better or more readily enjoyable first program to hear than this one, which needs no recommendation to connoisseurs.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 11th program. Double Concerto for strings and woodwind, Handel; variations on a theme by Haydn, Brahms; Fantasia on Scottish Airs, Bruch; "La Valse" (first time here), Ravel. Soloist, Paul Kochanski, violinist (first appearance in Boston).

GLOBE - JAN. 8.

Kochanski Symphony Soloist

Paul Kochanski, the young Polish violinist, who first came to this country last spring, will make his debut in Boston when he appears a soloist with the Boston Symphony Orchestra at the next regular pair of concerts to be given in Symphony Hall on Friday afternoon and Saturday evening, Jan. 13-14.

Pierre Monteux will conduct at this concert the double concerto of Handel for string and woodwind orchestras, Brahms' Variations on a Theme by Hayden, and a new work by Maurice Ravel, which is called a "Choreographic Poem" and entitled "La Valse." The music is supposed to suggest an imperial ball in the early part of the 19th century.

Kochanski will play with the orchestra Bruch's Fantasia on Scottish Airs. A native of Warsaw, this young violinist was a pupil of the famous Polish master, Mlyarski, and of the Belgian master, Cesar Thomson. Since he first played in public when a mere boy, he is now well known and has been long highly admired in Europe as a virtuoso. He came to America from Russia. There he passed some time in prison whence he made his escape in December, 1919.

Extra Symphony Concert

The second of the series of five Monday evening concerts which have been inaugurated this year by the Boston Symphony Orchestra will be given in Symphony Hall on Monday, Jan. 16, at 8:15. Mr. Monteux, conductor, has made a fine programme for this occasion, with numbers all different from those heard at the regular Symphony concerts this season. The principal work will be the great Fifth Symphony of Beethoven in C minor. The soloist on this occasion will be Estelle Leibling, soprano, who will sing with the orchestra an aria from Saint-Saens' "Etienne Marcel" and the gem from Mozart's "Marriage of Figaro," "Non so piu." The remaining orchestral numbers will be Svendsen's riotous Episode for Full Orchestra, "The Carnival at Paris," "Debussy's "Prelude to the Afternoon of a Faun," and Wagner's Overture to "Tannhauser."

POST - JAN. 8.

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ADVTSR - JAN. 8.

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Paul Kochanski, the young Polish violinist, who first came to this country last spring, and by his several concerts in New York and elsewhere impressed the public as one of the finest violinists of the day, will make his debut in Boston when he appears as soloist with the Boston Symphony Orchestra at the concerts in Symphony Hall next Friday afternoon and Saturday evening.

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HERALD - JAN. 8.

DE FALLA'S GUITAR

An Astute Suggestion About the Spaniard's Music as Lately Heard Here

WHEN Mr. Edward J. Dent, the reviewer of concerts for The Athenæum in London, heard a new piano-piece by de Falla, "Nights in the Gardens of Spain," he wrote a note setting the composer's music at a fresh angle. It deserves to be reprinted before the Spaniard's dances, played at Symphony Hall last week, are quite forgotten.

"When I first heard 'The Three-Cornered Hat,'" writes Mr. Dent, "I received the impression that the composer had conceived much of it in terms of the pianoforte, but as I came to know his music better I saw that I was wrong in my first judgment. The instrument which dominates de Falla's music is the guitar.

the guitar is perpetually present to the imagination. Indeed, in Spain some of the pianoforte pieces are played as trios for guitar and two Spanish mandolins. The guitar in Spain is taken seriously—how seriously we may judge from the fact that de Falla's contribution to the 'Tombeau de Debussy,' published last autumn by La Revue Musicale, is a piece for guitar. There are probably very few people in England who could play it. On the pianoforte it is impossible to realize its right effect. Yet it is instructive to study it carefully at the pianoforte, to endeavor to hear in imagination how it should sound on the guitar, and then do the best one can to reproduce that effect at the keyboard. One hardly ever hears a guitar in England. In Italy one hears it in the streets, generally played no better than the banjo is played here. In Spain it is an instrument for serious music; it still seems to retain something of the position which the lute held in the days of the Renaissance. Through all de Falla's music, from 'La Vida Breve' to the 'Nights in the Gardens of Spain,' we hear the guitar murmur and throb.

"In 'The Three-Cornered Hat' there were also obvious illusions to Domenico Scarlatti. Spanish musicians seem now to regard Domenico Scarlatti as the father o Spanish music, as the French look back t Rameau and we to the Elizabethans. Scarlatti illuminates de Falla, and de Fall Scarlatti in his turn. When we conside them both together, when we note t rhythms, the clashes of harmony, the peculiarities of melodic line that are common both, we begin to see that behind both them stands the same inspiring muse, a that she carries, not a lyre, but a guit Here in the North our music is gradual becoming more and more degraded American vulgarity. Spain sets before ideal of a grave and passionate nob it.

Items and Incidents

From Mr. Monteux and the Sympho Orchestra New York heard on Saturd afternoon three movements of Milhau Suite, not a little mocked and bera when it was played in Boston last spri Yet the reviewer for The Herald wro "The music in itself has themes, spirit a striking palette of orchestral colors, rhythmic feeling; but as a whole strained severely the ear of the hear And that reviewer is no apostle of "ultra-modern." The finale and the p ody of a fugue were the omitted divisi

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TRANS. JAN. 9.

FULL MODERN PROGRAM GIVEN BY SYMPHONY

Great Works of Debussy, Liszt, Tschaikowsky and Strauss Are Given Powerful Rendering Under Monteux

Modernity prevailed at the annual concert of the Boston Symphony orchestra in the Young Men's Christian association series at the Auditorium yesterday afternoon. There used in the old days to be mild complainings, at times, that some of the programs of this famous organization, while full of beautiful music, were such as a smaller orchestra might have quite adequately given—what the public wanted on such all too infrequent occasions was a chance to hear some of the great works that can be heard only from a great orchestra. Whether or not yesterday's program was consciously shaped by this principle, it amply gratified the natural desire to hear exploited the full resources of the modern orchestra.

Such a program may be better or more interesting than one made up of works in the older style, but it does bring out the wonderful richness and variety of tonal combinations which have been made possible, not merely by the enlargement of the orchestra or by the addition of new instruments of striking timbre, but even more by the incessant experimentation of a century, and most of all by the creative imagination of a few great men like Berlioz, Liszt, Wagner and Richard Strauss. But the matter is not wholly of technic; to make the possible new effects artistically valuable, it was necessary to evolve a style and a subject matter requiring them. The evolution of the modern orchestra, therefore, is closely related to the transition from classical to romantic ideals in literature and painting, as well as in music. The impressionist calls for brilliant colors, for striking effects, for new resources of expression, and each such development in turn reacts upon the art. Beethoven could say great things with a small orchestra, but they were not the same things that are said in a concert like that of yesterday.

It was devoted entirely, for example, to what is called "program music," as opposed to "absolute music," a matter of hot controversy half a century ago, but now settled amicably with both sides victorious. Program music is a broader term than "description music," but the general idea is the same—descriptive has an important place in whatever program of scenes, events or moods a modern composer may undertake to express in musical terms. How this characteristic ran through all the music yesterday may be seen from the following program:—

Symphony No 4, in F minor	Tschaikowsky
Two Nocturnes	Debussy
"Death and Transfiguration"	Richard Strauss
"Mazeppa," symphonic poem, No 2	Liszt

A "symphonic poem" declares itself to be program music, and its title usually gives a hint of the program. In a symphony there is no such declaration, though there may be a hint, in Tschaikowsky's sixth, the "Path

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Standard Union
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Mozart Movements Given on Program, and Some of Rachmaninoff's Are Played at Carnegie Hall

By H. E. Krehbiel

Mr. Monteux, at the third afternoon concert of the Boston Orchestra in Carnegie Hall yesterday, gave his audience a surprise of a quietly pleasurable kind with a symphony which does not belong to the familiar last three works of the kind by Mozart, and an undeniable shock by playing three movements of a suite by Darius Milhaud. The symphony (Mr. Monteux omitted the minuet) was the so-called "Haffner" in D—not altogether a stranger to old concertgoers like a score or so of others by Mozart, but still one that is played so infrequently that it sounded as new as anything can which has so pronounced a Mozartian physiognomy. Its last movement, at least, entitled it to companionship with the E flat, G minor and C major symphonies which are the only works in their form by the composer with which the public is familiar.

After it had been played and enjoyed by all of the hearers whose ears have remained open to the charms of euphony Mr. Monteux threw the helm far over and set sail for the high seas of modern cacophony, though he did not reach the turbulence of the Gulf Stream until he came to the suite by

This was new to local programs. It was written for a play designed for an open-air theater with a tank stage, in which, among other things, seals are supposed to make mock of the love of an old man for a young girl—a subject, we submit, not necessarily invocative of satirical mocking. We do not know whether or not the seals were in the music played yesterday, nor whether the nocturne which was played was the "nocturnal bacchanale made of silence" which a program note informed us the author had requested of the composer. Had all of the music been made of silence we fancy the audience would have found it more enjoyable. As it was, it awakened in us imaginings of what might be the result had the composer given each of the orchestral musicians a transcript of his themes and bidden him fall in whenever and wherever he pleased, regardless of their tonality. The themes were all agreeable and ingenious in themselves and their exposition at the beginning of each movement promised much pleasure. After that M. Milhaud, like Goethe's Mephistopheles, in conversation with the ambitious young scholar, seemed to say that he was weary of rational discourse and thenceforth would play the very devil. And this he did until our ears ached.

When the composition was played for the first time in Paris, a year ago last October, Mr. Hale tells us it provoked such an uproar of hisses and howls that the police cleared the fauteuils of the balcony. New Yorkers never give such frank expression to their sentiments. If bad music is played at a concert by an orchestra of good men (and all our orchestras are composed of good men, and so are the conductors good men) they applaud mildly and relapse into grateful silence. Perhaps they are afraid to express their convictions; or, maybe their attitude is like that of the Hindu before his idol—he knows that it is ugly, but feels that it is great.

The other music of the afternoon was Rachmaninoff's "The Island of the Dead" and some of the ballet in Borodin's opera, "Prince Igor."

N.Y. TRIBUNE JAN. 8.

BOSTON MEN PLAY A NOVELTY

Milhand's Second Orchestral Suite Given Here for First Time.

The program for the matinee concert of the Boston Symphony Orchestra yesterday in Carnegie Hall was well selected for the occasion. It consisted of Mozart's symphony in D major, Koechel. No. 385, and three contrasting modern numbers, Rachmaninov's symphonic poem, "The Island of the Dead," three movements from Darius Milhand's second orchestral suite, the "Overture," "Pastoral" and "Nocturne"—which were a novelty here—and Borodin's brilliant "Polovtsian Dances" from his opera, "Prince Igor."

The Rachmaninov work was given in the composer's revised editions, which had been heard here last October at a Philharmonic concert. Milhand, who is one of the young ultra modern French writers called the Parisian "Six," was fortunate in having his suite, a larger work of his, introduced to America by Mr. Monteux and the Boston Orchestra in their home city last spring. The parts omited yesterday were the fugue (a travesty on a fugue) and the finale. When heard in Boston the fugue is said to have produced "snickers of superiority mingled with hearty laughs" from the audience.

Of the whole suite Mr. Hale in his program notes says that at its first hearing at a Colonne concert in Paris on October 24, 1920, the music "provoked hissing and howling so that the police cleared the fautenils of the balcony." There were no such demonstrations made at yesterday's hearing of the new music, though the overture was received with only scant recognition and the pastorale and nocturne with scarcely more than apathy (except on the part of a few persons). The music in itself has themes, spirit and a striking palette of orchestral colors, also rhythmic feeling, but as a whole it strained severely the ear of the hearer.

One of the many instruments called for by the score is called a fouet, which is explained by Mr. Hale as "modern clappers to imitate the crack of a whip." The orchestra performed the difficult music with excellent finish.

NY. HERALD-JAN. 8.

Boston Symphony Orchestra in Second Extra Concert

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give the second concert of its extra series Monday evening, Jan 16, at Symphony Hall. Estelle Liebling, a soprano, who made an exceptionally favorable impression at a recital here last season, will sing with the orchestra an aria from Saint-Saens' "Etienne Marcel," and "Non so piu," from Mozart's "Figaro," which is by a coincidence also upon Hempel's Sunday concert program the day before.

Beethoven's Fifth Symphony in C minor, the most popular as well as one of the noblest pieces of symphonic music, is the chief item on the unusually fine program. The other numbers are Debussy's "Afternoon of a Faun," his best orchestral work; Wagner's Overture to "Tannhauser," in which the main theme is the impressive "Pilgrim's Chorus," and Svendsen's lively but comparatively mediocre "Carnival at Paris." Anyone unaccustomed to symphony concerts could hardly hope to find a better or more readily enjoyable first program to hear than this one, which needs no recommendation to connoisseurs.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 11th program. Double Concerto for strings and woodwind, Handel; variations on a theme by Haydn, Brahms; Fantasia on Scottish Airs, Bruch; "La Valse" (first time here), Ravel. Soloist, Paul Kochanski, violinist (first appearance in Boston).

GLOBE-JAN. 8.

[45]

Kochanski Symphony Soloist

Paul Kochanski, the young Polish violinist, who first came to this country last spring, will make his debut in Boston when he appears a soloist with the Boston Symphony Orchestra at the next regular pair of concerts to be given in Symphony Hall on Friday afternoon and Saturday evening, Jan. 13-14.

Pierre Monteux will conduct at this concert the double concerto of Handel for string and woodwind orchestras, Brahms' Variations on a Theme by Hayden, and a new work by Maurice Ravel, which is called a "Choreographic Poem" and entitled "La Valse." The music is supposed to suggest an imperial ball in the early part of the 19th century.

Kochanski will play with the orchestra Bruch's Fantasia on Scottish Airs. A native of Warsaw, this young violinist was a pupil of the famous Polish master, Mlyarski, and of the Belgian master, Cesar Thomson. Since he first played in public when a mere boy, he is now well known and has been long highly admired in Europe as a virtuoso. He came to America from Russia. There he passed some time in prison whence he made his escape in December, 1919.

Extra Symphony Concert

The second of the series of five Monday evening concerts which have been inaugurated this year by the Boston Symphony Orchestra will be given in Symphony Hall on Monday, Jan. 16, at 8:15. Mr. Monteux, conductor, has made a fine programme for this occasion, with numbers all different from those heard at the regular Symphony concerts this season. The principal work will be the great Fifth Symphony of Beethoven in C minor. The soloist on this occasion will be Estelle Leibling, soprano, who will sing with the orchestra an aria from Saint-Saens' "Etienne Marcel" and the gem from Mozart's "Marriage of Figaro," "Non so piu." The remaining orchestral numbers will be Svendsen's riotous Episode for Full Orchestra, "The Carnival at Paris," "Debussy's "Prelude to the Afternoon of a Faun," and Wagner's Overture to "Tannhauser."

POST-JAN. 8.

EXTRA SYMPHONY CONCERT

The second of five Monday evening concerts inaugurated this year by the Boston Symphony Orchestra will be given in Symphony Hall on January 16. The principal work will be the great fifth symphony of Beethovxen. The soloist will be Estelle Liebling, soprano, who will sing with Orchestra an aria from Saint-Saens' "Etienne Marcel" and Mozart's "Non so piu." Svendsen's "Carnival at Paris" music, Debussy's "Prelude to the Afternoon of a Faun" and Wagner's "Tannhauser" overture are the other orchestral numbers.

ADVTSR-JAN. 8

EXTRA SYMPHONY

The second of the series of five Monday evening concerts, inaugurated this year by the Boston Symphony Orchestra, will be given in Symphony Hall on Monday, Jan. 16, at 8:15. Mr. Monteux has made a fine program for this occasion, with numbers all different from those heard at the regular symphony concerts this season. The principal work will be the Fifth Symphony of Beethoven. The soloist will be Estelle Liebling, soprano, who will sing with the orchestra an aria from Saint-Saens' "Etienne Marcel" and from Mozart's "Marriage of Figaro," "Non so piu.' The remaining purely orchestral numbers will be Svendsen's riotous episode for full orchestra, "The Carnival at Paris," Debussy's "Prelude to the Afternoon of a Faun," and Wagner's overture to "Tannhauser."

KOCHANSKI, SOLOIST

Paul Kochanski, the young Polish violinist, who first came to this country last spring, and by his several concerts in New York and elsewhere impressed the public as one of the finest violinists of the day, will make his debut in Boston when he appears as soloist with the Boston Symphony Orchestra at the concerts in Symphony Hall next Friday afternoon and Saturday evening.

Mr. Monteux will conduct at these concerts the double concerto of Handel for string and woodwind orchestras, Brahms's Variations on a Theme by Haydn, and a new work by Maurice Ravel, a "Chorographic Poem," entitled "La Valse." The music is supposed to suggest an imperial ball in the early part of the 19th century. Mr. Kochanski will play Bruch's Fantasia on Scottish Airs. A native of Warsaw, this young violinist was a pupil of the Polish master, Mlyarski, and of the Belgian master, Cesar Thomson. He first played in public a mere boy; he is now well known and has been long highly admired in Europe.

HERALD-JAN. 8.

DE FALLA'S GUITAR

An Astute Suggestion About the Spaniard's Music as Lately Heard Here

WHEN Mr. Edward J. Dent, the reviewer of concerts for The Athenæum in London, heard a nev piano-piece by de Falla, "Nights in th Gardens of Spain," he wrote a note settin the composer's music at a fresh angle. I deserves to be reprinted before the Spaniard's dances, played at Symphony Hal last week, are quite forgotten.

"When I first heard 'The Three-Cornere Hat'," writes Mr. Dent, "I received the impression that the composer had conceive much of it in terms of the pianoforte, bu as I came to know his music better I sa that I was wrong in my first judgmen The instrument which dominates de Falla music is the guitar. In the ballet, as the 'Pièces Espagnoles' for the pianoforte, the guitar is perpetually present to the imagination. Indeed, in Spain some of the pianoforte pieces are played as trios for guitar and two Spanish mandolins. The guitar in Spain is taken seriously—how seriously we may judge from the fact that de Falla's contribution to the 'Tombeau de Debussy,' published last autumn by La Revue Musicale, is a piece for guitar. There are probably very few people in England who could play it. On the pianoforte it is impossible to realize its right effect. Yet it is instructive to study it carefully at the pianoforte, to endeavor to hear in imagination how it should sound on the guitar, and then do the best one can to reproduce that effect at the keyboard. One hardly ever hears a guitar in England. In Italy one hears it in the streets, generally played no better than the banjo is played here. In Spain it is an instrument for serious music; it still seems to retain something of the position which the lute held in the days of the Renaissance. Through all de Falla's music, from 'La Vida Breve' to the 'Nights in the Gardens of Spain,' we hear the guitar murmur and throb.

"In 'The Three-Cornered Hat' there wer also obvious illusions to Domenico Scarlatti. Spanish musicians seem now to re gard Domenico Scarlatti as the father o Spanish music, as the French look back t Rameau and we to the Elizabethans. Scar latti illuminates de Falla, and de Fall Scarlatti in his turn. When we conside them both together, when we note th rhythms, the clashes of harmony, the pec liarities of melodic line that are common both, we begin to see that behind both them stands the same inspiring muse, an that she carries, not a lyre, but a guita Here in the North our music is graduall becoming more and more degraded American vulgarity. Spain sets before ideal of a grave and passionate nob it."

Items and Incidents

From Mr. Monteux and the Sympho Orchestra New York heard on Saturd afternoon three movements of Milhau Suite, not a little mocked and bera when it was played in Boston last spri Yet the reviewer for The Herald wro "The music in itself has themes, spirit a striking palette of orchestral colors, rhythmic feeling; but as a whole strained severely the ear of the heare And that reviewer is no apostle of "ultra-modern." The finale and the p ody of a fugue were the omitted divisio

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TRANS. JAN. 9.

FULL MODERN PROGRAM GIVEN BY SYMPHONY

Great Works of Debussy, Liszt, Tschaikowsky and Strauss Are Given Powerful Rendering Under Monteux

Modernity prevailed at the annual concert of the Boston Symphony orchestra in the Young Men's Christian association series at the Auditorium yesterday afternoon. There used in the old days to be mild complainings, at times, that some of the programs of this famous organization, while full of beautiful music, were such as a smaller orchestra might have quite adequately given—what the public wanted on such all too infrequent occasions was a chance to hear some of the great works that can be heard only from a great orchestra. Whether or not yesterday's program was consciously shaped by this principle, it amply gratified the natural desire to hear exploited the full resources of the modern orchestra.

Such a program may be better or more interesting than one made up of works in the older style, but it does bring out the wonderful richness and variety of tonal combinations which have been made possible, not merely by the enlargement of the orchestra or by the addition of new instruments of striking timbre, but even more by the incessant experimentation of a century, and most of all by the creative imagination of a few great men like Berlioz, Liszt, Wagner and Richard Strauss. But the matter is not wholly of technic; to make the possible new effects artistically valuable, it was necessary to evolve a style and a subject matter requiring them. The evolution of the modern orchestra, therefore, is closely related to the transition from classical to romantic ideals in literature and painting, as well as in music. The impressionist calls for brilliant colors, for striking effects, for new resources of expression, and each such development in turn reacts upon the art. Beethoven could say great things with a small orchestra, but they were not the same things that are said in a concert like that of yesterday.

It was devoted entirely, for example, to what is called "program music," as opposed to "absolute music," a matter of hot controversy half a century ago, but now settled amicably with both sides victorious. Program music is a broader term than "description music," but the general idea is the same—descriptive has an important place in whatever program of scenes, events or moods a modern composer may undertake to express in musical terms. How this characteristic ran through all the music yesterday may be seen from the following program:—

Symphony No 4, in F minor ....Tschaikowsky
Two Nocturnes..........Debussy
"Death and Transfiguration" .Richard Strauss
"Mazeppa," symphonic poem, No 2.....Liszt

A "symphonic poem" declares itself to be program music, and its title usually gives a hint of the program. In a symphony there is no such declaration, though there may be a hint, as in Tschaikowsky's sixth, the "Pathetic." But the fourth the uninstructed [illegible] quickly divine to be [illegible] unfolding of a somber program, and indeed Tschaikowsky in a letter to a friend gave the key. The opening theme is "Fate, the fatal power which hinders one in the pursuit of happiness." A clarinet solo expresses a delusive dream of something better, but there is a cruel awakening with the return to the fatal theme: "There is no port; you will be tossed hither and thither until the sea swells over you." A gloomy theme, but that of the andante is no more cheerful—the composer's account of it recalls the somber opening of Turguenieff's "Smoke." The scherzo with its brisk plucking of strings and crisp responses from the wind choir is gay, to be sure, but not happy—there is always something delirious in Tschaikowsky's gayety. In the finale is depicted the vain effort of the pessimist to find satisfaction in the noisy pleasures of the rustic crowd, but the gibbering beasts and birds, creatures of a disordered mind, come braying and fluttering in, and the country fair quickly becomes an asylum again. The composer stoutly asserts that the ending is meant to be happy, but it gets no further than "Rejoice in the happiness of others—and you can still live." It is a cross-section of the Russian temperament.

It is a long step from this somber and powerful fatalism to the refined paganism of Claude Debussy. The two nocturnes played, "Nuages" and "Fetes," are in a set of three, but the third, "Sirenes," has a chorus of women's voices. Both of the two given are program music, and in addition are admirable examples of a delicate and beautiful kind of impressionism in which France took the lead as clearly as in the corresponding development in modern painting; Debussy is sometimes likened to Corot, and in their imaginative suggestiveness, their power of evoking poetic images, there is a parallel. The first of the nocturnes, "Clouds," was the only quiet spot in a restless concert; they are not storm clouds, but a "slow and solemn march," "dissolving in a gray agony tinted with white." Not very easy to say in music, and without this key nobody could possibly guess what was being said, but the ethereal charm of the music needs no key. If Debussy gave the one gentle touch in a somber and strenuous program he also gave it its one relatively cheerful moment in the second nocturne, "Festivals," the orchestration of which is brilliant, gay and beautiful; here again a vague impressionism prevails rather than what is commonly called description.

The rest of the program was high tragedy, and it was interesting, if rather hard on infirm nerves, to hear the same tragic theme, (akin for that matter to Tschaikowsky's), treated twice in such different ways by Strauss and Liszt. Liszt is a great composer and this is one of his great works, yet it was to some extent an anticlimax after Strauss's masterpiece. In melodic fertility and spontaneous charm, neither the German nor the Magyar compares with the great and gloomy Russian, but in firmness of grip both have the advantage of him. But as between Strauss and Liszt, both ultra-modern in spirit and both great masters of the modern orchestra, it is the German who has the advantage in architectonic.

Much of his music is lean and ungenial; like much of Brahms, it gets hold but slowly of the listener's emotions. But there is always something in reserve, always a progress, a building up, a tight hold on the technical and emotional development, so that by and by the hearer finds himself getting above the timber belt and looking off over Himalayan distances at snow-peaks inaccessible to man. Such ascents are the glory of German music; there is nothing of it in the great Russians, who with all their greatness are of the steppes. They say beautiful things and say them again, meandering level with the source. But in Strauss, hard and unsympathetic as much of his music is, there is at any rate a mental grip of the most powerful sort, and in "Death and Transfiguration," it achieves thrilling things.

It was a strenuous program to play as well as to listen to, but the Boston musicians threw themselves into it with ardor under the leadership of Pierre Monteux and it was by far the finest performance which the Symphony orchestra has given here since its great upheaval during the war. To bring it back to its old superlative excellence was necessarily a slow matter; music lovers everywhere must rejoice with Boston that it is being accomplished. There have been concerts, perhaps, of more varied interest, less taxing to ear and mind than the cumulative gloom of yesterday's program, surcharged as it was with modern pessimism and modern melancholy. But as has been said, the great works of this kind can only be heard when thre is a great orchestra to play them, and we need not complain if "Lear" piled on Hamlet." And one must turn back far indeed for such magnificent playing as the reorganized Symphony orchestra did yesterday.

SPRNGFILD-REPUB. JAN. 9

COURANT 1922 Y

Hartford, Conn.

WITH THE BOSTON SYMPHONY ORCHESTRA, IN CONCERT AT PARSONS'S THEATER, JANUARY 19th. (AT LEFT) PIERRE MONTEUX, CONDUCTOR, (IN CIRCLE) PAUL KOCHANSKI, VIOLINIST, SOLOIST.

TIMES, JAN 2 1922 Y

Hartford, Conn.

BOSTON SYMPHONY

How the Orchestra Rehearses— To Appear Here Next Monday.

When Pierre Monteux, the eminent conductor of the Boston Symphony orchestra, came to his present post two years ago, he noticed at the first rehearsal the acoustical difference of the empty hall, and ordered that a great

PIERRE MONTEUX

curtain be hung in front of the stage reaching from floor to roof. It has hung at each of his rehearsals since, absorbing the sound and replacing the auditors of Fridays and Saturdays, who probably little realize that they make the music mellow by their physical presence.

Mr. Monteux's alert ear is a thing to wonder at, nor has he travelled the world over, training concert, opera and ballet orchestras, without perfecting the art of routine to the Nth degree.

Every morning in the week, except on a concert day, is devoted to rehearsing. If a layman could penetrate the mysteries of Symphony hall when a work is being read off at sight for the first time by the orchestra he might believe that he is hearing a finished performance. He would indeed be hearing a finished performance, but the public performances of the Boston Symphony orchestra must be super-finished. The ability to read the most difficult scores at sight is with the musicians a starting point, which is taken for granted. They familiarize themselves with the music in hand, so that they can free themselves from the effort of reading—so that the music may flow with ease from their instruments. The orchestra will make its only local appearance this season at Parsons Theater next Monday evening under the auspices of the Sedgwick Concert course. Seats now selling at Sedgwick & Casey's.

FALL RIVER Jan 2 NEWS

FINEST MUSICAL EVENT OF SEASON

RARE TREAT FURNISHED BY CONCERT OF BOSTON SYMPHONY ORCHESTRA.

Empire Theater Filled, and Many Unable To Obtain Seats—Varied and Interesting Program Arranged by Conductor Monteux.

Fall River music lovers enjoyed the greatest event of the season in the form of a concert by the Boston Symphony Orchestra Sunday afternoon at the Empire Theater, under the auspices of the Woman's Club. The orchestra played here a year ago under the same auspices, and on Sunday the theater was filled to its capacity, duplicating the success of last year. Many, unable to obtain seats, stood throughout the performance.

Those who heard the orchestra a year ago anticipated a treat, and they were not disappointed. Mr. Monteux is an expert arranger of programs, and that of Sunday was varied and interesting. From the opening notes of the symphony to the climax of the Tannhauser Overture, the great audience sat spell-bound by the matchless playing of the 100 men who compose the orchestra. The following program was given:

Symphony No. 4, in F minor, Op. 36 ....Tschaikowsky
1. Andante sostenuto.
2. Andantino in modo di canzona.
3. Scherzo; Pizzicato ostinato: Allegro.
4. Finale: Allegro con fuoco.
"Carnival in Paris," Episode for Orchestra ....Svendsen
Spanish Symphony for Violin and Orchestra, Op. 21 ....Lalo
1. Allegro non troppo.
2. Andante.
3. Rondo: Allegro.
Overture to "Tannhauser" ....Wagner

The Symphony No. 4, by Tschaikowsky, though composed over 40 years ago, has the freshness of modern music, and is considered by many critics the finest he ever wrote. Tschaikowsky himself had a peculiar weakness for this symphony. He spoke of it "as a labor of love, an enjoyment like "Orriegin" and the second quartet." It ranks with the great symphonies of the musical world.

It is dedicated "To my best friend," and this friend was a widow, Mrs. von Meck, who befriended him in a pecuniary way, though they never met. In the introduction is heard the sinister theme of "Fate," given out by horns and bassoons. One is reminded at once of Beethoven's Fifth Symphony, and Tschaikowsky himself wrote, "In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea." The whole first movement is tinged with Russian despondency, though the second theme of this movement, a clarinet solo, is charming, and introduces an element of brightness.

The second movement is also sad. There was a striking theme, played in unison, which was heard repeatedly.

The Scherzo was unique, due to the fact that all the stringed instruments were plucked with the fingers throughout, instead of played with the bows. It was played at a rapid tempo and the shading was remarkably fine.

The last movement was brilliant and was also played presto. It was founded on a Russian folk-tune, "In the fields there stood a birch-tree," which was given out over and over again in varied forms. The brazen theme of "Fate" was also heard in this movement. The end of the symphony was stupendous and at its close Mr. Monteux was recalled to acknowledge the applause.

A foil to the symphony was given in "The Carnival in Paris," by Svendsen, the Norwegian composer. It depicts the varied aspects of the capitol of pleasure. It was a vivacious number, with a beautiful legato passage in the middle, after which the sprightly themes returned, more attractive than before.

The soloist of the afternoon was Richard Burgin, concert master of the orchestra. It is the first time he has played here as soloist, and he more than fulfilled expectations. Richly endowed both technically and temperamentally, he gave a vivid and glowing interpretation of Lalo's Spanish Symphony. Only three of the five movements were played. At the close of the symphony, Mr. Burgin was recalled several times. During the playing of the "Carnival in Paris" and the "Spanish Symphony" Mr. Theodorowicz acted as concert master.

The closing number, the Overture to "Tannhauser," formed a splendid climax to a magnificent concert. The noble and reverent strains of the Pilgrim's Chorus alternated with the wild bacchanalian music from the Venus Mountain. Aside from the fact that the brass section lagged considerably in the coda, it was a notable performance and aroused great enthusiasm. Mr. Monteux was recalled twice at the close of the concert.

The Woman's Club has done much to bring the finest music here, and the large audiences which attend the Sunday afternoon concerts testify that its efforts are appreciated. Last Sunday's concert gave pleasure to hundreds of people and added one more to the notable musical events under the auspices of this organization.

FROM JAN 3 1922

TIMES,

Hartford, Conn.

BOSTON SYMPHONY

Concert by Famous Orchestra Here Next Monday Evening.

A program imposing by its brilliance and engrossing by its beauty and variety should make memorable the concert to be given here by the Boston Symphony orchestra when this famous institution of New England and the world at large gives its sole concert of the season in this city at Parsons's theater on Monday evening, January 9, at 8:15. The principal number will be the celebrated symphony in D minor by Cesar Franck, the Belgian master, which, steadily increasing in favor since it was composed a generation ago, has now taken its place as probably the finest symphony in modern music. This work is particularly admired for the stirring beauty of its melodious themes, for the English horn solo in the second movement, and for the noble and triumphant affirmation of religious faith with this the score closes.

The distinguished soloist at this concert will be Paul Kochanski, the young genius of the violin, who first came to this country last year, and by his several concerts in New York and elsewhere impressed our public as one of the very finest violinists living. A native of Warsaw, Poland, and a pupil of the famous Polish master, Mlynarski, and of the Belgian master, Cesar Thomson, Kochanski first won acclaim in public concerts as a mere boy, and has lately, in Europe, in this, his early maturity, taken his unquestioned place among the finest executive artists of the day. He came to America from Russia where, having rebelled against the bolshevik government, which attempted to subsidize his talents, he was imprisoned and made his escape in December, 1919. Kochanski is to play with the Boston Symphony orchestra in Boston as well as in Hartford. He will be heard in Bruch's "Fantasia on Scottish Airs," a score of formidable difficulty, but nevertheless captivating in its piquant rhythms and melody.

The humorous tone poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks," will be the closing number on this program. This work has become probably the msot popular and admired of the number of great scores by the distinguished composer, who is now visiting America. Seats are now on sale at Sedgwick & Casey's, Asylum street.

FROM JAN 4 1922 P

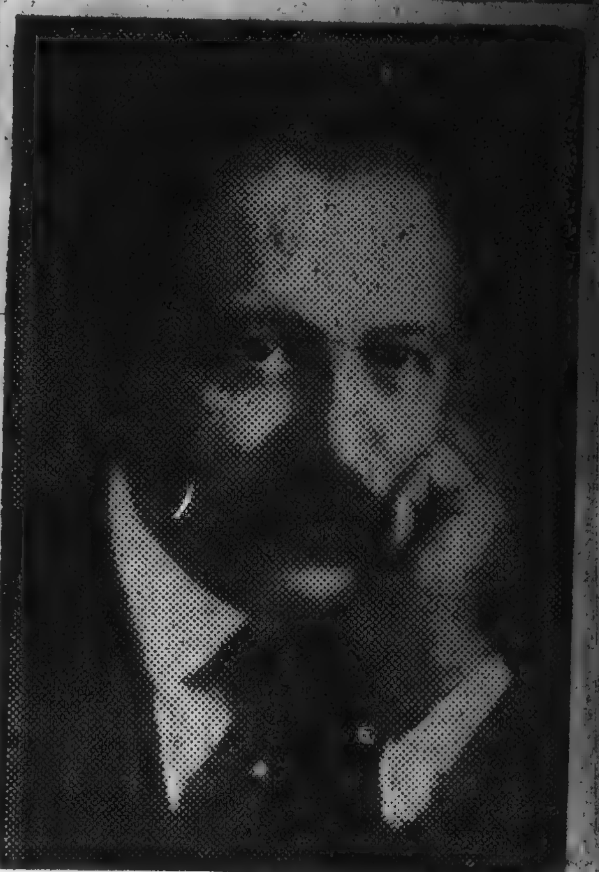
REPUBLICAN,

Springfield, Mass.

BOSTON SYMPHONY CONCERT ON SUNDAY

"Y" Feels Elated Over Ability to Present Great Musical Offering at Auditorium

The crowning musical event of this season in Springfield is anticipated in the appearance of the Boston Symphony orchestra at the Auditorium Sunday under the auspices of the



PIERRE MONTEUX

Young Men's Christian association. This is the 44th season of the organization and the third under the leadership of Pierre Monteux. The full orchestra of 100 will be present, and a program of variety and brilliance will be given.

In no other city in the world is a concert of such high quality as this included in a series of free entertainments year after year. The promoters of the London Monday popular concerts, which for years were regarded as unique in an attempt to bring the best in musical effort within reach of all of the people, were not able to present them at Covent Garden at a lower admission fee than 36 cents. The Young Men's Christian association is very proud of its success in putting, and keeping, Springfield first on the world's map in this respect, an achievement which has been made possible only by the generous voluntary support of the music-loving residents of this city and surrounding towns.

TIMES, JAN 5 1922 Y

Hartford, Conn.

BOSTON SYMPHONY

Paul Kochanski, the Polish violinist, who will be heard at Parsons's theater next Monday evening with the Boston Symphony orchestra, might be said to have become famous in this country over night. Practically unknown and unheralded, Mr. Kochanski made his debut, winning public favor at the very outset. How well he succeeded is evidenced in the fact that he was immediately scheduled for four more hearings in the metropolis, making five public appearances within the short period of five weeks.

For his initial test in the new world this remarkable violinist elected to stake all upon the performance of what is probably the most difficult of violin music, the Brahms Concerto. Katherine Spaeth said the next day in the New York Evening Mail:

"It is something new for a violinist to make his American debut by playing the Brahms Concerto—only that and nothing more, but Paul Kochanski, who thus introduced himself with the New York Symphony orchestra at Carnegie hall yesterday afternoon, made perhaps a greater impression by his sudden leap to the heights of violin music than if he had sawed the conventional program of cloying melodies and obvious tricks. Brahms is the master who writes only for masters and it may be doubted if the opening movement of his concerto has ever been better played here than it was yesterday."

The New York World compared Paul Kochanski to the great Kreisler:

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"The first movement has seldom been so brilliantly played, and the adagio had the classic repose and refinement that Mr. Kreisler brings to it."

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[46]

listener would quickly divine to be the musical unfolding of a somber program, and indeed Tschaikowsky in a letter to a friend gave the key. The opening theme is "Fate, the fatal power which hinders one in the pursuit of happiness." A clarinet solo expresses a delusive dream of something better, but there is a cruel awakening with the return to the fatal theme: "There is no port; you will be tossed hither and thither until the sea swells over you." A gloomy theme, but that of the andante is no more cheerful—the composer's account of it recalls the somber opening of Turguenieff's "Smoke." The scherzo with its brisk plucking of strings and crisp responses from the wind choir is gay, to be sure, but not happy—there is always something delirious in Tschaikowsky's gayety. In the finale is depicted the vain effort of the pessimist to find satisfaction in the noisy pleasures of the rustic crowd, but the gibbering beasts and birds, creatures of a disordered mind, come braying and fluttering in, and the country fair quickly becomes an asylum again. The composer stoutly asserts that the ending is meant to be happy, but it gets no further than "Rejoice in the happiness of others—and you can still live." It is a cross-section of the Russian temperament.

It is a long step from this somber and powerful fatalism to the refined paganism of Claude Debussy. The two nocturnes played, "Nuages" and "Fetes," are in a set of three, but the third, "Sirenes," has a chorus of women's voices. Both of the two given are program music, and in addition are admirable examples of a delicate and beautiful kind of impressionism in which France took the lead as clearly as in the corresponding development in modern painting; Debussy is sometimes likened to Corot, and in their imaginative suggestiveness, their power of evoking poetic images, there is a parallel. The first of the nocturnes, "Clouds," was the only quiet spot in a restless concert; they are not storm clouds, but a "slow and solemn march," "dissolving in a gray agony tinted with white." Not very easy to say in music, and without this key nobody could possibly guess what was being said, but the ethereal charm of the music needs no key. If Debussy gave the one gentle touch in a somber and strenuous program he also gave it its one relatively cheerful moment in the second nocturne, "Festivals," the orchestration of which is brilliant, gay and beautiful; here again a vague impressionism prevails rather than what is commonly called description.

The rest of the program was high tragedy, and it was interesting, if rather hard on infirm nerves, to hear the same tragic theme, (akin for that matter to Tschaikowsky's), treated twice in such different ways by Strauss and Liszt. Liszt is a great composer and this is one of his great works, yet it was to some extent an anticlimax after Strauss's masterpiece. In melodic fertility and spontaneous charm, neither the German nor the Magyar compares with the great and gloomy Russian, but in firmness of grip both have the advantage of him. But as between Strauss and Liszt, both ultra-modern in spirit and both great masters of the modern orchestra, it is the German who has the advantage in architectonic.

Much of his music is lean and ungenial; like much of Brahms, it gets hold but slowly of the listener's emotions. But there is always something in reserve, always a progress, a building up, a tight hold on the technical and emotional development, so that by and by the hearer finds himeslf getting above the timber belt and looking off over Himalayan distances at snow-peaks inaccessible to man. Such ascents are the glory of German music; there is nothing of it in the great Russians, who with all their greatness are of the steppes. They say beautiful things and say them again, meandering level with the source. But in Strauss, hard and unsympathetic as much of his music is, there is at any rate a mental grip of the most powerful sort, and in "Death and Transfiguration," it achieves thrilling things.

It was a strenuous program to play as well as to listen to, but the Boston musicians threw themselves into it with ardor under the leadership of Pierre Monteux and it was by far the finest performance which the Symphony orchestra has given here since its great upheaval during the war. To bring it back to its old superlative excellence was necessarily a slow matter; music lovers everywhere must rejoice with Boston that it is being accomplished. There have been concerts, perhaps, of more varied interest, less taxing to ear and mind than the cumulative gloom of yesterday's program, surcharged as it was with modern pessimism and modern melancholy. But as has been said, the great works of this kind can only be heard when thre is a great orchestra to play them, and we need not complain if "Lear" piled on Hamlet." And one must turn back far indeed for such magnificent playing as the reorganized Symphony orchestra did yesterday.

SPRNGFILD REPUB. JAN. 9

COURANT JAN 1 1922
Hartford, Conn.

WITH THE BOSTON SYMPHONY ORCHESTRA, IN CONCERT AT PARSONS'S THEATER, JANUARY 19th. (AT LEFT) PIERRE MONTEUX, CONDUCTOR, (IN CIRCLE) PAUL KOCHANSKI, VIOLINIST, SOLOIST

TIMES, JAN 2 1922
Hartford, Conn.

BOSTON SYMPHONY

How the Orchestra Rehearses— To Appear Here Next Monday.

When Pierre Monteux, the eminent conductor of the Boston Symphony orchestra, came to his present post two years ago, he noticed at the first rehearsal the acoustical difference of the empty hall, and ordered that a great curtain be hung in front of the stage reaching from floor to roof. It has hung at each of his rehearsals since, absorbing the sound and replacing the auditors of Fridays and Saturdays, who probably little realize that they make the music mellow by their physical presence.

PIERRE MONTEUX

Mr. Monteux's alert ear is a thing to wonder at, nor has he travelled the world over, training concert, opera and ballet orchestras, without perfecting the art of routine to the Nth degree.

Every morning in the week, except on a concert day, is devoted to rehearsing. If a layman could penetrate the mysteries of Symphony hall when a work is being read off at sight for the first time by the orchestra he might believe that he is hearing a finished performance. He would indeed be hearing a finished performance, but the public performances of the Boston Symphony orchestra must be super-finished. The ability to read the most difficult scores at sight is with the musicians a starting point, which is taken for granted. They familiarize themselves with the music in hand, so that they can free themselves from the effort of reading—so that the music may flow with ease from their instruments. The orchestra will make its only local appearance this season at Parsons Theater next Monday evening under the auspices of the Sedgwick Concert course. Seats now selling at Sedgwick & Casey's.

FALL RIVER
Jan 2 NEWS

FINEST MUSICAL EVENT OF SEASON

RARE TREAT FURNISHED BY CONCERT OF BOSTON SYMPHONY ORCHESTRA.

Empire Theater Filled, and Many Unable To Obtain Seats—Varied and Interesting Program Arranged by Conductor Monteux.

Fall River music lovers enjoyed the greatest event of the season in the form of a concert by the Boston Symphony Orchestra Sunday afternoon at the Empire Theater, under the auspices of the Woman's Club. The orchestra played here a year ago under the same auspices, and on Sunday the theater was filled to its capacity, duplicating the success of last year. Many, unable to obtain seats, stood throughout the performance.

Those who heard the orchestra a year ago anticipated a treat, and they were not disappointed. Mr. Monteux is an expert arranger of programs, and that of Sunday was varied and interesting. From the opening notes of the symphony to the climax of the Tannhauser Overture, the great audience sat spell-bound by the matchless playing of the 100 men who compose the orchestra. The following program was given:

Symphony No. 4, in F minor, Oj. 36 ....Tschaikowsky
1. Andante sostenuto.
2. Andantino in modo di canzona.
3. Scherzo; Pizzicato ostinato: Allegro.
4. Finale: Allegro con fuoco.
"Carnival in Paris," Episode for Orchestra ....Svendsen
Spanish Symphony for Violin and Orchestra, Op. 21 ....Lalo
1. Allegro non troppo.
2. Andante.
3. Rondo: Allegro.
Overture to "Tannhauser"....Wagner

The Symphony No. 4, by Tschaikowsky, though composed over 40 years ago, has the freshness of modern music, and is considered by many critics the finest he ever wrote. Tschaikowsky himself had a peculiar weakness for this symphony. He spoke of it "as a labor of love, an enjoyment like "Orriegin" and the second quartet." It ranks with the great symphonies of the musical world.

It is dedicated "To my best friend," and this friend was a widow, Mrs. von Meck, who befriended him in a pecuniary way, though they never met.

In the introduction is heard the sinister theme of "Fate," given out by the horns and bassoons. One is reminded at once of Beethoven's Fifth Symphony, and Tschaikowsky himself wrote, "In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea." The whole first movement is tinged with Russian despondency, though the second theme of this movement a clarinet solo, is charming, and introduces an element of brightness.

The second movement is also sad. There was a striking theme, played in unison, which was heard repeatedly.

The Scherzo was unique, due to the fact that all the stringed instruments were plucked with the fingers throughout, instead of played with the bows. It was played at a rapid tempo and the shading was remarkably fine.

The last movement was brilliant and was also played presto. It was founded on a Russian folk-tune, "In the fields there stood a birch-tree," which was given out over and over again in varied forms. The brazen theme of "Fate" was also heard in this movement. The end of the symphony was stupendous and at its close Mr. Monteux was recalled to acknowledge the applause.

A foil to the symphony was given in "The Carnival in Paris," by Svendsen, the Norwegian composer. It depicts the varied aspects of the capitol of pleasure. It was a vivacious number, with a beautiful legato passage in the middle, after which the sprightly themes returned, more attractive than before.

The soloist of the afternoon was Richard Burgin, concert master of the orchestra. It is the first time he has played here as soloist, and he more than fulfilled expectations. Richly endowed both technically and temperamentally, he gave a vivid and glowing interpretation of Lalo's Spanish Symphony. Only three of the five movements were played. At the close of the symphony, Mr. Burgin was recalled several times. During the playing of the "Carnival in Paris" and the "Spanish Symphony" Mr. Theodorowicz acted as concert master.

The closing number, the Overture to "Tannhauser," formed a splendid climax to a magnificent concert. The noble and reverent strains of the Pilgrim's Chorus alternated with the wild bacchanalian music from the Venus Mountain. Aside from the fact that the brass section lagged considerably in the coda, it was a notable performance and aroused great enthusiasm. Mr. Monteux was recalled twice at the close of the concert.

The Woman's Club has done much to bring the finest music here, and the large audiences which attend the Sunday afternoon concerts testify that its efforts are appreciated. Last Sunday's concert gave pleasure to hundreds of people and added one more to the notable musical events under the auspices of this organization.

FROM JAN 3 1922
TIMES,
Hartford, Conn.

BOSTON SYMPHONY

Concert by Famous Orchestra Here Next Monday Evening.

A program imposing by its brilliance and engrossing by its beauty and variety should make memorable the concert to be given here by the Boston Symphony orchestra when this famous institution of New England and the world at large gives its sole concert of the season in this city at Parsons's theater on Monday evening, January 9, at 8:15. The principal number will be the celebrated symphony in D minor by Cesar Franck, the Belgian master, which, steadily increasing in favor since it was composed a generation ago, has now taken its place as probably the finest symphony in modern music. This work is particularly admired for the stirring beauty of its melodious themes, for the English horn solo in the second movement, and for the noble and triumphant affirmation of religious faith with this the score closes.

The distinguished soloist at this concert will be Paul Kochanski, the young genius of the violin, who first came to this country last year, and by his several concerts in New York and elsewhere impressed our public as one of the very finest violinists living. A native of Warsaw, Poland, and a pupil of the famous Polish master, Mlynarski, and of the Belgian master, Cesar Thomson, Kochanski first won acclaim in public concerts as a mere boy, and has lately, in Europe, in this, his early maturity, taken his unquestioned place among the finest executive artists of the day. He came to America from Russia where, having rebelled against the bolshevik government, which attempted to subsidize his talents, he was imprisoned and made his escape in December, 1919. Kochanski is to play with the Boston Symphony orchestra in Boston as well as in Hartford. He will be heard in Bruch's "Fantasia on Scottish Airs," a score of formidable difficulty, but nevertheless captivating in its piquant rhythms and melody.

The humorous tone poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks," will be the closing number on this program. This work has become probably the msot popular and admired of the number of great scores by the distinguished composer, who is now visiting America. Seats are now on sale at Sedgwick & Casey's, Asylum street.

FROM JAN 4 1922
REPUBLICAN,
Springfield, Mass.

BOSTON SYMPHONY CONCERT ON SUNDAY

"Y" Feels Elated Over Ability to Present Great Musical Offering at Auditorium

The crowning musical event of this season in Springfield is anticipated in the appearance of the Boston Symphony orchestra at the Auditorium Sunday under the auspices of the Young Men's Christian association. This is the 44th season of the organization and the third under the leadership of Pierre Monteux. The full orchestra of 100 will be present, and a program of variety and brilliance will be given.

PIERRE MONTEUX

In no other city in the world is a concert of such high quality as this included in a series of free entertainments year after year. The promoters of the London Monday popular concerts, which for years were regarded as unique in an attempt to bring the best in musical effort within reach of all of the people, were not able to present them at Covent Garden at a lower admission fee than 36 cents. The Young Men's Christian association is very proud of its success in putting, and keeping, Springfield first on the world's map in this respect, an achievement which has been made possible only by the generous voluntary support of the music-loving residents of this city and surrounding towns.

FROM JAN 5 1922
TIMES,
Hartford, Conn.

BOSTON SYMPHONY

Paul Kochanski, the Polish violinist, who will be heard at Parsons's theater next Monday evening with the Boston Symphony orchestra, might be said to have become famous in this country over night. Practically unknown and unheralded, Mr. Kochanski made his debut, winning public favor at the very outset. How well he succeeded is evidenced in the fact that he was immediately scheduled for four more hearings in the metropolis, making five public appearances within the short period of five weeks.

For his initial test in the new world this remarkable violinist elected to stake all upon the performance of what is probably the most difficult of violin music, the Brahms Concerto. Katherine Spaeth said the next day in the New York Evening Mail:

"It is something new for a violinist to make his American debut by playing the Brahms Concerto—only that and nothing more, but Paul Kochanski, who thus introduced himself with the New York Symphony orchestra at Carnegie hall yesterday afternoon, made perhaps a greater impression by his sudden leap to the heights of violin music than if he had sawed the conventional program of cloying melodies and obvious tricks. Brahms is the master who writes only for masters and it may be doubted if the opening movement of his concerto has ever been better played here than it was yesterday."

The New York World compared Paul Kochanski to the great Kreisler:

"He played but one number yesterday, staking his success on one of the most difficult of compositions written for his instrument, the Brahms Concerto in D. There is little opportunity in it for showy playing, and the interpreter has to put aside all the embellishments dear to the fiddler's heart and concern himself only with the composer's meaning. Here is where Mr. Kochanski revealed himself the student and musician.

"The first movement has seldom been so brilliantly played, and the adagio had the classic repose and refinement that Mr. Kreisler brings to it."

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From JAN 6 1922 D
EAGLE
Brooklyn, New York

Last evening also in Carnegie Hall, the Boston Symphony gave eloquent expression to a varied program that held among other things the tone-poem "Night on Mount Triglaff," which Rimsky-Korsakoff made out of the third-act music of his opera "Mlada" and three dances from the De Falla ballet, "The Three-Cornered Hat." The former will be repeated in the Academy this eveing and will be reviewed here in connection therewith. The De Falla music is picturesque, colorful, rhythmical and supposedly Spanish. Its Spanish quality, however, has a strangely familiar and Rimsky-Korsakoffian flavor. But sharply accentuated rhythms always have a thrill in store. Of course the music ought to be danced. Mr. Monteux gave the composition an ideal reading.

W. B. M.

SUN
ss New York City
JAN 6 1922 D

The Boston Symphony.

An ill-assorted collection of interesting pieces was presented last night at Carnegie Hall by the Boston Symphony Orchestra under Pierre Monteux. A Handel Concerto in F major for strings and two wind orchestras was followed by the Brahms Variations on the Haydn St. Antoni theme, both conscientiously performed with dignity and breadth.

The next two numbers, although contrasting with the German half of the program, lost by proximity to each other. The concert version of the third act of Rimsky-Korsakov's opera "Mlada" brought the audience to a melodramatic scene on Mount Triglar, the same eminence known under Moussorgsky as Bald Mountain. Here the Young Prince from Scheherezade met the Princess of the Coq d'Or in a wild revel of piccolos. Wagner, who had just been introduced to Rimsky through the conductor Niemann, peered in among the fantastic flames, and the audience gave as much approval to the spectacle as if they had been much more numerous, which they very well could have been.

Equal applause greeted the ensuing quotations from Manuel de Falla's ballet "The Three-Cornered Hat." Although new to New York these three dances made an immediate impression through their tingling rhythms; imposed rather forcibly upon the orchestra by its conductor, it is true, but subtle enough to survive even more athletic treatment than this. Massenet's Phedre overture brought the concert to a Gallic close.

FROM JAN 6 1922 M
EVE. POST
New York City

Boston Symphony Programme

The Boston Symphony Orchestra signalized its third visit of the current season by playiing n Carnegie Hall last nght one of the most curiously miscellaneous programmes it has ever given here. To make up that programme its conductor, Pierre Monteux, had ranged from Handel to the present day, gathered together (without much regard for their appositeness in programmatic sequence) works by German, Russian, Spanish, and French composers, and included in the queer pot-pourri a set of three short pieces never before heard in New York.

This novelty of the evening was a group of lively, boisterously gay, and brilliantly orchestrated Spanish dances taken from the ballet "The Three-Cornered Hat" ("El Sombrero de Tres Picos"), which Manuel de Falla of Cadiz composed to order for the Russian ballet and which was staged for the first time by the Diaghilev troupe in London in the summer of 1919. The first of the thre dances, entitled "The Neighbors," is a buzzing, gossipy musical delineation of a typical Spanish scene, and its gay and dashing performance made an instant hit with the audience last night.

The second, "The Miller's Dance," which according to Philip Hale's erudite and exhaustive programme notes, the Spaniards found the most interesting "because of its typically Andalusian character, its fascinating rhythm, which is like an affirmation of Southern art, and its Moorish character," was less appealing and indeed seemed a bit vulgar. The third, a "Final Dance," a veritable whirlwind of rhythmic motion transmuted into a gorgeous display of orchestral colors produced by the addition to the full orchestra of tam-tam, xylophone, castanets, celesta, and piano, again captivated its hearers, and after several recalls the conductor got his men to their feet to share in the applause.

The concert began with Handel's "Concerto in F major for Strings and Two Wind Orchestras"; included also Brahms's Variations on a Theme by Haydn, Op. 56a, and Rimsky-Korsakoff's "Night on Mount Triglaff," a concert arrangement of the third act from his ballet "Mlada," probably new to many hearers, although it had been played here several years ago by Modeste Altschuler and his Russian Symphony Orchestera, and ended with Massenet's Overture to "Phedre." Despite its miscellaneous character it was all found enjoyable to the large audience. G. W. H.

FROM JAN 6 1922 A
Standard Union
Brooklyn, N. Y.

Mr. Monteux, conducting the Boston Symphony Orchestra at Carnegie Hall, offered numbers by Handel, Brahms, Rimsky-Korsakoff, de Falla and Massenet. The orchestra is scheduled for a Brooklyn concert to-night at the Academy of Music.

ESTABLISHED 1881 JAN 6 1922 H
From
EVENING WORLD
New York City

Albert Coates almost dismissed his audience yesterday afternoon in Carnegie Hall with Serabine's long third symphony, entitled "The Divine Poem," the final number on the New York Symphony's programme. After two hours of music the thoroughly satiated started an exodus and the final welcome chords of the Russian's intense and colorful work came just in time. Elgar's violin concerto, dedicated to Fritz Kreisler, was played by Jascha Heifetz. Involved, difficult, with dull spots, it is not the type of composition Heifetz admirers fancy. The violinist, however, was roundly applauded for his performance which was not impeccable as to intonation and which lacked imaginative touches.

In the evening, in Carnegie, the Boston Symphony Orchestra, under Pierre Monteux's direction, played to more unoccupied boxes and seats than it is accustomed to. Another tremendous Russian orchestral piece, "Night on Mount Triglav," third act of the opera ballet "Mlada," by Rimsky-Korsakov, introducing Night and Egypt and Cleopatra and Morning, stirred the audience. This piece calls for one of the largest orchestras in captivity. A new ballet piece by a Spaniard, Manuel de Falla, written in 1919, followed it. It comprised three dances taken from the ballet, "The Three Cornered Hat," a fitting companion piece to "Triglav," which means three heads. Signor Falla has written good music, sprightly, rhythmic and melodious, putting in a touch of modernism to make it different and, at the same time, showing that it can be done without distorting things.

From JAN 6 1922 M
EVENING MAIL
New York City

BOSTON SYMPHONY

PIQUANT Spanish rhythms and gay melodies were heard in De Falla's "The Three-Cornered Hat" ballet music, given by the Boston Symphony Orchestra at Carnegie Hall last night. There were reminiscences of the younger Rimsky-Korsakoff in his "Mlada" excerpt.

FROM JAN 6 1922 A
Evening Globe
New York

The Boston Symphony Orchestra

The feature of the programme of the Boston Symphony Orchestra last evening at Carnegie Hall was the first New York performance of three dances from Manuel de Falla's ballet, "The Three-Cornered Hat," which was produced in London by Diaghileff's nimble Russians nearly three years ago. The music is brilliant and picturesque enough to suggest to at least one hearer that Stravinsky has a dangerous Iberian rival. Paris has long admired this young composer, but very little of his music has yet been played here. Arthur Rubinstein has performed one of his piano pieces set to an orchestral accompaniment and Marguerite d'Alvarez has sung the lascivious Gypsy ditty from "El Amor Brujo." There, if memory serves, the record ends. His two operas and the ballet under consideration are hereby brought to the attention of Mr. Gatti-Casazza.

Mr. Monteux further led his men through a fine performance of a concerto for strings and wind instruments by Samuel Butler's favorite composer, George Frederic Handel, Rimsky-Korsakoff's "Night on the Mount Triglav," a portion of the third act of the opera-ballet, "Mlada," the Cleopatra episode from which, with its hysterical flutes and its panting cymbals, was utilized by the Russians for the unveiling of Ida Rubenstein, and, finally, Massenet's effective overture to "Phèdre." An oboe solo in the concerto and the Rimsky-Korsakoff opus were singled out by the customers for special manual enconiums.

FROM JAN 6 1922 K
TIMES
NEW YORK CITY

BOSTON SYMPHONY PLAYS.

Monteux Gives Dances of "Three-Cornered Hat" for First Time Here.

The Boston Symphony's 100 men marked vividly their third Winter visit to Carnegie Hall last evening with a gorgeously gay "first time in New York" of Manuel de Falla's dances of "The Three Cornered Hat," with which Diaghileff's ballet had made a great noise in London last Summer, and of which the young Cadiz composer can hardly have heard so stirring a performance by his "seventeen players" two years since in Spain. In its action there had appeared oversea Mme. Karsavina, Messrs. Massine and Idzikowsky, the last two remembered here.

Taken as music alone, de Falla's gossippy episode of "The Neighbors" was much liked by last night's critical house; his "Miller's Dance," that the Spaniards found most striking in Moorish flavor, was less recognizable to Western ears, but the "Final Dance," a whirlwind of popular Spanish rhythms in all the aggrandized modernism of instrumental apparatus, fairly outdanced Chabrier's "España" as an orchestral setting of folk melodies of the peninsula. The novelty ended in many recalls, shared by Monteux and his men.

Mr. Monteux preceded the Spanish brevities with Rimsky-Korsakoff's longer "Night on the Triple Mountain," a third act from the ballet of "Mlada," much of which had been used by the Diaghileff troupe in a "Cleopatra" scene on their earlier American tour, while this music had been played here by Altschuler as early as Nov. 19, 1904. The glowing nocturne of Baltic Slav romance, a ghostly dream of poisoned Princess, revelling spirits, and awakening at dawn on the mountain amid the singing of birds, also was greatly applauded.

Beginning the evening were Handel's concerto in F for strings and two wind choirs, and Brahms's variations on a theme of Haydn's, both conducted with elegance and suavity, and as smoothly played as they were enthusiastically received. The lovely Brahms variations were most appreciated, perhaps, as hown by the rapt silence of the house during successive numbers.

From JAN 7 1922 Y
TIMES,
Brooklyn, N. Y.

MUSIC EVENTS

Boston Symphony Here With Homer as Soloist

Louise Homer was soloist for the third concert of the Boston Symphony Orchestra at the Academy of Music last evening. This popular contralto deserves well of her audiences. Her tones are mellow, rich and well-sustained, and she knows her limitations well enough to make the most of them. This intelligent and skillful use of a rare and excellent instrument she demonstrated last evening in the Bach aria, "Begone Ye Gloomy Shadows," and in a recitative and aria from Mozart's unfamiliar opera, "Tito." Her audience was deeply stirred and vainly demanded encores.

Pierre Monteux, directing the Boston Symphony Orchestra, shared the honors of the evening with her. His program included Cesar Franck's D Minor Symphony, Svendsen's "Carnival in Paris," and a concert arrangement of the music from the third act of Rimsky-Korskoff's opera "Mlada." In performing these numbers he led his aggregation with admirable control, bringing to the surface exceptional qualities of tone and color, particularly in the last mentioned number. The music of this colorful Russian composer may have presented difficulties to Mr. Monteux, but if so his audience could not have suspected it. He interpreted this number with disarming ease and artistry.

EAGLE
Brooklyn, New York
JAN. 7

BOSTON SYMPHONY

The Boston Symphony Orchestra played last evening in the Academy of Music the third of its Brooklyn series of concerts. Louise Homer, soloist of the occasion, sang a Bach aria, "Begone Ye Gloomy Shadows," and a recitative and aria from Mozart's little known opera, "Tito." The strictly orchestral selections included Cesar Franck's Symphony in D minor, Svendsen's "Carnival in Paris," and Rimsky-Korsakoff's "Night on the Mount Triglaff."

Mme. Homer's art seems perennial. Last evening she sang with fulness of tone and with complete mastery of style. Not many contemporary singers could phrase this Bacharia with such breadth and such nobility. Unfortunately Mme. Homer's diction was not altogether comprehensible.

Mr. Monteux's reading of the popular Franck symphony was vigorous yet poetic. These mystic measures found able interpretation last evening, when the band met surely and eloquently every demand of the conductor. As successful also was the playing of Svendsen's light and merry composition. It ran rippingly.

The Rimsky-Korsakoff "Night on Mount Triglaff" was made by the composer out of musical material used in the third act of his opera "Mlada." [illegible] is unneeded for

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JAN 7 1922 Y
ES,
Hartford, Conn. TIMES.

Boston Symphony Orchestra At Parsons's Theater, Monday Night

PIERRE MONTEUX,
Conductor.

PAUL KOCHANSKI,
Solo Violinist.

KOCHANSKI WITH BOSTON SYMPHONY

Noted Polish Violinist To Be Soloist at Concert of Famous Orchestra Monday.

The appearance of Paul Kochanski, the young Polish violinist, as soloist here with the Boston Symphony orchestra, together with the beauty and brilliance of the program, should make memorable the Boston Symphony concert, to be given in Parsons's theater next Monday evening, January 9. Kochanski is a comparative newcomer to America, having first crossed the seas last spring and impressed his audience deeply by his several concerts in New York. He has fast risen to a foremost place among the finest living geniuses of the violin. Kochanski will be heard at this concert in Bruch's Fantasia on Scottish Airs, which he is also to play with the famous orchestra in Boston. The purely orchestra portion of this program will comprise Cesar Franck's Symphony in D Minor, the master work of the Belgian composer, which has taken an undisputed place as one of the most inspired of modern symphonies, and beloved by many above all others. The interpretative genius of Pierre Monteux, the illustrious French conductor of the orchestra, is shown to especial advantage in this foremost achievement of the French school of music.

The final number will be "Till Eulenspiegel's Merry Pranks," the humorous orchestral rondo by Richard Strauss which probably more than any other work has established the fame broadcast of this leading composer of the German school, who is now in this country. The adventures of "Till," the impish character of mediaeval legend and his final execution, are here depicted in tones in a way which has set down this work as one of the most remarkable examples of graphic delineation in music. Seats are on sale at Sedgwick & Casey's, Asylum street.

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andard Union
Brooklyn, N. Y.
JAN. 7

The Boston Symphony

That the Boston Symphony concerts have become to be, year after year, not only artistic events of the "first water," but social functions of importance as well, was again demonstrated last evening by the distinguished audience (gathered under the Institute auspices) present to greet Pierre Monteux and his men of the Boston orchestra, in the opera house of the Academy of Music, upon occasion of the third of the season's five appearances of this famous organization. Brooklynites appreciate the honor conerred by reason of the seperate course of concerts that the orchestra gives in their own borough.

Matters opened with Cesar Franck's D minor symphony, oft heard and much loved nowadays, albeit that professors of the Paris Conservatoire, were scandalized at the time of its premier performance (Feb. 17, 1889), because the composer had made use of the English horn "in a symphony." Last evening's performance revealed the hall mark of all that is typified by the expression French interpretation. Mr. Monteux's reading brought into play all the traditions. In the polyphonic development of the first movement the brass and wood-wind choirs covered themselves with glory, both in tonal shading and purity of timbre. This composition is indeed one of the few symphonies good all the way through. Too often are many composers inclined to weakness in their finale movements, but not so Franck in this masterpiece. With him the inspiration is as fresh and spontaneous at the close as at the opening of the symphony.

The reviewer must needs ransack his thesaurus of superlatives to write of the Bostonian's playing of Franck last night. It was a performance marked by directness and clearness in thematic delivery, suavity and extreme beauty in tonal coloring, and a noble dignity in character of outline in the interpretation. The orchestra may possibly not possess the vibrant nerve and powerful attack so noticeable in certain other prominent organizations, but the dynamics, lights and shades, nuances, etc., are wonderfully well balanced.

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[97]

From JAN 6 1922 D
EAGLE
Brooklyn, New York

Last evening also in Carnegie Hall, the Boston Symphony gave eloquent expression to a varied program that held among other things the tone-poem "Night on Mount Triglaff," which Rimsky-Korsakoff made out of the third-act music of his opera "Mlada" and three dances from the De Falla ballet, "The Three-Cornered Hat." The former will be repeated in the Academy this eveing and will be reviewed here in connection therewith. The De Falla music is picturesque, colorful, rhythmical and supposedly Spanish. Its Spanish quality, however, has a strangely familiar and Rimsky-Korsakoffian flavor. But sharply accentuated rhythms always have a thrill in store. Of course the music ought to be danced. Mr. Monteux gave the composition an ideal reading.

W. B. M.

SUN
ss New York City
JAN 6 1922 D

The Boston Symphony.

An ill-assorted collection of interesting pieces was presented last night at Carnegie Hall by the Boston Symphony Orchestra under Pierre Monteux. A Handel Concerto in F major for strings and two wind orchestras was followed by the Brahms Variations on the Haydn St. Antoni theme, both conscientiously performed with dignity and breadth.

The next two numbers, although contrasting with the German half of the program, lost by proximity to each other. The concert version of the third act of Rimsky-Korsakov's opera "Mlada" brought the audience to a melodramatic scene on Mount Triglar, the same eminence known under Moussorgsky as Bald Mountain. Here the Young Prince from Scheherezade met the Princess of the Coq d'Or in a wild revel of piccolos. Wagner, who had just been introduced to Rimsky through the conductor Niemann, peered in among the fantastic flames, and the audience gave as much approval to the spectacle as if they had been much more numerous, which they very well could have been.

Equal applause greeted the ensuing quotations from Manuel de Falla's ballet "The Three-Cornered Hat." Although new to New York these three dances made an immediate impression through their tingling rhythms; imposed rather forcibly upon the orchestra by its conductor, it is true, but subtle enough to survive even more athletic treatment than this. Massenet's Phedre overture brought the concert to a Gallic close.

FROM JAN 6 1922 M
EVE. POST
New York City

Boston Symphony Programme

The Boston Symphony Orchestra signalized its third visit of the current season by playiing n Carnegie Hall last nght one of the most curiously miscellaneous programmes it has ever given here. To make up that programme its conductor, Pierre Monteux, had ranged from Handel to the present day, gathered together (without much regard for their appositeness in programmatic sequence) works by German, Russian, Spanish , and French composers, and included in the queer pot-pourri a set of three short pieces never before heard in New York.

This novelty of the evening was a group of lively, boisterously gay, and brilliantly orchestrated Spanish dances taken from the ballet "The Three-Cornered Hat" ("El Sombrero de Tres Picos"), which Manuel de Falla of Cadiz composed to order for the Russian ballet and which was staged for the first time by the Diaghilev troupe in London in the summer of 1919. The first of the thre dances, entitled "The Neighbors," is a buzzing, gossipy musical delineation of a typical Spanish scene, and its gay and dashing performance made an instant hit with the audience last night.

The second, "The Miller's Dance," which according to Philip Hale's erudite and exhaustive programme notes, the Spaniards found the most interesting "because of its typically Andalusian character, its fascinating rhythm, which is like an affirmation of Southern art, and its Moorish character," was less appealing and indeed seemed a bit vulgar. The third, a "Final Dance," a veritable whirlwind of rhythmic motion transmuted into a gorgeous display of orchestral colors produced by the addition to the full orchestra of tam-tam, xylophone, castanets, celesta, and piano, again captivated its hearers, and after several recalls the conductor got his men to their feet to share in the applause.

The concert began with Handel's "Concerto in F major for Strings and Two Wind Orchestras"; included also Brahms's Variations on a Theme by Haydn, Op. 56a, and Rimsky-Korsakoff's "Night on Mount Triglaff," a concert arrangement of the third act, from his ballet "Mlada," probably new to many hearers, although it had been played here several years ago by Modeste Altschuler and his Russian Symphony Orchestera, and ended with Massenet's Overture to "Phedre." Despite its miscellaneous character it was all found enjoyable by the large audience.

G. W. H.

FROM JAN 6 1922 A
Standard Union
Brooklyn, N. Y.

Mr. Monteux, conducting the Boston Symphony Orchestra at Carnegie Hall, offered numbers by Handel, Brahms, Rimsky-Korsakoff, de Falla and Massenet. The orchestra is scheduled for a Brooklyn concert to-night at the Academy of Music.

ESTABLISHED 1861 JAN 6 1922 H
From
EVENING WORLD
New York City

Albert Coates almost dismissed his audience yesterday afternoon in Carnegie Hall with Serabine's long third symphony, entitled "The Divine Poem," the final number on the New York Symphony's programme. After two hours of music the thoroughly satiated started an exodus and the final welcome chords of the Russian's intense and colorful work came just in time. Elgar's violin concerto, dedicated to Fritz Kreisler, was played by Jascha Heifetz. Involved, difficult, with dull spots, it is not the type of composition Heifetz admirers fancy. The violinist, however, was roundly applauded for his performance which was not impeccable as to intonation and which lacked imaginative touches.

In the evening, in Carnegie, the Boston Symphony Orchestra, under Pierre Monteux's direction, played to more unoccupied boxes and seats than it is accustomed to. Another tremendous Russian orchestral piece, "Night on Mount Triglav," third act of the opera ballet "Mlada," by Rimsky-Korsakov, introducing Night and Egypt and Cleopatra and Morning, stirred the audience. This piece calls for one of the largest orchestras in captivity. A new ballet piece by a Spaniard, Manuel de Falla, written in 1919, followed it. It comprised three dances taken from the ballet, "The Three Cornered Hat," a fitting companion piece to "Triglav," which means three heads. Signor Falla has written good music, sprightly, rhythmic and melodious, putting in a touch of modernism to make it different and, at the same time, showing that it can be done without distorting things.

From JAN 6 1922 M
EVENING MAIL
New York City

BOSTON SYMPHONY

PIQUANT Spanish rhythms and gay melodies were heard in De Falla's "The Three-Cornered Hat" ballet music given by the Boston Symphony Orchestra at Carnegie Hall last night. There were reminiscences of the younger Rimsky-Korsakoff in his "Mlada" excerpt.

FROM JAN 6 1922 A
Evening Globe
New York

The Boston Symphony Orchestra

The feature of the programme of the Boston Symphony Orchestra last evening at Carnegie Hall was the first New York performance of three dances from Manuel de Falla's ballet, "The Three-Cornered Hat," which was produced in London by Diaghileff's nimble Russians nearly three years ago. The music is brilliant and picturesque enough to suggest to at least one hearer that Stravinsky has a dangerous Iberian rival. Paris has long admired this young composer, but very little of his music has yet been played here. Arthur Rubinstein has performed one of his piano pieces set to an orchestral accompaniment and Marguerite d'Alvarez has sung the lascivious Gypsy ditty from "El Amor Brujo." There, if memory serves, the record ends. His two operas and the ballet under consideration are hereby brought to the attention of Mr. Gatti-Casazza.

Mr. Monteux further led his men through a fine performance of a concerto for strings and wind instruments by Samuel Butler's favorite composer, George Frederic Handel, Rimsky-Korsakoff's "Night on the Mount Triglav," a portion of the third act of the opera-ballet, "Mlada," the Cleopatra episode from which, with its hysterical flutes and its panting cymbals, was utilized by the Russians for the unveiling of Ida Rubenstein, and, finally, Massenet's effective overture to "Phèdre." An oboe solo in the concerto and the Rimsky-Korsakoff opus were singled out by the customers for special manual enconiums.

Established 1851
FROM JAN 6 1922 K
TIMES
NEW YORK CITY

BOSTON SYMPHONY PLAYS.

Monteux Gives Dances of "Three-Cornered Hat" for First Time Here.

The Boston Symphony's 100 men marked vividly their third Winter visit to Carnegie Hall last evening with gorgeously gay "first time in New York" of Manuel de Falla's dances of "The Three Cornered Hat," with which Diaghileff's ballet had made a great noise in London last Summer, and of which the young Cadiz composer can hardly have heard so stirring a performance by his "seventeen players" two years since in Spain. In its action there had appeared oversea Mme. Karsavina, Messrs. Massine and Idzikowsky, the last two remembered here.

Taken as music alone, de Falla's gossippy episode of "The Neighbors" was much liked by last night's critical house; his "Miller's Dance," that the Spaniards found most striking in Moorish flavor, was less recognizable to Western ears, but the "Final Dance," a whirlwind of popular Spanish rhythms in all the aggrandized modernism of instrumental apparatus, fairly outdanced Chabrier's "España" as an orchestral setting of folk melodies of the peninsula. The novelty ended in many recalls, shared by Monteux and his men.

Mr. Monteux preceded the Spanish brevities with Rimsky-Korsakoff's longer "Night on the Triple Mountain," a third act from the ballet of "Mlada," much of which had been used by the Diaghileff troupe in a "Cleopatra" scene on their earlier American tour, while this music had been played here by Altschuler as early as Nov. 19, 1904. The glowing nocturne of Baltic Slav romance, a ghostly dream of poisoned Princess, revelling spirits, and awakening at dawn on the mountain amid the singing of birds, also was greatly applauded.

Beginning the evening were Handel's concerto in F for strings and two wind choirs, and Brahms's variations on a theme of Haydn's, both conducted with elegance and suavity, and as smoothly played as they were enthusiastically received. The lovely Brahms variations were most appreciated, perhaps, as hown by the rapt silence of the house during successive numbers.

From JAN 7 1922 Y
TIMES,
Brooklyn, N. Y.

MUSIC EVENTS

Boston Symphony Here With Homer as Soloist

Louise Homer was soloist for the third concert of the Boston Symphony Orchestra at the Academy of Music last evening. This popular contralto deserves well of her audiences. Her tones are mellow, rich and well-sustained, and she knows her limitations well enough to make the most of them. This intelligent and skillful use of a rare and excellent instrument she demonstrated last evening in the Bach aria, "Begone Ye Gloomy Shadows," and in a recitative and aria from Mozart's unfamiliar opera, "Tito." Her audience was deeply stirred and vainly demanded encores.

Pierre Monteux, directing the Boston Symphony Orchestra, shared the honors of the evening with her. His program included Cesar Franck's D Minor Symphony, Svendsen's "Carnival in Paris," and a concert arrangement of the music from the third act of Rimsky-Korskoff's opera "Mlada." In performing these numbers he led his aggregation with admirable control, bringing to the surface exceptional qualities of tone and color, particularly in the last mentioned number. The music of this colorful Russian composer may have presented difficulties to Mr. Monteux, but if so his audience could not have suspected it. He interpreted this number with disarming ease and artistry.

EAGLE
JAN 7
Brooklyn, New York

BOSTON SYMPHONY

The Boston Symphony Orchestra played last evening in the Academy of Music the third of its Brooklyn series of concerts. Louise Homer, soloist of the occasion, sang a Bach aria, "Begone Ye Gloomy Shadows," and a recitative and aria from Mozart's little known opera, "Tito." The strictly orchestral selections included Cesar Franck's Symphony in D minor, Svendsen's "Carnival in Paris," and Rimsky-Korsakoff's "Night on the Mount Triglaff."

Mme. Homer's art seems perennial. Last evening she sang with fulness of tone and with complete mastery of style. Not many contemporary singers could phrase this Bacharia with such breadth and such nobility. Unfortunately Mme. Homer's diction was not altogether comprehensible.

Mr. Monteuv's reading of the popular Franck symphony was vigorous, yet poetic. These mystic measures found able interpretation last evening, when the band met surely and eloquently every demand of the conductor. As successful also was the playing of Svendsen's light and merry composition. It ran ripplingly.

The Rimsky-Korsakoff "Night on Mount Triglaff" was made by the composer out of musical material used in the third act of his opera "Mlada." Its elaborate program is unneeded for an understanding of the composition; the music may well speak for itself. A richly and colorfully orchestrated piece, it possesses all the flavor of this Russian at his musical best; though it might well stand a certain amount of curtailment. And in such music. Mr. Monteux is always at home.

JAN - 7 1922 Y
ES,
Hartford, Conn. TIMES.

Boston Symphony Orchestra At Parsons's Theater, Monday Night

PIERRE MONTEUX,
Conductor.

PAUL KOCHANSKI,
Solo Violinist.

KOCHANSKI WITH BOSTON SYMPHONY

Noted Polish Violinist To Be Soloist at Concert of Famous Orchestra Monday.

The appearance of Paul Kochanski, the young Polish violinist, as soloist here with the Boston Symphony orchestra, together with the beauty and brilliance of the program, should make memorable the Boston Symphony concert, to be given in Parsons's theater next Monday evening, January 9. Kochanski is a comparative newcomer to America, having first crossed the seas last spring and impressed his audience deeply by his several concerts in New York. He has fast risen to a foremost place among the finest living geniuses of the violin. Kochanski will be heard at this concert in Bruch's Fantasia on Scottish Airs, which he is also to play with the famous orchestra in Boston. The purely orchestra portion of this program will comprise Cesar Franck's Symphony in D Minor, the master work of the Belgian composer, which has taken an undisputed place as one of the most inspired of modern symphonies, and beloved by many above all others. The interpretative genius of Pierre Monteux, the illustrious French conductor of the orchestra, is shown to especial advantage in this foremost achievement of the French school of music.

The final number will be "Till Eulenspiegel's Merry Pranks," the humorous orchestral rondo by Richard Strauss which probably more than any other work has established the fame broadcast of this leading composer of the German school, who is now in this country. The adventures of "Till," the impish character of mediaeval legend and his final execution, are here depicted in tones in a way which has set down this work as one of the most remarkable examples of graphic delineation in music. Seats are on sale at Sedgwick & Casey's, Asylum street.

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andard Union
Brooklyn, N. Y.
JAN. 7

The Boston Symphony

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ESTABLISHED 1881
From JAN 8 1922 L
TELEGRAM
New York City

Mozart and Milhaud at Symphony Concer

There was a finely outlined, beautifully refined performance of Mozart's D Major Symphony yesterday afternoon at the concert of the Boston Symphony Orchestra in Carnegie Hall, Pierre Monteux, director of the Boston musicians, is a musician of sensitive tastes. The performance was lively and smooth. There is a calm beauty to be found in Mozart's music, but too often conductors try to make it nervous and forceful. Mr. Monteux, however, always kept his orchestra in the spirit of the music. Later the programme became more dissonant and strident. There was a new orchestral suite by Milhaud, heard for the first time in New York, a work filled with modern French sophistication. Rachmaninoff's "The Isle of the Dead" and some dances from Borodin's "Prince Igor" completed the programme.

FROM JAN - 8 1922
TIMES
NEW YORK CITY

PLAYS MILHAUD'S MUSIC.

Boston Symphony Gives "Second Orchestral Suite," First Time Here.

Darius Milhaud's playful dissonances from a "Second Orchestral Suite," put forth by the most outspoken of those Parisian enfants terribles known as the "Groupe des Six," was new to the Boston Symphony's matinee audience—too new for comfort, if not for curiosity—at the orchestra's parting yesterday for another month of Athenian calm in its home town. Like the boy who rings your bell and runs away, the Bostonians launched three short, exclamatory outbursts from the set, omitting a fugue and finale, all of which had been received in France with howls and hisses, through a later "less turbulent" hearing was since reported there.

Milhaud's music was written for Paul Claudel's poem, "Protée," and his measured noises mocked a hopeless love of the old man, Proteus, for a young girl, whose scorn caused birds of the air and seals in the ocean to laugh and play, as Mary's lamb made the children in the nursery tale. An "Ouverture" of "ultra-violet spectral harmonies, a more perspicacious "Pastorale," in which the composer's "reunion of chords or counterpoint in different tonalities" attained expressive symmetry and a "Nocturne," again of misty cacophonies, were played by the band and greeted by the house with the mutual shyness of Dail Eireann partisans, save for the few eager souls grateful at last to know Milhaud as something besides a name in the Paris cables.

Compensation was afforded for the classicists in Mozart's D major symphony, with which Mr. Monteux led the matinee, and more abundantly in Rachmaninoff's richly intoned "Island of the Dead," after Boecklin's picture, while in conclusion there were Borodin's lively and colorful "Prince Igor" dances.

Morning Telegraph
New York
JAN 8 - 1922

ORCHESTRAS BUSY

Boston Symphony Offers Work of Parisian Composer and Two Numbers of Russian School.

"SCHEHERAZADE" IS PLAYED

The Saturday matinee concert of the Boston Symphony Orchestra brought forth another program of wide variety; a scheme of things evidently very much to the liking of Pierre Monteux as well as New York audiences. The Boston band has greatly enlarged its metropolitan followers this season by consistently good playing and excellent programs. Mr. Monteux and his men are to be congratulated.

The symphony was Mozart's D Major, rendered in perfect unison and beautiful tone under conservative direction. Rachmaninoff's symphonic poem, "Isle of the Dead," changed the tenor of the afternoon rather abruptly, and it became patent that the concert would lean toward the modern type of expression.

This was fully realized in the next number—Overture, Pastorale, and Nocturne from Darius Milhaud's Second Orchestral Suite. Milhaud is a member of the select Parisian "Six," young composers who have gone to daring lengths in music. The work did not sound quite daring enough to be unenjoyable, for which one should be duly thankful, and its irrepressible character sounded pleasantly on the ear. Borodin's "Prince Igor" dances rounded out the program [illegible] their beautiful tunes and inspiring

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TIMES JAN - 3 1922
NEW YORK CITY

Music Notes Afield.

As the slow movement from Saint-Saëns's C minor symphony was played by the Boston Symphony Orchestra, in memory of the dead composer, Mr. Parker in The Transcript says: "Conductor and orchestra seemed to be carving a relief, in Grecian purity and continence, upon some marble tomb holding the dust of Saint-Saëns beneath his loved Mediterranean skies. Yet at the end the audience applauded as roundly as though this Adagio were an appointed or inserted number in the routine of the day, while Mr. Monteux waited with unresponsive back for the clapping to subside, the custom of the country—and an innocent custom. For, had each comer been asked at the door whether Saint-Saëns were still alive—an old man carved in yellowed ivory—or dead within the week, how many might have answered truly?

Evening Globe
New York
JAN. 9.

Milhaud and the Bostons.

One was all prepared for a shock of the very first order, even a police raid, or an incursion from a neighboring engine house, at the Boston Symphony concert in Carnegie Hall Saturday afternoon. Mr. Monteux put on the programme ("for the first time in New York") three movements from the second orchestral suite of Darius Milhaud, the most prominent member of the "Group of Six," which is supposed to be the latest cry of ultra-modernity in French music. This suite was brought out at a Colonne concert in Paris, Oct. 24, 1920.

Although Paris is pretty well inured to strange noises, from Marinetti to the Big Bertha, this suite provoked such hissing and howling, the Boston programme told us, that the police had to come in and clear the fauteuils de balcon (why only that section of the house is not explained.) Nevertheless, the suite was repeated at the concert of Oct. 30. On this second occasion the wily management provided a programme note reminding the public that Wagner and Bizet had not seemed to their first hearers less "cacophonic" than Milhaud. So admonished, the new audience proved more "prudent" in its behavior.

Now, here on Saturday the audience did nothing out of the way at all, and, of course, the management had no need to summon outside aid. There was considerable applause after the overture of the suite, rather less after the "Pastorale" and the "Nocturne." Did Mr. Monteux deny us our shock by omitting the fugue and the finale, in which occurs the "Nouveau-Cirque" music to accompany the repast of seals? And where, oh where, is all that horrible cacophony? The three sections we were permitted to hear are "modern" in their idiom, expert as to orchestration, fanciful, and delicately ironic in their portrayal of the "hopeless love of the old man Protée for a young girl" (the suite is based on music written for Paul Claudel's "Protée"). But where, oh where, was the shock? Not in the performance either, for that was refined and polished to a degree.

On the Boston programme were also the so-called "Haffner" symphony of Mozart (minus its minuet; Mr. Monteux had a day of omitting), Rachmaninoff's "The Island of the Dead" (both Böcklin's picture and Rachmaninoff's tone poem seem to count many devoted admirers), and the delightful Polovtsian dances from "Prince Igor," which Mr. Monteux has conducted so often, with and without the Russian ballet. All of these the orchestra played well.

FROM JAN 9 1922 K
EVENING JOURNAL
New York City

French and British Modernists.

Pierre Monteux, director of the Boston Orchestra, is certainly a conductor without reserves in the matter of modernist music. He took his courage in both hands on Saturday at his Carnegie Hall concert and brought out part of the second orchestral suite of Darius Milhaud, one of that little band of cheek-tonguing, nose-thumbing Parisians known as the "Groupe des six."

The music was written to illustrate Paul Claudel's "Protee," celebrating in bitter and often satiric fashion the hopeless infatuation of age for youth. Milhaud went at this with the zest of his own youth and set his mockery in the idiom of these ultra-modernists, sometimes known as polytony, or the utterance of several contrapuntal voices in differing tonalities. The thing, as a fact, is not new at all, but so old it again seems new; for when the art of harmony was being born the ears of the time found nothing unbeautiful in not greatly dissimilar contrapuntal combinations.

Through the strangeness and cacophony of Milhaud's music, the touch of genuine significance could be discerned; and perhaps when the strangeness has worn off the idiom, the cacophony will not seem more [illegible] than that of Richard Strauss [illegible]

NEW YORK PREMIERES BY MONTEUX PLAYERS

Reviews at Hand of Mlada and Three Cornered Hat; Milhaud Suite Also Played Here.

The Boston Symphony Orchestra reached the first of its third pair of concerts in New York last Thursday evening, playing, in Carnegie Hall, Handel's concerto in F major, Brahms's variations on a Haydn theme, the third act of Rimsky-Korsakoff's Mlada, Massenet's Phedre overture, and three dances from Manuel de Falla's Three Cornered Hat

The Herald's comment is short: "The work of the orchestra in the different numbers was generally admirable." The new dances are accounted "gracefully scored with the use of charming Spanish rhythms." That "the performance of the whole program was of a high order of merit" is The Tribune writer's summary. The de Falla novelty was of "gorgeous coloring and intoxicating rhythms," and in spite of some "pseudo-Spanish music, but few composers have so vividly caught and presented" their native country. Noteworthy also for color was the Rimsky-Korsakoff number, "rich in memories of the Spanish Caprice and Le Coq d'Or."

Other Morning Papers

The "gorgeously gay" Spanish music made a deep impression on The Times critic, who is of the opinion that the composer could "hardly ever have heard so stirring a performance." The "glowing nocturne" from Mlada "was also greatly applauded." Brahms and Haydn were treated to "lovely" and "sympathetic" interpretations. In The World, there is special mention for the work of the horns and woodwind in the Handel number. Then Mlada is taken up, and passed as effective, though long in getting under way. The critic feels that this selection is "true" Rimsky-Korsakoff, and detects in it suggestions which the composers of the Caucasian Sketches, The Fire Bird, and Till Eulenspiegel may have caught up. "Pluperfect" was the performance of the de Falla novelty, which is in itself "gay, glittering music, tuneful and vigorous, not all important, and brilliantly scored."

The Evening World; The Sun

The writer for The Evening World finds that the Mlada selections "stirred the audience." As to the pieces of de Falla, they are "good music, sprightly, rhythmic and melodious;" modern, yet restrained in modernism.

Brahms and Hadyn, believes The Sun writer, were "both conscientiously performed with dignity and breadth." Applause is recorded as the deserved greeting of both the Rimsky and de Falla numbers; the latter made "an immediate impression through their tingling rhythms—imposed rather forcibly on the orchestra by its conductor, but subtle enough to survive."

Other Evening Papers

Critical comment in The Globe is restricted to the de Falla number. "The music is brilliant and picturesque enough," it is written, "to suggest that Stravinsky has a dangerous rival." The Evening Post is critical of these Spanish dances. The first, with its "gay and dashing performance," appealed. The second succeeded less—"seemed a bit vulgar." The third is commended by implication for its "rhythm" and "gorgeous" color. The Mail is not represented by other than a news item.

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MUS. DIGEST - JAN. 9.

BOSTON SYMPHONY WARMLY RECEIVED

Paul Kochanski as Soloist Performs Max Bruch's "Fantasia on Scottish Airs."

A large audience greeted the Boston Symphony orchestra at Parsons's theater last evening when it played its first and only concert of the season in this city. The conductor was Pierre Monteux and the soloist Paul Kochanski, violinist. That the concert was enjoyed to the utmost was shown by the liberal and enthusiastic applause after each number. The work of the soloist was especially appreciated and he was compelled to come forward and bow his acknowledgements many times.

The works performed were Cesar Franck's D minor symphony in three movements, Max Bruck's "Scottish Fantasia" for violin with harp and orchestra; and Richard Strauss's "Till Eulenspiegel's Lustige Streiche."

We have not had the opportunity of hearing this orchestra often in recent years and during that time many important changes have taken place in its management, direction and personnel. The work of Mr. Monteux is quite unfamiliar to us and it has been said that his services were procured merely as a temporary makeshift. If this is so, it must be stated that he has done remarkably well with what is practically a new orchestra. There were still a few of the old faces seen last night—notable among whom was Alvin Schroeder, the veteran first 'cellist of the organization, who must surely now be in his seventies—but for the most part the organization is made of new men, and since this fact is well known, too much cannot be expected.

There is no doubt that the orchestra is a very fine body of players, but it will not be heard at its best until that wonderful transparency of utterance which characterized its performance in former years is regained, and that cannot be until the old perfection of balance is restored. Last night the orchestral tone was often muffled and muddy. There was so much insistence on the strings that the wood-winds were overwhelmed and much of the beauty of their passages was lost. The tone of the violins was never lacking in quantity, but the quality was not of the best.

Special mention must be made of the horn section. They played their parts with brilliancy and unshaken confidence, particularly in the Strauss number, which called for performers of the first order. The solo by the cor anglais in the Allegretto of the Symphony was well done and doubtless would have been appreciated had it not been overpowered by the strings.

There were many strikingly good things about the orchestra's playing. The ensemble was remarkably fine and the tempo always well sustained. It was at its best in the quicker movements which were played with brilliancy, spirit, certainty and a magnificent rhythm. Both the conductor and the musicians showed great familiarity with the works performed.

The soloist, Paul Kochanski, played Bruch's "Fantasia on Scottish Airs" for violin with orchestra and harp accompaniment. This number was a great favorite of the violinist Ysaye, and has been heard many times in this country. It is in four movements, Adagio cantabile; Scherzo, Allegro; Andante sostenuto; and Allegro guerriero. Mr. Kochanski's performance of the work was a very enjoyable one, but it was hardly inspired. His tone was round and full and of a warm quality. In the slow movements he played with great repose and confidence. He had the misfortune in the adagio to be tuned to a higher pitch than the orchestra, so that his intonation was at times faulty. His performance after that, however, was perfect in this respect and especially fine was his playing of the rapid and difficult finale in double stops.

Much interest was taken in the work by Richard Strauss, about whom there has been so much discussion of late in musical circles, and it was a great satisfaction to hear a performance of "Till Eulenspiegel", which is considered his finest composition. That it sounded strangely to our ears may be putting it mildly, but if one stopped to analyze why this were so it would be seen that the strangeness was not in the matter but in the way the matter was presented. For it cannot be said that there was anything particularly unusual about the themes. They were striking, but that is requisite to a good theme. The strangeness to us was the suddenness of the contrasts, the ultra harshness of the dissonances and the overpowering orchestral effects employed. Whether these are enjoyed or not is a matter of taste, but it cannot be denied that it was brilliant, if grotesque and that there was real, if gruesome, humor in it.

HTFD-CONN. JAN. 10.
TIMES.

ORCHESTRA CONCERT MIGHTILY ENJOYED

Audience at Parsons's Is Stirred by Boston Symphony Organization.

The Boston Symphony Orchestra played at Parsons's Theater last evening before a capacity audience of unusual enthusiasm. The playing was splendid in power in sureness in spontaneity, and from the first lovely measures of the Franck symphony to the last lilt of humor of "Till Eulenspiegel" the concert was a brilliant success.

For the benefit of those who care for comparisons it may be said at once that last evening's orchestra was one of much finer quality and infinitely greater power than the Boston Symphony Orchestra of a year ago. And there certainly is every reason why this should be so. Mr. Monteux has had a year's work with his players and they have had a year's experience with his interpretations. Last year in everything orchestra and conductor were not as one; this year the oneness has come—and with it comes the greatness of the orchestra. The reading of the first movement of the Cesaer Franck D minor Symphony proved this. There was wonderful tonal power. The first climax was positively startling in its sonority. The strings had the mighty sweep of tone based on the firm foundation of the largest double bass section the orchestra has ever brought here; the woodwinds played in all the beauty of their fame of many years; the brasses were powerful, smooth, impressive. This first movement is, to many admirers of the symphony, the greatest; yet in the allegretto there is wonderful charm in the effect produced by the great volume of tone in the picked strings; there is lovely melody in the oboe's song; there is much interest incited in the strangely tricky rhythms that are introduced. And in the finale, after seemingly impossible involvements of tone, there is splendid loveliness in the melodies for cellos and for horn and the climax is tremendous.

Paul Kochanski played Bruch's Fantasia on Scottish Airs with the orchestra and was loudly acclaimed, being recalled to the stage many times when his work was finished. He is young, facile, interested in his palying and possesses a fine tone of sufficient power. There was particularly lovely playing of the adagio cantabile, though there were some minor faults of intonation in earlier measures of the first movement of the work. In the allegro, too, there was beautiful playing, and there was fine brilliance at the last. Mr. Kochanski's excellences, however, must not permit the brilliant playing of the orchestra behind him to be forgotten.

Then came Mr. Monteux's brilliantly humorous and effective reading of Strauss's unique "The Eulenspiegel's Merry Pranks"—a reading that brought out all the brilliances and queer little humors of the work, that made every melody shine in beauty, that brought a climax of such power and effect that those in the audience, just a little wrought up by the music, burst into spontaneous applause before the last few measures were played.

Strauss in his humor, interpreted by Mr. Monteux and his players last evening, rounded out a concert that was mightily enjoyed. The only possible regret about the concert is that it was the only one by the Boston Symphony Orchestra that Hartford will have this year.

HARTFORD COURANT. JAN. 10.

Items and Announcements

Illness among the players compels Mr. Monteux to drop from the programme of the Symphony Concerts this week, Handel's Double Concerto for String and Wind Choirs. Instead, the strings will repeat Schönberg's sextet, "Transfiguring Night," which well deserves a third and a fourth hearing in this version for many voices. In few pieces has the orchestra kept finer quality.

For the concerts of next week, Mr. Monteux proposes a new Symphony. Szymanowski, the Polish composer, now resident in New York, wrote it; and a month or more ago Mr. Damrosch announced it for performance. He lacked time, however, for adequate rehearsal and the score passed to Mr. Monteux. Hitherto only a few songs and piano-pieces by Szymanowski have made way to concert-halls in America. For another piece by a living composer, the orchestra will repeat the fragments of Casella's ballet, "The Convent by the Water," well received last autumn. Familiar repertory pieces—the orchestral fragment of Franck's "Redemption" and Weber's Overture to "Oberon" —complete the programme.

TRANS. JAN. 12

ESTABLISHED 1881
From JAN 8 1922 L
TELEGRAM
New York City

Mozart and Milhaud at Symphony Concer

There was a finely outlined, beautifully refined performance of Mozart's D Major Symphony yesterday afternoon at the concert of the Boston Symphony Orchestra in Carnegie Hall, Pierre Monteux, director of the Boston musicians, is a musician of sensitive tastes. The performance was lively and smooth. There is a calm beauty to be found in Mozart's music, but too often conductors try to make it nervous and forceful. Mr. Monteux, however, always kept his orchestra in the spirit of the music. Later the programme became more dissonant and strident. There was a new orchestral suite by Milhaud, heard for the first time in New York, a work filled with modern French sophistication. Rachmaninoff's "The Isle of the Dead" and some dances from Borodin's "Prince Igor" completed the programme.

FROM
TIMES
NEW YORK CITY

PLAYS MILHAUD'S MUSIC.

Boston Symphony Gives "Second Orchestral Suite," First Time Here.

Darius Milhaud's playful dissonances from a "Second Orchestral Suite," put forth by the most outspoken of those Parisian enfants terribles known as the "Groupe des Six," was new to the Boston Symphony's matinee audience—too new for comfort, if not for curiosity—at the orchestra's parting yesterday for another month of Athenian calm in its home town. Like the boy who rings your bell and runs away, the Bostonians launched three short, exclamatory outbursts from the set, omitting a fugue and finale, all of which had been received in France with howls and hisses, through a later "less turbulent" hearing was since reported there.

Milhaud's music was written for Paul Claudel's poem, "Protée," and his measured noises mocked a hopeless love of the old man, Proteus, for a young girl, whose scorn caused birds of the air and seals in the ocean to laugh and play, as Mary's lamb made the children in the nursery tale. An "Ouverture" of ultra-violet spectral harmonies, a more perspicacious "Pastorale," in which the composer's "reunion of chords or counterpoint in different tonalities" attained expressive symmetry and a "Nocturne" again of misty cacophonies, were played by the band and greeted by the house with the mutual shyness of Dail Eireann partisans, save for the few eager souls grateful at last to know Milhaud as something besides a name in the Paris cables.

Compensation was afforded for the classicists in Mozart's D major symphony, with which Mr. Monteux led the matinee, and more abundantly in Rachmaninoff's richly intoned "Island of the Dead," after Boecklin's picture, while in conclusion there were Borodin's lively and colorful "Prince Igor" dances.

Morning Telegraph
New York

JAN [illegible] - 1922

ORCHESTRAS BUSY

Boston Symphony Offers Work of Parisian Composer and Two Numbers of Russian School.

"SCHEHERAZADE" IS PLAYED

The Saturday matinee concert of the Boston Symphony Orchestra brought forth another program of wide variety; a scheme of things evidently very much to the liking of Pierre Monteux as well as New York audiences. The Boston band has greatly enlarged its metropolitan followers this season by consistently good playing and excellent programs. Mr. Monteux and his men are to be congratulated.

The symphony was Mozart's D Major, rendered in perfect unison and beautiful tone under conservative direction. Rachmaninoff's symphonic poem, "Isle of the Dead," changed the tenor of the afternoon rather abruptly, and it became patent that the concert would lean toward the modern type of expression.

This was fully realized in the next number—Overture, Pastorale, and Nocturne from Darius Milhaud's Second Orchestral Suite. Milhaud is a member of the select Parisian "Six," young composers who have gone to daring lengths in music. The work did not sound quite daring enough to be unenjoyable, for which one should be duly thankful, and its irrepressible character sounded pleasantly on the ear. Borodin's "Prince [illegible]" dances rounded out the program their beautiful tunes and inspiring

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TIMES
NEW YORK CITY

Music Notes Afield.

As the slow movement from Saint-Saëns's C minor symphony was played by the Boston Symphony Orchestra, in memory of the dead composer, Mr. Parker in The Transcript says: "Conductor and orchestra seemed to be carving a relief, in Grecian purity and continence, upon some marble tomb holding the dust of Saint-Saëns beneath his loved Mediterranean skies. Yet at the end the audience applauded as roundly as though this Adagio were an appointed or inserted number in the routine of the day, while Mr. Monteux waited with unresponsive back for the clapping to subside, the custom of the country—and an innocent custom. For, had each comer been asked at the door whether Saint-Saëns were still alive—an old man carved in yellowed ivory—or dead within the week, how many might have answered truly?

Evening Globe
New York
JAN. 9

Milhaud and the Bostons.

One was all prepared for a shock of the very first order, even a police raid, or an incursion from a neighboring engine house, at the Boston Symphony concert in Carnegie Hall Saturday afternoon. Mr. Monteux put on the programme ("for the first time in New York") three movements from the second orchestral suite of Darius Milhaud, the most prominent member of the "Group of Six," which is supposed to be the latest cry of ultra-modernity in French music. This suite was brought out at a Colonne concert in Paris, Oct. 24, 1920.

Although Paris is pretty well inured to strange noises, from Marinetti to the Big Bertha, this suite provoked such hissing and howling, the Boston programme told us, that the police had to come in and clear the fauteuils de balcon (why only that section of the house is not explained.) Nevertheless, the suite was repeated at the concert of Oct. 30. On this second occasion the wily management provided a programme note reminding the public that Wagner and Bizet had not seemed to their first hearers less "cacophonic" than Milhaud. So admonished, the new audience proved more "prudent" in its behavior.

Now, here on Saturday the audience did nothing out of the way at all, and, of course, the management had no need to summon outside aid. There was considerable applause after the overture of the suite, rather less after the "Pastorale" and the "Nocturne." Did Mr. Monteux deny us our shock by omitting the fugue and the finale, in which occurs the "Nouveau-Cirque" music to accompany the repast of seals? And where, oh where, is all that horrible cacophony? The three sections we were permitted to hear are "modern" in their idiom, expert as to orchestration, fanciful, and delicately ironic in their portrayal of the "hopeless love of the old man Protée for a young girl" (the suite is based on music written for Paul Claudel's "Protée"). But where, oh where, was the shock? Not in the performance either, for that was refined and polished to a degree.

On the Boston programme were also the so-called "Haffner" symphony of Mozart (minus its minuet; Mr. Monteux had a day of omitting), Rachmaninoff's "The Island of the Dead" (both Böcklin's picture and Rachmaninoff's tone poem seem to count many devoted admirers), and the delightful Polovtsian dances from "Prince Igor," which Mr. Monteux has conducted so often, with and without the Russian ballet. All of these the orchestra played well.

FROM JAN 9 1922 K
EVENING JOURNAL
New York City

French and British Modernists.

Pierre Monteux, director of the Boston Orchestra, is certainly a conductor without reserves in the matter of modernist music. He took his courage in both hands on Saturday at his Carnegie Hall concert and brought out part of the second orchestral suite of Darius Milhaud, one of that little band of cheek-tonguing, nose-thumbing Parisians known as the "Groupe des six."

The music was written to illustrate Paul Claudel's "Protee," celebrating in bitter and often satiric fashion the hopeless infatuation of age for youth. Milhaud went at this with the zest of his own youth and set his mockery in the idiom of these ultra-modernists, sometimes known as polytony, or the utterance of several contrapuntal voices in differing tonalities. The thing, as a fact, is not new at all, but so old it again seems new; for when the art of harmony was being born the ears of the time found nothing unbeautiful in not greatly dissimilar contrapuntal combinations.

Through the strangeness and cacophony of Milhaud's music, the touch of genuine significance could be discerned; and perhaps when the strangeness has worn off the idiom, the cacophony will not seem more perilous than that of Richard Strauss did fifteen years ago.

NEW YORK PREMIERES BY MONTEUX PLAYERS

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We have not had the opportunity of hearing this orchestra often in recent years and during that time many important changes have taken place in its management, direction and personnel. The work of Mr. Monteux is quite unfamiliar to us and it has been said that his services were procured merely as a temporary makeshift. If this is so, it must be stated that he has done remarkably well with what is practically a new orchestra. There were still a few of the old faces seen last night—notable among whom was Alvin Schroeder, the veteran first 'cellist of the organization, who must surely now be in his seventies—but for the most part the organization is made of new men, and since this fact is well known, too much cannot be expected.

There is no doubt that the orchestra is a very fine body of players, but it will not be heard at its best until that wonderful transparency of utterance which characterized its performance in former years is regained, and that cannot be until the old perfection of balance is restored. Last night the orchestral tone was often muffled and muddy. There was so much insistence on the strings that the wood-winds were overwhelmed and much of the beauty of their passages was lost. The tone of the violins was never lacking in quantity, but the quality was not of the best.

Special mention must be made of the horn section. They played their parts with brilliancy and unshaken confidence, particularly in the Strauss number, which called for performers of the first order. The solo by the cor anglais in the Allegretto of the Symphony was well done and doubtless would have been appreciated had it not been overpowered by the strings.

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TRANS. JAN. 12.

[49]

Reception Given Boston Symphony Was Enthusiastic

Great Personal Tribute to Pierre Monteux—Vincent d'Indy Receives Palms

An eminently suitable caption for last night's concert by the Boston Symphony Orchestra at St. Denis Theatre would be, "ovations for all." Not just at one period during the evening, but at the conclusion of every number or movement, the applause rose to such enthusiastic heights that it well merited the title of ovation. The conductor, Pierre Monteux, the pianist and composer, Vincent d'Indy, and the orchestra received appreciation that was not only loud and prolonged, but also evidently heartfelt and spontaneous.

Indeed he would be a person who "had no music in his soul" who could fail to be moved by last night's performance. The unmeasured use of superlatives tends to defeat it's own object, but it is difficult to speak of this concert in moderate terms. Every number was a perfect piece of musicianly art.

The programme itself was one of the best-balanced that has been heard in Montreal. Beginning with the "Eroica" symphony is a feat that could only be performed by a great orchestra, and one that was composed of real musicians. The result amply justified the move. The audience, which was very large, drank in every note with avid interest, and broke into one of the most spontaneous bursts of applause at the conclusion of the first movement that I have ever heard in Montreal. From that time on, each number seemed but to increase the enthusiasm, until at the close, nobody seemed to be willing to leave the theatre.

At the close of Vincent d'Indy symphonic variations, "Istar," the veteran musician was presented with an address by a member of the Brassard Choir, accompanied by palms, M. d'Indy was greatly touched by this tribute, and made a short reply in which he thanked the audience for their welcome, and said how greatly he appreciated this acknowledgment from an association wihch had recently presented one of the works of his beloved master Caesar Franck.

Bach's concerto for the piano in D major, Debussy's two nocturnes and symphonic variations of "Istar," all only help to further disclose an orchestra of musicians not only perfect in the execution, but masters and lovers of their instruments.

Under Pierre Monteux, who is now leading the orchestra for the third season, the Boston Symphony concerts have never been so generally and thoroughly enjoyed. His manifest authority, cosmopolitan breadth, and executive skill, can only be attributed to the wide experience of his career. He is a familiar figure in Paris, London, Berlin, Vienna, and Budapest. Wherever he has visited he has won praise, but nowhere has he more fully deserved the praise than at the St. Denis theatre last night. It was a night that music lovers will remember for many days. When the final notes had died away, that silence which held sway immediately previous to a cascade of applause, was always noticeable, as is only in evidence when an audience is yet drinking in the beauty of the music. The orchestra is composed of musicians, experienced, leavened with youth, which perhaps accounts for the fire and verve put into the work where demanded. The discipline is such as can only be obtained by masters deferring to a master mind, the whole going to make an orchestra of which words alone are poor praise.

Md. d'Indy's performance met its merit in the applause of the audience, his contribution being his own composition, and a Bach piano concerto in D Major, in which he had the aid of the strings. Despite the appeals of the audience he would give no encore.

It was a memorable night, and the large audience which gathered at the theatre were reluctant to depart when the programme had closed, perhaps the most worthy tribute that the orchestra and its leader could receive.

"PICKAXE."

MONRL-HERALD-DEC-12

GREAT OVATION GIVEN ORCHESTRA

Epochal Concert by Boston Symphony Players and Monteux

VINCENT D'INDY

Veteran French Composer's Illuminating Reading of Bach Concerto

BOSTON SYMPHONY ORCHESTRA; Pierre Monteux, conductor; Vincent d'Indy, piano soloist; St. Denis Theatre. Program: Eroica Symphony, Beethoven. Piano Concerto, No. 12, Bach. Two Nocturnes, "Nuages," "Fetes," Debussy. Symphonic Variations, "Istar," d'Indy. Hungarian March, "Damnation of Faust," Berlioz.

A word that is much misused by [illegible] agents in describing the reception [illegible] given performers under their [illegible] the word "ovation." [illegible]

[illegible] Symphony Orchestra, Mr. Monteux and Mr. d'Indy last night. The occasion was indeed a festal, even an epochal, one. There was an orchestra that is universally accepted as one of the best in the world, an orchestra that Paderewski used to speak about as being superior to all others, there was a program made up of representative classical and modern music, there was a conductor of particular distinction and there was one of the greatest composers of the day playing a solo. Add to these factors the attendance of an immense audience, in which were noticed leading local teachers and many critical non-professional musicians, and it will be seen that none of the essentials that go into the construction of a perfect concert were lacking. The ovation was a natural, practically an inevitable, result; and it was an ovation in which orchestra, conductor and soloist all had their important share, an ovation that rose to a climax of cheering that did not die away till the enthusiasts felt they had paid their debt of thanks in full.

WONDERFUL TONE.

In the orchestra itself were found features, in combination that, singly, have been admired in other first-rank orchestras visiting Montreal in the last few years. The tonal strength of the New York Symphony, the firm steadiness of the New York Philharmonic, the suavity and much of the finesse of the Scala band were all there, fused into a beautiful, symmetrical, powerful and deeply expressive whole. It is doubtful if Mr. Toscanini's brasses were smoother, or his wood-wind sweeter, (when sweetness of tone enhanced the meaning of any particular passage) than the tone that Mr. Monteaux called forth from the wind sections of his orchestra; and certainly even Mr. Toscanini did not give us a more ethereal pianissimo than Mr. Monteux evoked from strings and wind alike in the Scherzo of the Symphony—probably no conductor could have bettered it. Technically, of course, the orchestra says the last word.

CONSERVED ENERGY.

People talked last year about Mr. Toscanini being a 'human dynamo.' So is Mr. Monteux. His individuality is so strong that he apparently does not have to put forth any special effort to communicate his ideas; it is rather a question of conserving energy and expending it so that it will produce a maximum of effect with a minimum of outlay. Never was a gesture wasted last night; "every little movement had a meaning all its own;" and through this economy there was accumulated a force that when released (but never once unleashed from a dominent control) had an electrifying effect upon the audience. It seems almost as if a deaf man could have understood the music from watching Mr. Monteux direct it.

INTERPRETATIONS.

Varying opinions will doubtless be heard about Mr. Monteux's interpretation of the symphony, differences of opinion will all spring from the basis of whether the finely spiritual French viewpoint is as correct as the more obviously "profound" and philosophical one. It always seems to me that there is as much strength in the French delicacy as there is in the weightier concepts of some musicians opposed by nature to the French school and out of sympathy with French ideals. Certainly there was abundant strength, though not of the noisy and ostentatious kind in the first movement of the symphony; the Funeral March was kept high above the slough of sentimentalism, deeply affecting as it was from beginning to end; the Scherzo grew, out of a gossamer shimmer, into a Shakespearean-like festival of fairy brightness; and the Finale was impeccably clear in the polyphonic parts and impressively developed throughout. In the French music, Mr. Monteux was, naturally, in the most comfortable circumstances; there no one could dispute him or challenge his authority; and there all his refinement, all his love of brilliance and all his skill in tone painting were given happiest exercise.

D'INDY AS PIANIST.

Modestly, with the air of a professor explaining something to a class, did Mr. d'Indy come forward and play the concerto from copy; and respectfully, almost with an air of reverence, did the audience hold itself in readiness to catch the turn of every phrase. What a wonderful performance it was! How illuminating and uplifting! It seemed as if nothing more could be said after it, as if the completeness of music as an art had been revealed. It was immensely instructive, too, in an historical way; for while the violins of various sizes that were used in the accompaniment are the same as the violins that Bach wrote for, the piano as we know it did not exist in his time; and curiously, and owing without doubt to Mr. d'Indy's clear intention to reproduce as nearly as possible the spirit in which the music was composed, it was the piano that sounded ancient and classical and the accompaniment that seemed modern. It was expected that Mr. d'Indy's reading of this would be scholarly, penetrating and informative; and the fulfillment of this expectation was lit with the light of the pianist's individual interpretative genius. The serenity of mood, so characteristic of Bach, was kept inviolate; nothing small, limited or tainted with anxiety could find place where the only concsiousness was of bigness, goodness and a secure contentment. When again will we be privileged to hear a great composer, who is also a brilliant pianist, acting as interpreter, and with the bearing of a disciple, to one of the greatest composers, perhaps absolutely the greatest yet known to the world? This alone would have made the concert unique.

"ISTAR" VARIATIONS.

Montreal audiences have not had many opportunities to hear Mr. d'Indy's music; and the performance of the "Istar" reversed variations was therefore all the more welcome. The marvel of this score is that the legend which is the basis of it, the story of the woman who went through seven gates leading to the "land of No-Return," and was stripped of jewels and raiment at each gate till she finally passed in revealed in her utter beauty, has been purged of the grossness that a less highly-atuned mind than Mr. d'Indy's might have rejoiced to find in it. And all the flame and radiance of the music, all the swiftly-changing temper and play of color, all the significance of the theme that is finally stated without adornment or accompaniment of any kind, was faithfully reflected in Mr. Monteux's reproduction of it.—P. K.

MONTREAL-STAR-DEC 13

CONCERT-CHRONICLE

The Symphony Orchestra at Cambridge—Schoenberg's Sextet to New Advantage—Mr. Kochanski, Notable Violinist—Other Pieces and Pleasures

Chiefly because of lack of spaciousness but partly because of peculiarities in construction, Sanders Theatre in Cambridge has obvious shortcomings as a room for orchestral concerts. Heard within its walls the tone of the brass instruments in forte passages becomes at one and the same time over-powerful and insufficiently brilliant, with the result that pieces of a robust character when played there lose much in effectiveness. On the other hand, music of a more intimate nature, particularly when the string-tone predominates, may sound to greater advantage than, for example, in Symphony Hall. Partly, therefore, as deliberate experiment, although the piece itself is deserving of many hearings, Mr. Monteux placed upon the programme of last evening's concert in Cambridge Schönberg's Sextet for Strings, "Verklärte Nacht." When played a few weeks ago in Boston Schönberg's music made, as it must always make, a profound impression. Yet it was possible to feel that the composer had not done altogether wisely in transferring his music from the first setting for six string-voices to a string-band of sixty. As one observer shrewdly expressed it, in making his music thick he made it thinner. In short, if the piece was to be rearranged with a view to obtaining greater sonority, why did Schönberg stop half way, why not a setting for full orchestra rather than a mere inflation of the original? As it sounded last evening, however, much of the intimacy of the orignial version was regained, and with it was the largeness and the increased intensity that the composer had newly sought. Once or twice it was still possible to regret the seeming compromise, to desire in certain of the climaxes a foundation of brass tone, but the effect of the music as a whole was singularly satisfying. Not only the former occasional emptiness but also the occasional faltering and dryness disappeared. From the first measure to the last the piece was engrossing, while the moments of transcendent beauty, of unearthly illumination, were more beautiful, more penetrating than ever before. And what music this is! Not inspiration alone has made it; only a powerful intellectuality and fervent inspiration combined can at such length and in such fashion spin a complex and many-stranded web of tone, that will constantly grip and enthrall the hearer, without for a moment relaxing severity of construction, adherence to the loftiest ideals. What composer, ancient or modern, has in a single movement showed a greater earnestness and concentration, a greater contrapuntal mastery, and yet contrived to sound the note of beauty from beginning to end? Schönberg wrought this marvel at the age of twenty-five. Had he died a year later the world would have mourned the man who might have raised absolute music—and for all the pretentious programme this is absolute music, in result if not in intention—higher and higher. As it is, we have as present culmination of Schönberg's work the Five Orchestral Pieces!

Not only the many strings of the Symphony Orchestra, profited by their environment last evening. Heard in the setting of Sanders Theatre, the single violin of Paul Kochanski proved to be loveliness incarnate. No doubt the hall played its part; presumably Mr. Kochanski could coax a beautiful tone from any fiddle; but it so happens that the particular instrument upon which he plays is one of the choicest in existence. A "Spanish Stradivarius"—there are six in all, most of them under lock and key—it is a masterpiece of masterpieces, costly in its finish, glorious in tone. But let not the impression be gained that Mr. Kochanski, come last winter to this country after long career in Europe, is merely an able violinist, fortunate in the possession of a miraculous violin. He is, in fact, a virtuoso of rare capacities, poised, sensitive, alert, intelligent, authoritative and resourceful, clearly of the elect. His piece last evening was Bruch's intrinsically superficial "Fantasia upon Scottish Airs," but many a worthier composition has, in less capable hands, made far less impression. The chief virtue of this music is its persistently songful character, and it is also free from the distressing pyrotechnics that mar so many violin concertos. Seemingly it is in songful music that Mr. Kochanski excels, though this one piece may by no means be taken as a test of his range or ability. He showed, too, abundant vigor when it was required, and this without rasp or scratch. There will be more to say of Mr. Kochanski and of Bruch's Fantasia when he has played it at the concerts of today and Saturday. In the meantime it may confidently be stated that those who will hear him then have unusual pleasure in store.

The rest of the concert was divided between Massenet's early Overture to "Phèdre" and the concert-version of the third act of Rimsky-Korsakov's opera-ballet, "Mlada," both recently heard in Boston. Despite its occasional suggestion of an outdoor band-concert, Massenet's Overture is in many ways an admirable achievement. The themes are salient [illegible]

the [illegible] instrumentation highly effective. Such pieces often serve to keep alive the name of a composer wh most of his other music has sunk into obscurity. Herold survives in the Overture to "Zampa," Boieldieu is chiefly known to us through that to "La Dame Blanche," and Adolphe Adam through his instrumental preface to "Si j'étais Roi," although all three pieces have been relegated to programmes of a lighter sort. Perhaps some day this Overture to "Phèdre" with a few, a very few incidental numbers and songs, will keep Massenet's memory green when his many operas have vanished from the repertory.

Mr. Rosenfeld has described Rimsky-Korsakov as a maker of musical picture-books, and this he is indeed in this excerpt from "Mlada." With the printed programme for guide and support the music paints scene and action so vividly that there is little need of stage or characters. It is not always distinguished in invention, at times it is a little empty and contrived, yet it is constantly suggestive, and its instrumental dress by turn charms and stimulates the ear. Rimsky-Korsakov, master-magician of the orchestra, here spreads before us some of his already familiar tricks, and not a few that are new and surprising.

W. S. S.

TRANS. JAN. 13.

SYMPHONY GIVES 11TH CONCERT

Ravel's "The Waltz" Played First Time Before Boston Audience

CONCERT WILL BE REPEATED TONIGHT

By PHILIP HALE

The 11th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Variations on a Theme by Haydn; Schoenberg, "Radiant Night," sextet for strings arranged for string orchestra; Bruch, Fantasia on Scottish Airs for violin and orchestra; Ravel, "The Waltz" (first time in Boston). The solo violinist was Paul Kochanski, who played here for the first time.

Schoenberg's composition was at the last moment substituted for Handel's Concerto in F major, for strings and two wind instruments. This substitution was enforced on account of the sudden illness of Mr. Wendler, the first horn player. The performance of the concerto was thus necessarily postponed.

In the rearrangement of the program Brahms's Variations were played first in order, and delightfully played; so clearly and with so full an understanding of their structure that fresh beauty was perceived, and what before had seemed dry bones was now clothed in living flesh. Mr. Monteux is singularly happy in reading the music of Brahms. In Paris some conductors put it on their programs because they feel it to be their duty. Mr. Monteux rejoices in the opportunity for a performance because he finds charm as well as strength in the music. He has the ability to reveal these qualities to his audience.

What is to be said of "Radiant Night" that was not said before when it was performed in its original form and in the composer's later version? It was written before Schoenberg made up his mind to be startlingly "original"; before he evolved his elaborate system of cacophony. There are passages in "Radiant Night" that are melodically and harmonically enchanting, sensuous, passionate measures, the very ecstasy of emotion, nor is there any need of Dehmel's erotic poem to strengthen the spell. The absence of this poem in the program-book was not to be regretted. The music itself o'ermastered the hearer. Would that the whole were on the high level of certain sections. Unfortunately, Schoenberg in this work lacked taste and skill in the matter of proportion. The music is too long-drawn-out; while the truly emotional measures are thus the more salient, the many insignificant and dreary passages almost prevent the full enjoyment of those that are inspired. The performance was superb. It may be said in all soberness that in no other orchestra in this country, probably not in Europe, is there a body of strings to be compared with that of the Boston Symphony Orchestra. Grant that the material is in itself excellent; yet an orchestra is what the conductor makes it, and Mr. Monteux has made this orchestra what it is. Long famous, it was never in a higher estate than it is today.

Ravel's "Waltz"—not "a waltz," but "the waltz," first performed at a Lamoureux concert late in 1920, had been played in San Francisco and in St. Louis before it was produced in Boston. Ravel says that the tempo is "the movement of a Viennese waltz." Mr. Casella, with whom Ravel played a four-handed arrangement for piano in Vienna, says that the work is a triptych: 1. The birth of the waltz, from chaotic measures to form and development; 2, the waltz; 3, the apotheosis of the waltz. Ravel has written a little "argument," a fanciful description of a court ball about 1855. One commentator sees an "ironical" treatment of the dance; another finds "implied anguish" in the "apotheosis," something threatening in the bacchanale; he hears a voice crying: "We dance on a volcano." Well, years ago Marcel saw all things in a minuet; Senac de Meilhan likened life to one and Count Moroni saw in that dance the portrayal of the 18th century. Hearing Ravel's "Waltz," we do not find irony, prophecy or symbolism; we hear certain agreeable measures that remind one of Johann Strauss, the father, who composed the [illegible] and [illegible] "Sou[illegible]" waltzes are world famous; for the better measures of Ravel's are pure Straussian, but not of the first order. Has Ravel shot his bolt? Is he now only writing in the manner of Ravel in the language of New England, has he "run emptins"?

Mr. Kochanski has a fine tone and a facile mechanism. His performance was characterized by taste and elegance in phrasing, which, however, could not redeem the "Scottish Fantasia" from its inherent cheapness, its obvious purpose to excite immediate applause. Mr. Kochanski is a serious musician. When he made his first appearance in New York he played the concerto of Brahms; the programs of his recitals there were of a high order. It will be time to discuss the nobler qualities of his art and he plays something worth while.

The concert will be repeated tonight. The program of next week is as follows: Szymanowski, Symphony No. 2 (first time in America); Franck, Symphonic piece from "The Redemption"; Casella, Excerpts from "The Convent on the Water"; Weber, Overture to "Oberon."

HERALD-JAN. 14-

KOCHANSKI HAS SOLO ROLE AT SYMPHONY

Russian Violinist Makes Indifferent Impression for Tone and Technique

By FRED J. McISAAC.

Paul Kochanski, a Russian violinist, newly come to these shores, was the soloist with the Boston Symphony Orchestra yesterday.

The young man had some harrowing experiences at the hands of the Bolshevists, according to his publicity, being forced to play at free concerts in St. Petersburg, Kiev and elsewhere and being paid in food tickets instead of money. On his attempt to leave Russia he was arrested and sentenced to serve as professor in the Conservatory in that city, presumably for more food tickets.

HE GOT AWAY.

But, somehow, he got away from there and reached London where he played with the London Symphony Orchestra. In New York he appeared with the Symphony Society, and now he is here with us.

He played the Bruch Fantasia on Scottish airs, a good old standby of violinists everywhere. It's an effective violin work, but an affront to every Scotchman because the stolid German chapelmaster, Bruch, distorted the good Scotch tunes to suit himself with sublime disregard for the fact that they would sound all wrong to ears familiar with the melodies.

Despite the affection of the Bolshevists and the ease with which he gets engagements with great symphony orchestras, Kochanski struck me as a very indifferent fiddler, a man whose tone had no special distinction and whose technique was nothing unusual.

NOT A WELL-PLAYED WALTZ.

"La Valse," a choregraphic poem by Ravel, was performed for the first time in Boston. These ballet things lose frightfully when played as concert pieces. Making all allowances for the French composer's technical ingenuity, "La Valse" sounded like a Strauss waltz played by a bad band, all of whose instruments were out of tune and most of whose members couldn't play.

Schonberg's "Radiant Night," a sextet for strings, was the best thing on the program. It is atmospheric music which suggests what the composer wished by his title, and a remarkable piece of instrumentation.

AMER-JAN. 14-

NEW VIOLINIST AT SYMPHONY

Paul Kochanski, a young Polish violinist whom the Bolshevists ordered around for several years, giving him food-cards instead of pay-checks, made his Boston debut yesterday at the 11th Symphony matinee.

He chose to play Bruch's Fantasia on Scottish Folk-Melodies." It was an international event—a Russian Pole playing near-Scottish music written by a German, being accompanied by a cosmopolitan orchestra led by a Frenchman. Almost everyone was there but the dreaded Bolshevist. Kochanski has a very pleasing tone. He was rapturously applauded.

PAUL KOCHANSKI

The best thing on the program was a Ravel novelty, "The Waltz," a tone picture depicting a court-ball in France during the Second Empire. "We dance," said a Frenchman, "on a volcano." [illegible]

Reception Given Boston Symphony Was Enthusiastic

[49]

Great Personal Tribute to Pierre Monteux—Vincent d'Indy Receives Palms

An eminently suitable caption for last night's concert by the Boston Symphony Orchestra at St. Denis Theatre would be, "ovations for all." Not just at one period during the evening, but at the conclusion of every number or movement, the applause rose to such enthusiastic heights that it well merited the title of ovation. The conductor, Pierre Monteux, the pianist and composer, Vincent d'Indy, and the orchestra received appreciation that was not only loud and prolonged, but also evidently heartfelt and spontaneous.

Indeed he would be a person who "had no music in his soul" who could fail to be moved by last night's performance. The unmeasured use of superlatives tends to defeat it's own object, but it is difficult to speak of this concert in moderate terms. Every number was a perfect piece of musicianly art.

The programme itself was one of the best-balanced that has been heard in Montreal. Beginning with the "Eroica" symphony is a feat that could only be performed by a great orchestra, and one that was composed of real musicians. The result amply justified the move. The audience, which was very large, drank in every note with avid interest, and broke into one of the most spontaneous bursts of applause at the conclusion of the first movement that I have ever heard in Montreal. From that time on, each number seemed but to increase the enthusiasm, until at the close, nobody seemed to be willing to leave the theatre.

At the close of Vincent d'Indy symphonic variations, "Istar," the veteran musician was presented with an address by a member of the Brassard Choir, accompanied by palms. M. d'Indy was greatly touched by this tribute, and made a short reply in which he thanked the audience for their welcome, and said how greatly he appreciated this acknowledgment from an association wihch had recently presented one of the works of his beloved master Caesar Franck.

Bach's concerto for the piano in D major, Debussy's two nocturnes and symphonic variations of "Istar," all only help to further disclose an orchestra of musicians not only perfect in the execution, but masters and lovers of their instruments.

Under Pierre Monteux, who is now leading the orchestra for the third season, the Boston Symphony concerts have never been so generally and thoroughly enjoyed. His manifest authority, cosmopolitan breadth, and executive skill, can only be attributed to the wide experience of his career. He is a familiar figure in Paris, London, Berlin, Vienna, and Budapest. Wherever he has visited he has won praise, but nowhere has he more fully deserved the praise than at the St. Denis theatre last night. It was a night that music lovers will remember for many days. When the final notes had died away, that silence which held sway immediately previous to a cascade of applause, was always noticeable, as is only in evidence when an audience is yet drinking in the beauty of the music. The orchestra is composed of musicians, experienced, leavened with youth, which perhaps accounts for the fire and verve put into the work where demanded. The discipline is such as can only be obtained by masters deferring to a master mind, the whole going to make an orchestra of which words alone are poor praise.

Md. d'Indy's performance met its merit in the applause of the audience his contribution being his own composition, and a Bach piano concerto in D Major, in which he had the aid of the strings. Despite the appeals of the audience he would give no encore.

It was a memorable night, and the large audience which gathered at the theatre were reluctant to depart when the programme had closed, perhaps the most worthy tribute that the orchestra and its leader could receive.

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A word that is much misused by press agents in describing the receptions given performers under their special care, the word "ovation," [illegible] called into play in Boston Symphony Orchestra, Mr. Monteaux and Mr. d'Indy last night. The occasion was indeed a festal, even an epochal, one. There was an orchestra that is universally accepted as one of the best in the world, an orchestra that Paderewski used to speak about as being superior to all others, there was a program made up of representative classical and modern music, there was a conductor of particular distinction and there was one of the greatest composers of the day playing a solo. Add to these factors the attendance of an immense audience, in which were noticed leading local teachers and many critical non-professional musicians, and it will be seen that none of the essentials that go into the construction of a perfect concert were lacking. The ovation was a natural, practically an inevitable, result; and it was an ovation in which orchestra, conductor and soloist all had their important share, an ovation that rose to a climax of cheering that did not die away till the enthusiasts felt they had paid their debt of thanks in full.

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"ISTAR" VARIATIONS.

Montreal audiences have not had many opportunities to hear Mr. d'Indy's music; and the performance of the "Istar" reversed variations was therefore all the more welcome. The marvel of this score is that the legend which is the basis of it, the story of the woman who went through seven gates leading to the "land of No-Return," and was stripped of jewels and raiment at each gate till she finally passed in revealed in her utter beauty, has been purged of the grossness that a less highly-atuned mind than Mr. d'Indy's might have rejoiced to find in it. And all the flame and radiance of the music, all the swiftly-changing temper and play of color, all the significance of the theme that is finally stated without adornment or accompaniment of any kind, was faithfully reflected in Mr. Monteux's reproduction of it.—P. K.

MONTREAL-STAR-DEC.13

CONCERT-CHRONICLE

The Symphony Orchestra at Cambridge—Schoenberg's Sextet to New Advantage—Mr. Kochanski, Notable Violinist—Other Pieces and Pleasures

Chiefly because of lack of spaciousness but partly because of peculiarities in construction, Sanders Theatre in Cambridge has obvious shortcomings as a room for orchestral concerts. Heard within its walls the tone of the brass instruments in forte passages becomes at one and the same time over-powerful and insufficiently brilliant, with the result that pieces of a robust character when played there lose much in effectiveness. On the other hand, music of a more intimate nature, particularly when the string-tone predominates, may sound to greater advantage than, for example, in Symphony Hall. Partly, therefore, as deliberate experiment, although the piece itself is deserving of many hearings, Mr. Monteux placed upon the programme of last evening's concert in Cambridge Schönberg's Sextet for Strings, "Verklärte Nacht." When played a few weeks ago in Boston Schönberg's music made, as it must always make, a profound impression. Yet it was possible to feel that the composer had not done altogether wisely in transferring his music from the first setting for six string-voices to a string-band of sixty. As one observer shrewdly expressed it, in making his music thick he made it thinner. In short, if the piece was to be rearranged with a view to obtaining greater sonority, why did Schönberg stop half way, why not a setting for full orchestra rather than a mere inflation of the original? As it sounded last evening, however, much of the intimacy of the orignial version was regained, and with it was the largeness and the increased intensity that the composer had newly sought. Once or twice it was still possible to regret the seeming compromise, to desire in certain of the climaxes a foundation of brass tone, but the effect of the music as a whole was singularly satisfying. Not only the former occasional emptiness but also the occasional faltering and dryness disappeared. From the first measure to the last the piece was engrossing, while the moments of transcendent beauty, of unearthly illumination, were more beautiful, more penetrating than ever before. And what music this is! Not inspiration alone has made it; only a powerful intellectuality and fervent inspiration combined can at such length and in such fashion spin a complex and many-stranded web of tone, that will constantly grip and enthrall the hearer, without for a moment relaxing severity of construction, adherence to the loftiest ideals. What composer, ancient or modern, has in a single movement showed a greater earnestness and concentration, a greater contrapuntal mastery, and yet contrived to sound the note of beauty from beginning to end? Schönberg wrought this marvel at the age of twenty-five. Had he died a year later the world would have mourned the man who might have raised absolute music—and for all the pretentious programme this is absolute music, in result if not in intention—higher and higher. As it is, we have as present culmination of Schönberg's work the Five Orchestral Pieces!

Not only the many strings of the Symphony Orchestra, profited by their environment last evening. Heard in the setting of Sanders Theatre, the single violin of Paul Kochanski proved to be loveliness incarnate.. No doubt the hall played its part; presumably Mr. Kochanski could coax a beautiful tone from any fiddle; but it so happens that the particular instrument upon which he plays is one of the choicest in existence. A "Spanish Stradivarius"—there are six in all, most of them under lock and key—it is a masterpiece of masterpieces, costly in its finish, glorious in tone. But let not the impression be gained that Mr. Kochanski, come last winter to this country after long career in Europe, is merely an able violinist, fortunate in the possession of a miraculous violin. He is, in fact, a virtuoso of rare capacities, poised, sensitive, alert, intelligent, authoritative and resourceful, clearly of the elect. His piece last evening was Bruch's intrinsically superficial "Fantasia upon Scottish Airs," but manv a worthier composition has, in less capable hands, made far less impression. The chief virtue of this music is its persistently songful character, and it is also free from the distressing pyrotechnics that mar so many violin concertos. Seemingly it is in songful music that Mr. Kochanski excels, though this one piece may by no means be taken as a test of his range or ability. He showed, too, abundant vigor when it was required, and this without rasp or scratch. There will be more to say of Mr. Kochanski and of Bruch's Fantasia when he has played it at the concerts of today and Saturday. In the meantime it may confidently be stated that those who will hear him then have unusual pleasure in store.

The rest of the concert was divided between Massenet's early Overture to "Phèdre" and the concert-version of the third act of Rimsky-Korsakov's opera-ballet, "Mlada," both recently heard in Boston. Despite its occasional suggestion of an outdoor band-concert, Massenet's Overture is in many ways an admirable achievement. The themes are salient if not distinguished, the structure is sound, the instrumentati highly effective. Such pieces often ser to keep alive the name of a composer wh most of his other music has sunk into o scurity. Herold survives in the Overtur to "Zampa," Boieldieu is chiefly known to us through that to "La Dame Blanche," and Adolphe Adam through his instrumental preface to "Si j'étais Roi," although all three pieces have been relegated to programmes of a lighter sort. Perhaps some day this Overture to "Phèdre" with a few, a very few incidental numbers and songs, will keep Massenet's memory green when his many operas have vanished from the repertory.

Mr. Rosenfeld has described Rimsky-Korsakov as a maker of musical picture-books, and this he is indeed in this excerpt from "Mlada." With the printed programme for guide and support the music paints scene and action so vividly that there is little need of stage or characters. It is not always distinguished in invention, at times it is a little empty and contrived, yet it is constantly suggestive, and its instrumental dress by turn charms and stimulates the ear. Rimsky-Korsakov, master-magician of the orchestra, here spreads before us some of his already familiar tricks, and not a few that are new and surprising.

W. S. S.

TRANS. JAN. 13.

SYMPHONY GIVES 11TH CONCERT

Ravel's "The Waltz" Played First Time Before Boston Audience

CONCERT WILL BE REPEATED TONIGHT

By PHILIP HALE

The 11th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Variations on a Theme by Haydn; Schoenberg, "Radiant Night," sextet for strings arranged for string orchestra; Bruch, Fantasia on Scottish Airs for violin and orchestra; Ravel, "The Waltz" (first time in Boston). The solo violinist was Paul Kochanski, who played here for the first time.

Schoenberg's composition was at the last moment substituted for Handel's Concerto in F major, for strings and two wind instruments. This substitution was enforced on account of the sudden illness of Mr. Wendler, the first horn player. The performance of the concerto was thus necessarily postponed.

In the rearrangement of the program Brahms's Variations were played first in order, and delightfully played; so clearly and with so full an understanding of their structure that fresh beauty was perceived, and what before had seemed dry bones was now clothed in living flesh. Mr. Monteux is singularly happy in reading the music of Brahms. In Paris some conductors put it on their programs because they feel it to be their duty. Mr. Monteux rejoices in the opportunity for a performance because he finds charm as well as strength in the music. He has the ability to reveal these qualities to his audience.

What is to be said of "Radiant Night" that was not said before when it was performed in its original form and in the composer's later version? It was written before Schoenberg made up his mind to be startlingly "original"; before he evolved his elaborate system of cacophony. There are passages in "Radiant Night" that are melodically and harmonically enchanting, sensuous, passionate measures, the very ecstasy of emotion, nor is there any need of Dehmel's erotic poem to strengthen the spell. The absence of this poem in the program-book was not to be regretted. The music itself o'ermastered the hearer. Would that the whole were on the high level of certain sections. Unfortunately, Schoenberg in this work lacked taste and skill in the matter of proportion. The music is too long-drawn-out; while the truly emotional measures are thus the more salient, the many insignificant and dreary passages almost prevent the full enjoyment of those that are inspired. The performance was superb. It may be said in all soberness that in no other orchestra in this country, probably not in Europe, is there a body of strings to be compared with that of the Boston Symphony Orchestra. Grant that the material is in itself excellent; yet an orchestra is what the conductor makes it, and Mr. Monteux has made this orchestra what it is. Long famous, it was never in a higher estate than it is today.

Ravel's "Waltz"—not "a waltz," but "the waltz," first performed at a Lamoureux concert late in 1920, had been played in San Francisco and in St. Louis before it was produced in Boston. Ravel says that the tempo is "the movement of a Viennese waltz." Mr. Casella, with whom Ravel played a four-handed arrangement for piano in Vienna, says that the work is a triptych: 1. The birth of the waltz, from chaotic measures to form and development; 2, the waltz; 3, the apotheosis of the waltz. Ravel has written a little "argument," a fanciful description of a court ball about 1855. One commentator sees an "ironical" treatment of the dance; another finds "implied anguish" in the "apotheosis," something threatening in the bacchanale; he hears a voice crying: "We dance on a volcano." Well, years ago Marcel saw all things in a minuet; Senac de Meilhan likened life to one and Count Moroni saw in that dance the portrayal of the 18th century. Hearing Ravel's "Waltz," we do not find irony, prophecy or symbolism; we hear certain agreeable measures that remind one of Johann Strauss, the father, who composed the haunting and pathetic "Sophia" waltz; the son, whose waltzes are world famous; for the be ter measures of Ravel's are purel Straussian, but not of the first orde Has Ravel shot his bolt? Is he no only writing in the manner of Ravel in the language of New England, ha he "run emptins"?

Mr. Kochanski has a fine tone and facile mechanism. His performanc was characterized by taste and elegance in phrasing, which, however, could not redeem the "Scottish Fantasia" from its inherent cheapness, its obvious purpose to excite immediate applause. Mr. Kochanski is a serious musician. When he made his first appearance in New York he played the concerto of Brahms; the programs o his recitals there were of a high order. It will be time to discuss the nobler qualities of his art and he plays something worth while.

The concert will be repeated tonight. The program of next week is as follows: Szymanowski, Symphony No. (first time in America); Franck, Symphonic piece from "The Redemption" Casella, Excerpts from "The Conven on the Water"; Weber, Overture t "Oberon."

HERALD. JAN. 14 -

KOCHANSKI HAS SOLO ROLE AT SYMPHONY

Russian Violinist Makes Indifferent Impression for Tone and Technique

By FRED J. McISAAC.

Paul Kochanski, a Russian violinist, newly come to these shores, was the soloist with the Boston Symphony Orchestra yesterday.

The young man had some harrowing experiences at the hands of the Bolshevists, according to his publicity, being forced to play at free concerts in St. Petersburg, Kiev and elsewhere and being paid in food tickets instead of money. On his attempt to leave Russia he was arrested and sentenced to serve as professor in the Conservatory in that city, presumably for more food tickets.

HE GOT AWAY.

But, somehow, he got away from there and reached London where he played with the London Symphony Orchestra. In New York he appeared with the Symphony Society, and now he is here with us.

He played the Bruch Fantasia on Scottish airs, a good old standby of violinists everywhere. It's an effective violin work, but an affront to every Scotchman because the stolid German chapelmaster, Bruch, distorted the good Scotch tunes to suit himself with sublime disregard for the fact that they would sound all wrong to ears familiar with the melodies.

Despite the affection of the Bolshevists and the ease with which he gets engagements with great symphony orchestras, Kochanski struck me as a very indifferent fiddler, a man whose tone had no special distinction and whose technique was nothing unusual.

NOT A WELL-PLAYED WALTZ.

"La Valse," a choregraphic poem by Ravel, was performed for the first time in Boston. These ballet things lose frightfully when played as concert pieces. Making all allowances for the French composer's technical ingenuity, "La Valse" sounded like a Strauss waltz played by a bad band, all of whose instruments were out of tune and most of whose members couldn't play.

Schonberg's "Radiant Night," a sextet for strings, was the best thing on the program. It is atmospheric music which suggests what the composer wished by his title, and a remarkable piece of instrumentation.

AMER-JAN. 1

NEW VIOLINIST AT SYMPHONY

Paul Kochanski, a young Polish violinist whom the Bolshevists ordered around for several years, giving him food-cards instead of pay-checks, made his Boston debut yesterday at the 11th Symphony matinee.

He chose to play Bruch's Fantasia on Scottish Folk-Melodies." It was an international event—a Russian Pole playing near-Scottish music written by a German, being accompanied by a cosmopolitan orchestra led by a Frenchman. Almost everyone was there but the dreaded Bolshevist. Kochanski has a very pleasing tone. He was rapturously applauded.

PAUL KOCHANSKI

The best thing on the program was a Ravel novelty, "The Waltz," a tone picture depicting a court-ball in France during the Second Empire. "We dance," said a Frenchman, "on a volcano." This was the volcano dance, wit [illegible] and rhythms [illegible] echoes of internal troubles. A fascinating work, brilliantly interpreted by Mr. Monteux!

Brahms' "Variations on a Handel Theme" and Schoenberg's superman love music, "Radiant Night," were the other numbers.

ADVTSR-JAN.14

Second Extra Concert by Symphony.

Next Monday evening, January 16, at 8:15, in Symphony Hall, will take place the second concert of the extra series of five by the Boston Symphony Orchestra, which have so successfully been started this season. Pierre Monteux, the illustrious conductor of the orchestra, has made a program for this concert notable by its beauty and interest. The Fifth Symphony of Beethoven in C minor, which among all symphonies is of the most widespread and enduring favor, will open the concert.

The soloist of the occasion will be Estelle Liebling, the talented young soprano, the beauty of whose voice is attracting considerable attention in the several cities where she has appeared. The numbers which she is to sing with the orchestra are the aria from Mozart's "Figaro," "Non so piu," and an aria from Saint-Saens' "Etienne Marcel."

Symphony Program.

The music of Karl Szymanowski will be introduced to Boston when Pierre Monteux conducts the Second Symphony of this celebrated Polish composer at the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. This will be the first performance in America of this score, although it has been played and highly admired in Europe. The composer is now living in New York.

"Le Couvent sur l'eau," (The Convent on the Water) by Alfredo Casella, the highly talented young Italian composer now in this country, which was performed with such high success at these concerts earlier in the season, is to be repeated. The other numbers are the symphonic interlude from Cesar Franck's choral work, "The Redemption," and Weber's overture to the opera "Oberon."

AMER.JAN.14.

MUSIC

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Massachusetts—For its eleventh program of the season the Boston Symphony Orchestra played the following compositions Friday afternoon: Brahms, Variation on a Theme by Hadyn, op. 56a; Schönberg, "Radiant Night," sextet for strings, op. 4, arranged for string orchestra; Bruch, Fantasia on Scottish Airs, for violin and orchestra, op. 46, (Paul Kochanski, soloist); Ravel, "La Valse," choregraphic poem, (first time in Boston).

Interest was highest, in this program, in the appearance of Paul Kochanski as soloist in the Bruch fantasia. The violinist proved himself a thorough musician. A player who is first of all a showy technician could scarcely justify his engagement for this rather unsatisfactory composition. Only an expressive artist, one who brought a sensitive temperament and poetic feeling as well as a perfected style to this music, could keep one from forgetting how un-Scottish it all was. Mr. Kochanski has depth of feeling as well as volatility of mood, and the result was solidly satisfactory. He was thrice recalled and the men of the orchestra frankly admired his musicianship.

While the Schönberg "Radiant Night," seemed overlong, it made a decidedly good impression, thanks to the inherent freshness of the treatment of the trite nocturne idea. Happily there was nothing in the composition to make one question the use of the radiant in the title; for though there was much that was veiled in feeling, there was not one baleful note, whereas some who have attempted the nocturne have resorted in spots to claptrap "mystical" effects. One had a feeling of honest art; even in long dissonant passages there was consistency of form, continuity of thought. At the end Mr. Monteux was called back again and again, and bade his men to rise to share the thanks of the audience for their spirited performance of a difficult number well-prepared.

The Brahms variations gave pleasure, as always, when well done, and there was much interest as well as amusement in Ravel's choregraphic poem, "La Valse," which has recently been described at length in the music correspondence of this paper from Paris, London and Philadelphia.

MONITOR-JAN.14.

SYMPHONY PERFORMS NEW WORK

Ravel's 'Waltz' Heard —Kochanski Violin Soloist

BY OLIN DOWNES

Paul Kochanski, violinist, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Mon-Monteux, conductor, yesterday afternoon in Symphony Hall. Mr. Kochanski has had an eventful career. A pupil of Cesar Thompson and Emil Mlynarski, he became at the age of 21 a professor at the Warsaw Conservatory of Music. He is now 35 years old. He was teaching at Petrograd from 1915 to 1918.

PAID IN FOOD

Under the revolutionary government he was commanded to give many public concerts, receiving payment in foodstuffs; was arrested at Kiev when he tried to escape from the country, and ordered to serve as professor in the conservatory of that place. He succeeded, however, in reaching Warsaw in December, 1919, played the following year in London, and arived in America last season.

Mr. Kochanski played the Bruch Fantasia on Scottish airs. He played it with a mastery which made the music more interesting, more important and more beautiful than it had sounded before at these concerts. He has at once virtuoso dash and refinement and finish of style.

Certain of His Power

His appearance and the effect of his performance were modest, self-effacing, yet there was the authority of a man equally master of technics and of the musical scheme of the work. In sustained passages the tone had the most exceptional body and warmth, the style being full of feeling but never sentimental. In passages of bravura he was as if recklessly certain of his power, but all his virtuosity was at the service of the musical thought, and was never employed in a meretricious manner.

Mr. Monteux's collaboration with the violinist was really past praise. The solo and orchestral parts became an indivisible whole, and it was often the case that when an orchestral instrument took a melodic melody from the violinist it seemed a line unbroken and continuous, and not an episode chopped into small pieces.

Ravel's New Work

The other items of the programme were Brahms' Variations on a theme of Haydn; the Schonberg "Radiant Night," sextet for strings, arranged for string orchestra and substituted, because of the incapacity of a player, for the Handel concerto previously announced, and a new "Choreographic Poem" by Ravel, "The Waltz."

Ravel's piece was written during the war and completed in 1920. "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter bit by bit. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An imperial court about 1855." Thus a note in the score. The piece began promisingly, with delightful take-offs of Viennese waltz strains. But the ball revealed by the lifting clouds was not of a gratifying nature. It was discordant, perhaps sardonic. Was Ravel's fantasy of the spirit of the waltz embittered by the gruesome contrast of the war? Most of the music is ugly and mannered.

Brahms' Variations

The Brahms variations were very beautifully played, and some of them, such as the Siciliano, remain engrossing. The theme is that of Hadyn's "Choral of St. Anthony."

As for Schonberg's sextet, it is already, after three hearings on the part of the writer—the first in its original form for string sextet, the other two in the form heard yesterday—rather tedious and bourgeois. It is really music for a scene or pantomime, music at once poetic and very definite and articulate in its quality. The performance was again a remarkable one, and the audience applauded with enthusiasm.

POST-JAN.14.

FIRST APPEARANCE OF KOCHANSKI HERE

Violinist Is Cordially Received at Concert

The first appearance in Boston of the noted violinist Kochanski, and the first performance here of Ravel's tone poem, "La Valse," and a repetition by request of Schoenberg's "Verklaerte Nacht" diversified yesterday's Symphony concert. The violinist was very cordially received, the enthusiastic applause from the first and second violin sections of the orchestra being particularly noteworthy. The audience laughed at the sudden end of "La Valse," but there was enough applause to recall Mr Monteux to the stage twice.

An extraordinarily fine performance of "Verklaerte Nacht" made a profound impression on at least one listener. The orchestra was made to stand in acknowledgement of the warm applause of about one-fourth of those present.

The other number was Brahms' "Variations on a Theme by Haydn," a piece calculated to make few converts to the variation form among listeners not interested in the technique of composition.

Mr Kochanski chose the Brahms concerto for his American debut in New York last Winter, but he offered Boston Bruch's showy, empty "Fantasy on Scottish Themes" yesterday. The dullness and bad taste of the music made it hard to appreciate to the full the excellence of Mr Kochanski's performance. His tone is sweet, pure, not big nor savoring of molasses. He has a good technical equipment, and apparently a genuine feeling for music not too common among virtuosi. His playing is not dazzling, indeed a few minor technical slips were noted, but one surmised that here was a violinist who would wear well and improve upon further acquaintance.

"La Valse" is an interesting experiment, testing the effect upon the rather simple and fixed form of the Viennese waltz as exemplified in "The Beautiful Blue Danube," of the latest modern improvements in harmony orchestration and rhythmic counterpoint. It confirmed an opinion that Ravel is the successor of the late Saint-Saens in France, prodigiously clever, master of music-making, but without any profound originality of the sort exemplified by Berlioz and Debussy. If he had anything to say, Ravel would stop writing "Tomba of Couperin" and "La Valse" and let his music speak for itself. After all Couperin and Johann Strauss each said their own say better than Ravel or anyone else can now say it for them.

The performance kept the fixed waltz rhythm, but so anxiously that it became monotonous through lack of sufficient dynamic gradations.

Schoenberg's music, unified by constant reappearance of leading motives in various guises, like a scene from a Wagner opera, as it might almost have heen if a vocal obligato had been added, is strangely moving. One wanted to hear again the "Five Orchestral Pieces," ridiculed here in 1914 and now being laughed over in New York, to see if Schoenberg's later work really lacks the tremendous vitality of this early piece.

Next week a new symphony by Szymanovski, a repetition of Casella's "Le Couvent sur l'Eau," Franck's Symphonic piece from "The Redemption," and the overture to Weber's "Oberon" are announced.

GLOBE-JAN.14.

AMUSEMENTS

Boston Symphony Orchestra Provides Satisfying Musical Feast

When Beethoven's 3rd Symphony, the "Eroica," was published in 1806 it bore this warning note. "Since the symphony is longer than an ordinary symphony it should be performed at the beginning rather than at the end of a concert . . . If it be performed too late there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain." The ancient rule was heeded last night in the program presented by that marvelous orchestra, the Boston Symphony, whose musical virtues number almost as many as its musicians. Though there is disagreement as to whether the much discussed and baffling "Eroica" with its funeral march followed by a lively Scherzo and a buoyant finale, depicts a particular man, Napoleon, or, as Richard Wagner preferred to believe "full-fledged man" in general on this one point, there is almost unanimity—that it is a masterly portrayal of heroic emotions. The Boston Symphony's impressive performance of this great tone-epic is the most forceful answer conceivable to the dissenting Strairnsky's recent assertion that Beethoven created no music though he had greatness in his soul, which he expressed in notes that said nothing to the ear.

The inspired reading given the "Eroica" was a three-fold revelation, manifesting the excellencies of the composition, orchestra and conductor. The work gripped the attention with its vivid delineations and its masterful harmonies, the stages of the tempering of fiery, youthful emotion by deep suffering into a forceful healthy activity were almost visualized as the sweeping climaxes were evoked, only to give way to milder passages of lyric beauty until the triumphant outcome was reached. The instrument by means of which Mr. Monteux sounded this conflict of feelings is superb from every point of view. There is admirable balance of tone and perfection of ensemble. The tone of the string choir is of surpassing beauty and the quality of the wind sections is [illegible]. Through the surety, precision and pliancy of the great symphonic body Mr. Monteux could produce at will any mood and manner. Salient features of the readings of Mr. Monteux are poetic imagination and ever-vigilant attention to the meticulous adjustment of artistic proportions. Unstinted admiration for the work of Mr. Monteux and his men was expressed by the applause of the capacity audience even to the point of urging that the no-encore rule be broken.

For fine phrasing, for bold rhythmic impulse, for wheedling graces, for an abandon that was never once permitted, with all its fire, to become blurred or chaotic the performance of the spirited beauties of Rimsky-Korsakoff's "Caprice on Spanish Themes" can hardly be too much commended. The "Caprice" afforded good opportunity in incidental solo work for brilliant cadenza playing by the concertmaster, the flutist and several other of the musicians. To Tschaikowsky's characterization of the composition as a "colossal masterpiece of instrumentation" might well be added a commendation of the Boston Symphony's rendition of it as a colossal masterpiece of interpretation and execution.

Schubert's incidental music to "Rosamunde" shimmered in loveliness. Its manifold subtleties of grace and charm presented a moment of outstanding lyric beauty. The artistic treatment of the melodic content of these numbers distinguished on the score of delicacy and refinement, enraptured all hearers. Splendid contrasts and color shadings illumined the Wagnerian excerpt, the "Rienzi" overture, and the audience was demonstrative in its appreciation of the brilliant reading given the work as well as of the dynamic resources employed.

The feeling of good cheer, inherent in the holiday season was appreciably intensified by the keen enjoyment of the satisfying musical feast provided through Mr. Dow's management.

BURL GTN, VT. F.P. DEC.14

Bronislaw Huberman, the Polish violinist, who came to this country last October, will be the soloist at the third concert in Providence this season of the Boston Symphony Orchestra on Tuesday, Jan. 24, in Infantry Hall. Huberman came to this country for the first time 24 years ago, as a boy. He toured the country then and is said to have won very favorable criticism because of his unusual ability. He is now in the maturity of middle age.

Born in 1882, near Warsaw, he showed musical proclivities as a child, was early entered in the Warsaw Conservatory, playing the most difficult concertos as the age of seven. In 1892 his father took him to Berlin, where he studied for nine months with the great violin master, Joachim. He appeared in public as a prodigy at the age of 12, attracting particular notice in London, where he appeared jointly with Adelina Patti. In 1896, the venerable Brahms was persuaded to attend a concert at which young Huberman played the violin concerto of that master, and, though sceptical at first, he was much moved and tenderly embraced the boy. Growing into manhood, the remarkable genius of this artist attained new heights season after season. He will play Mendelssohn's ever-popular violin concerto, with the orchestra.

Pierre Monteux will conduct the double concert of Handel in F-minor for strings and two wind orchestras. He is bringing out this score from the original manuscript. The second number will be the Variations on a Theme by Haydn, by Brahms. The theme used by the later master is drawn from the Chorale of Saint Anthony. The closing number will be the Polovtsion Dances from Borodin's opera, "Prince Igor," one of the most interesting pieces of Russian music for the orchestra.

PROV. JOURNAL-JAN15

SYMPHONY PROGRAM

At the 12th regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Pierre Monteux will play the second symphony by the Polish composer, Karl Szymanowski, which is much admired in Europe, but has hitherto never been performed in this country. The composer is now living in New York. The symphony is in two parts, and the second consists of a theme with variations in many styles.

Also at this pair of concerts Mr. Monteux will repeat the suite of Alfredo Casella, "Le Couvent sur l'eau" (The Convent on the Water), which, performed at the beginning of this season, met with such high favor and interest. The movements are: (a) Ronde d'Enfants; (b) Baracolle, Sarabande; (c) Pas des Vieilles Dames; (d) Nocturne, Danse Finale. The soprano solo part will be sung, as before, by Mrs. Laura Littlefield.

The other numbers on this program will be the symphonic interlude from Cesar Franck's choral work, "The Redemption," and Weber's overture to the opera, "Oberon."

2D EXTRA SYMPHONY

The Boston Symphony Orchestra, Pierre Monteux, conductor, will be heard in the second of the extra series of Monday evening concerts in Symphony Hall tomorrow evening at 8:15. The principal number will be the Fifth Symphony of Beethoven in C minor. The soloist at this concert will be Estelle Liebling, the gifted young soprano. She will sing with the orchestra the aria from Mozart's "Figaro," "Non si piu," and an aria from Saint-Saens' opera, "Etienne Marcel."

The remainder of the program will consist of Svendsen's brilliant piece, "Carnival in Paris," "Prelude to the Afternoon of in Faun" by Claude Debussy, which is one of the most notable achievements of the modern French school of music, and, to close, Wagner's Overture to "Tannhauser."

HERALD-JAN.15.

Symphony Programme

At the 12th regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening Pierre Monteux will play the Second Symphony by the Polish composer, Karl Szymanowski, which is much admired in Europe but has hitherto never been performed in this country. The composer is now living in New York. The Symphony is in two parts, and the second consists of a theme with variations in many styles.

Also at this pair of concerts Mr. Monteux will repeat the suite of Alfredo Casella, "Le Couvent sur l'eau" ("The Convent on the Water") which, performed at the beginning of this season, met with such high favor and interest. The soprano solo part will be sung, as before, by Mrs. Laura Littlefield.

The other members on this programme will be the symphonic interlude from Cesar Franck's choral work, "The Redemption," and Weber's Overture to the opera, "Oberon."

Extra Symphony Tomorrow

A splendid programme will be presented by the Boston Symphony Orchestra and Pierre Monteux, its conductor, in the second of the extra series of Monday evening concerts in Symphony Hall which have been so successfully inaugurated this season.

This concert will take place tomorrow evening at 8:15. The principal number will be the Fifth Symphony of Beethoven in C minor which, more than any other work of this master, has made his name revered throughout the world.

The soloist of this concert will be Estelle Liebling, the young soprano. She will sing with the orchestra the aria from Mozart's "Figaro," "Non so piu," and an aria from Saint-Saens' opera, "Etienne Marcel."

The remainder of the programme will consist of Svendsen's brilliant piece "Carnival in Paris," "Prelude to the Afternoon of a Faun," by Claude Debussy, which is one of the most notable achievements of the modern French school of music, and, to close, Wagner's Overture to "Tannhauser."

POST-JAN.15.

Boston Symphony Gives Extra Concert Monday

The second concert in the Boston Symphony Orchestra's extra series of five will be given tomorrow night at 8:15 in Symphony Hall. The program begins with Beethoven's most popular masterpiece, the Fifth Symphony. This piece is unified by the rhythmic motto of four notes announced at the very beginning, and traceable in the scherzo and finale as well as throughout the first movement.

There is a story, probably untrue, that Beethoven said of this motive "So Fate knocks at one's door." Another story emphasizes the dramatic power of the sudden transition from scherzo to finale, made without pause. It is said that at the first performance of this music in Paris in the 1820s a veteran of Napoleon's armies jumped up at the first notes of the triumphant finale shouting "The Emperor." The pianissimo bridge passage just before this place is to the present writer the most thrilling thing in all music.

Estelle Liebling, who will sing arias by Mozart and Saint-Saens, made an excellent impression at her Jordan Hall recital last season. She has been widely admired in other cities. The other orchestral numbers contain two pieces only less remarkably fine than the Beethoven, "The Afternoon of a Faun" and the "Tannhauser" Overture. This is the best symphony concert program offered here this season to date.

Monday at 8:15, Boston Symphony Orchestra, Pierre Monteux, conductor. Second concert of the extra series of five. Symphony in C minor, No. 5, Beethoven; "Carnival at Paris," Svendsen; "Non So Piu," from "Figaro," Mozart; aria from "Etienne Marcel," Saint-Saens; "The Afternoon of a Faun," Debussy; Overture to "Tannhauser," Wagner. Soloist, Estelle Liebling, soprano.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 12th program. Second Symphony, Szymanovski (first time in America); Suite from "Le Couvent Sur l'Eau," Casella (repeated by request); Symphonic piece from "The Redemption," Franck; Overture to "Oberon," Weber.

GLOBE-JAN.15.

EXTRA SYMPHONY CONCERT TOMORROW

The Boston Symphony Orchestra will give the second of the extra series of Monday evening concerts in Symphony Hall tomorrow night. The principal number will be the famous Fifth Symphony of Beethoven. The soloist at this concert will be Estelle Liebling, soprano, who will sing Mozart's "Non so piu" aria and an aria from Saint-Saens' opera, "Etienne Marcel." Svendsen's "Carnival in Paris," Debussy's "Prelude to the Afternoon of a Faun," and Wagner's overture to "Tannhauser" will complete the program.

ADVTSR.JAN.15.

[50]

Viennese airs and rhythms and rumbling echoes of internal troubles. A fascinating work, brilliantly interpreted by Mr. Monteux!

Brahms' "Variations on a Handel Theme" and Schoenberg's superman love music, "Radiant Night," were the other numbers.

ADVTSR - JAN. 14

Second Extra Concert by Symphony.

Next Monday evening, January 16, at 8:15, in Symphony Hall, will take place the second concert of the extra series of five by the Boston Symphony Orchestra, which have so successfully been started this season. Pierre Monteux, the illustrious conductor of the orchestra, has made a program for this concert notable by its beauty and interest. The Fifth Symphony of Beethoven in C minor, which among all symphonies is of the most widespread and enduring favor, will open the concert.

The soloist of the occasion will be Estelle Liebling, the talented young soprano, the beauty of whose voice is attracting considerable attention in the several cities where she has appeared. The numbers which she is to sing with the orchestra are the aria from Mozart's "Figaro," "Non so piu," and an aria from Saint-Saens' "Etienne Marcel."

Symphony Program.

The music of Karl Szymanowski will be introduced to Boston when Pierre Monteux conducts the Second Symphony of this celebrated Polish composer at the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. This will be the first performance in America of this score, although it has been played and highly admired in Europe. The composer is now living in New York.

"Le Couvent sur l'eau," (The Convent on the Water) by Alfredo Casella, the highly talented young Italian composer now in this country, which was performed with such high success at these concerts earlier in the season, is to be repeated. The other numbers are the symphonic interlude from Cesar Franck's choral work, "The Redemption," and Weber's overture to the opera "Oberon."

AMER. JAN. 14.

MUSIC

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Massachusetts—For its eleventh program of the season the Boston Symphony Orchestra played the following compositions Friday afternoon: Brahms, Variation on a Theme by Hadyn, op. 56a; Schönberg, "Radiant Night," sextet for strings, op. 4, arranged for string orchestra; Bruch, Fantasia on Scottish Airs, for violin and orchestra, op. 46, (Paul Kochanski, soloist); Ravel, "La Valse," choregraphic poem, (first time in Boston).

Interest was highest, in this program, in the appearance of Paul Kochanski as soloist in the Bruch fantasia. The violinist proved himself a thorough musician. A player who is first of all a showy technician could scarcely justify his engagement for this rather unsatisfactory composition. Only an expressive artist, one who brought a sensitive temperament and poetic feeling as well as a perfected style to this music, could keep one from forgetting how un-Scottish it all was. Mr. Kochanski has depth of feeling as well as volatility of mood, and the result was solidly satisfactory. He was thrice recalled and the men of the orchestra frankly admired his musicianship.

While the Schönberg "Radiant Night," seemed overlong, it made a decidedly good impression, thanks to the inherent freshness of the treatment of the trite nocturne idea. Happily there was nothing in the composition to make one question the use of the radiant in the title; for though there was much that was veiled in feeling, there was not one baleful note, whereas some who have attempted the nocturne have resorted in spots to claptrap "mystical" effects. One had a feeling of honest art; even in long dissonant passages there was consistency of form, continuity of thought. At the end Mr. Monteux was called back again and again, and bade his men to rise to share the thanks of the audience for their spirited performance of a difficult number well-prepared.

The Brahms variations gave pleasure, as always, when well done, and there was much interest as well as amusement in Ravel's choregraphic poem, "La Valse," which has recently been described at length in the music correspondence of this paper from Paris, London and Philadelphia.

MONITOR JAN 14.

SYMPHONY PERFORMS NEW WORK

Ravel's 'Waltz' Heard —Kochanski Violin Soloist

BY OLIN DOWNES

Paul Kochanski, violinist, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Mon-Monteux, conductor, yesterday afternoon in Symphony Hall. Mr. Kochanski has had an eventful career. A pupil of Cesar Thompson and Emil Mlynarski, he became at the age of 21 a professor at the Warsaw Conservatory of Music. He is now 35 years old. He was teaching at Petrograd from 1915 to 1918.

PAID IN FOOD

Under the revolutionary government he was commanded to give many public concerts, receiving payment in foodstuffs; was arrested at Kiev when he tried to escape from the country, and ordered to serve as professor in the conservatory of that place. He succeeded, however, in reaching Warsaw in December, 1919, played the following year in London, and arived in America last season.

Mr. Kochanski played the Bruch Fantasia on Scottish airs. He played it with a mastery which made the music more interesting, more important and more beautiful than it had sounded before at these concerts. He has at once virtuoso dash and refinement and finish of style.

Certain of His Power

His appearance and the effect of his performance were modest, self-effacing, yet there was the authority of a man equally master of technics and of the musical scheme of the work. In sustained passages the tone had the most exceptional body and warmth, the style being full of feeling but never sentimental. In passages of bravura he was as if recklessly certain of his power, but all his virtuosity was at the service of the musical thought, and was never employed in a meretricious manner.

Mr. Monteux's collaboration with the violinist was really past praise. The solo and orchestral parts became an indivisible whole, and it was often the case that when an orchestral instrument took a melodic melody from the violinist it seemed a line unbroken and continuous, and not an episode chopped into small pieces.

Ravel's New Work

The other items of the programme were Brahms' Variations on a theme of Haydn; the Schonberg "Radiant Night," sextet for strings, arranged for string orchestra and substituted, because of the incapacity of a player, for the Handel concerto previously announced, and a new "Choreographic Poem" by Ravel, "The Waltz."

Ravel's piece was written during the war and completed in 1920. "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter bit by bit. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An imperial court about 1855." Thus a note in the score. The piece began promisingly, with delightful takeoffs of Viennese waltz strains. But the ball revealed by the lifting clouds was not of a gratifying nature. It was discordant, perhaps sardonic. Was Ravel's fantasy of the spirit of the waltz embittered by the gruesome contrast of the war? Most of the music is ugly and mannered.

Brahms' Variations

The Brahms variations were very beautifully played, and some of them, such as the Siciliano, remain engrossing. The theme is that of Hadyn's "Choral of St. Anthony."

As for Schonberg's sextet, it is already, after three hearings on the part of the writer—the first in its original form for string sextet, the other two in the form heard yesterday—rather tedious and bourgeois. It is really music for a scene or pantomime, music at once poetic and very definite and articulate in its quality. The performance was again a remarkable one, and the audience applauded with enthusiasm.

POST - JAN. 14.

FIRST APPEARANCE OF KOCHANSKI HERE

Violinist Is Cordially Received at Concert

The first appearance in Boston of the noted violinist Kochanski, and the first performance here of Ravel's tone poem, "La Valse," and a repetition by request of Schoenberg's "Verklaerte Nacht" diversified yesterday's Symphony concert. The violinist was very cordially received, the enthusiastic applause from the first and second violin sections of the orchestra being particularly noteworthy. The audience laughed at the sudden end of "La Valse," but there was enough applause to recall Mr Monteux to the stage twice.

An extraordinarily fine performance of "Verklaerte Nacht" made a profound impression on at least one listener. The orchestra was made to stand in acknowledgement of the warm applause of about one-fourth of those present.

The other number was Brahms' "Variations on a Theme by Haydn," a piece calculated to make few converts to the variation form among listeners not interested in the technique of composition.

Mr Kochanski chose the Brahms concerto for his American debut in New York last Winter, but he offered Boston Bruch's showy, empty "Fantasy on Scottish Themes" yesterday. The dullness and bad taste of the music made it hard to appreciate to the full the excellence of Mr Kochanski's performance. His tone is sweet, pure, not big nor savoring of molasses. He has a good technical equipment, and apparently a genuine feeling for music not too common among virtuosi. His playing is not dazzling, indeed a few minor technical slips were noted, but one surmised that here was a violinist who would wear well, and improve upon further acquaintance.

"La Valse" is an interesting experiment, testing the effect upon the rather simple and fixed form of the Viennese waltz as exemplified in "The Beautiful Blue Danube," of the latest modern improvements in harmony orchestration and rhythmic counterpoint. It confirmed an opinion that Ravel is the successor of the late Saint-Saens in France, prodigiously clever, master of music-making, but without any profound originality of the sort exemplified by Berlioz and Debussy. If he had anything to say, Ravel would stop writing "Tombs of Couperin" and "La Valse" and let his music speak for itself. After all Couperin and Johann Strauss each said their own say better than Ravel or anyone else can now say it for them.

The performance kept the fixed waltz rhythm, but so anxiously that it became monotonous through lack of sufficient dynamic gradations.

Schoenberg's music, unified by constant reappearance of leading motives in various guises, like a scene from a Wagner opera, as it might almost have been if a vocal obligato had been added, is strangely moving. One wanted to hear again the "Five Orchestral Pieces," ridiculed here in 1914 and now being laughed over in New York, to see if Schoenberg's later work really lacks the tremendous vitalitty of this early piece.

Next week a new symphony by Szymanovski, a repetition of Casella's "Le Couvent sur l'Eau," Franck's Symphonic piece from "The Redemption," and the overture to Weber's "Oberon" are announced.

GLOBE - JAN. 14.

AMUSEMENTS

Boston Symphony Orchestra Provides Satisfying Musical Feast

When Beethoven's 3rd Symphony, the "Eroica," was published in 1806 it bore this warning note. "Since the symphony is longer than an ordinary symphony it should be performed at the beginning rather than at the end of a concert . . . If it be performed too late there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain." The ancient rule was heeded last night in the program presented by that marvelous orchestra, the Boston Symphony, whose musical virtues number almost as many as its musicians. Though there is disagreement as to whether the much discussed and baffling "Eroica" with its funeral march followed by a lively Scherzo and a buoyant finale, depicts a particular man, Napoleon, or, as Richard Wagner preferred to believe "full-fledged man" in general on this one point, there is almost unanimity—that it is a masterly portrayal of heroic emotions. The Boston Symphony's impressive performance of this great tone-epic is the most forceful answer conceivable to the dissenting Strairnsky's recent assertion that Beethoven created no music though he had greatness in his soul, which he expressed in notes that said nothing to the ear.

The inspired reading given the "Eroica" was a three-fold revelation, manifesting the excellencies of the composition, orchestra and conductor. The work gripped the attention with its vivid delineations and its masterful harmonies, the stages of the tempering of fiery, youthful emotion by deep suffering into a forceful healthy activity were almost visualized as the sweeping climaxes were evoked, only to give way to milder passages of lyric beauty until the triumphant outcome was reached. The instrument by means of which Mr. Monteux sounded this conflict of feelings is superb from every point of view. There is admirable balance of tone and perfection of ensemble. The tone of the string choir is of surpassing beauty and the quality of the wind sections is unusually fine. Through the surety, precision and pliancy of the great symphonic body Mr. Monteux could produce at will any mood and manner. Salient features of the readings of Mr. Monteux are poetic imagination and ever-vigilant attention to the meticulous adjustment of artistic proportions. Unstinted admiration for the work of Mr. Monteux and his men was expressed by the applause of the capacity audience even to the point of urging that the no-encore rule be broken.

For fine phrasing, for bold rhythmic impulse, for wheedling graces, for an abandon that was never once permitted, with all its fire, to become blurred or chaotic the performance of the spirited beauties of Rimsky-Korsakoff's "Caprice on Spanish Themes" can hardly be too much commended. The "Caprice" afforded good opportunity in incidental solo work for brilliant cadenza playing by the concertmaster, the flutist and several other of the musicians. To Tschaikowsky's characterization of the composition as a "colossal masterpiece of instrumentation" might well be added a commendation of the Boston Symphony's rendition of it as a colossal masterpiece of interpretation and execution.

Schubert's incidental music to "Rosamunde" shimmered in loveliness. Its manifold subtleties of grace and charm presented a moment of outstanding lyric beauty. The artistic treatment of the melodic content of these numbers distinguished on the score of delicacy and refinement, enraptured all hearers. Splendid contrasts and color shadings illumined the Wagnerian excerpt, the "Rienzi" overture, and the audience was demonstrative in its appreciation of the brilliant reading given the work as well as of the dynamic resources employed.

The feeling of good cheer, inherent in the holiday season was appreciably intensified by the keen enjoyment of the satisfying musical feast provided through Mr. Dow's management.

BURLGTN, VT. F.P. DEC. 14

Bronislaw Huberman, the Polish violinist, who came to this country last October, will be the soloist at the third concert in Providence this season of the Boston Symphony Orchestra on Tuesday, Jan. 24, in Infantry Hall. Huberman came to this country for the first time 24 years ago, as a boy. He toured the country then and is said to have won very favorable criticism because of his unusual ability. He is now in the maturity of middle age.

Born in 1882, near Warsaw, he showed musical proclivities as a child, was early entered in the Warsaw Conservatory, playing the most difficult concertos as the age of seven. In 1892 his father took him to Berlin, where he studied for nine months with the great violin master, Joachim. He appeared in public as a prodigy at the age of 12, attracting particular notice in London, where he appeared jointly with Adelina Patti. In 1896, the venerable Brahms was persuaded to attend a concert at which young Huberman played the violin concerto of that master, and, though sceptical at first, he was much moved and tenderly embraced the boy. Growing into manhood, the remarkable genius of this artist attained new heights season after season. He will play Mendelssohn's ever-popular violin concerto, with the orchestra.

Pierre Monteux will conduct the double concert of Handel in F-minor for strings and two wind orchestras. He is bringing out this score from the original manuscript. The second number will be the Variations on a Theme by Haydn, by Brahms. The theme used by the later master is drawn from the Chorale of Saint Anthony. The closing number will be the Polovtsion Dances from Borodini's opera, "Prince Igor," one of the most interesting pieces of Russian music for the orchestra.

PROV. JOURNEL - JAN 8

SYMPHONY PROGRAM

At the 12th regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Pierre Monteux will play the second symphony by the Polish composer, Karl Szymanowski, which is much admired in Europe, but has hitherto never been performed in this country. The composer is now living in New York. The symphony is in two parts, and the second consists of a theme with variations in many styles.

Also at this pair of concerts Mr. Monteux will repeat the suite of Alfredo Casella, "Le Couvent sur l'eau" (The Convent on the Water), which, performed at the beginning of this season, met with such high favor and interest. The movements are: (a) Ronde d'Enfants; (b) Baracolle, Sarabande; (c) Pas des Vieilles Dames; (d) Nocturne, Danse Finale. The soprano solo part will be sung, as before, by Mrs. Laura Littlefield.

The other numbers on this program will be the symphonic interlude from Cesar Franck's choral work, "The Redemption," and Weber's overture to the opera, "Oberon."

2D EXTRA SYMPHONY

The Boston Symphony Orchestra, Pierre Monteux, conductor, will be heard in the second of the extra series of Monday evening concerts in Symphony Hall tomorrow evening at 8:15. The principal number will be the Fifth Symphony of Beethoven in C minor. The soloist at this concert will be Estelle Liebling, the gifted young soprano. She will sing with the orchestra the aria from Mozart's "Figaro," "Non si piu," and an aria from Saint-Saens' opera, "Etienne Marcel."

The remainder of the program will consist of Svendsen's brilliant piece, "Carnival in Paris," "Prelude to the Afternoon of in Faun" by Claude Debussy, which is one of the most notable achievements of the modern French school of music, and, to close, Wagner's Overture to "Tannhauser."

HERALD - JAN. 15.

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POST - JAN. 15.

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Estelle Liebling, who will sing arias by Mozart and Saint-Saens, made an excellent impression at her Jordan Hall recital last season. She has been widely admired in other cities. The other orchestral numbers contain two pieces only less remarkably fine than the Beethoven, "The Afternoon of a Faun" and the "Tannhauser" Overture. This is the best symphony concert program offered here this season to date.

Monday at 8:15, Boston Symphony Orchestra, Pierre Monteux, conductor. Second concert of the extra series of five. Symphony in C minor, No. 5, Beethoven; "Carnival at Paris," Svendsen; "Non So Piu," from "Figaro," Mozart; aria from "Etienne Marcel," Saint-Saens; "The Afternoon of a Faun," Debussy; Overture to "Tannhauser," Wagner. Soloist, Estelle Liebling, soprano.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 12th program. Second Symphony, Szymanovski (first time in America); Suite from "Le Couvent Sur l'Eau," Casella (repeated by request); Symphonic piece from "The Redemption," Franck; Overture to "Oberon," Weber.

GLOBE - JAN. 15

EXTRA SYMPHONY CONCERT TOMORROW

The Boston Symphony Orchestra will give the second of the extra series of Monday evening concerts in Symphony Hall tomorrow night. The principal number will be the famous Fifth Symphony of Beethoven. The soloist at this concert will be Estelle Liebling, soprano, who will sing Mozart's "Non so piu" aria and an aria from Saint-Saens' opera, "Etienne Marcel." Svendsen's "Carnival in Paris," Debussy's "Prelude to the Afternoon of a Faun," and Wagner's overture to "Tannhauser" will complete the program.

ADVTSR. JAN. 15.

Boston Symphony Orchestra Delights Temple Audience

Music Ebbs and Flows with Varying Volume, but With Undiminished Charm for Large Number of People—Concert Started at Top Notch, and Is Not Let Down

A veritable sea of music ebbed and flowed with varying volume, but with undiminished charm for a vast number of people assembled in Kalurah Temple last night to listen to the program played by the Boston Symphony Orchestra, conducted by Pierre Monteux.

It was one of the few occasions when the tone of a program played or sung by the artists who come here, is set at the top notch, and is not let down the slightest degree.

If there were those who wanted to hear something of a lighter nature, they should accept the omission gracefully, for there have been times when those who respond to the highest form of musical composition when correctly interpreted, have had to be satisfied with a program prepared entirely for those whose musical tastes do not reach beyond the sentimental song.

A symphony orchestra which does not play symphonies is misnamed, and a symphony is not a simple little song. When a great organization such as the Boston Symphony Orchestra comes to Binghamton, it is not giving its audience its best unless it plays symphonic music.

So an obligation was conscientiously fulfilled in the Boston Symphony Orchestra's program last night.

More Than 100 Musicians

More than 100 musicians, answering the suggestions of a brilliant, but unassuming conductor's baton, gave a performance which has seldom if ever been equalled in Binghamton. Many violinists, swinging their arms in such perfect unison that their hands, holding the bows, seemed like projections of a great machine rhythmically raised and lowered by some propelling force, gave to the sum total of the program innumerable rare combinations.

The mechanical processes, the listener felt, were wholly superficial, a matter of outward motion to draw from the instrumental ensemble such expressions of fear and hope, of desire and aspiration, such confessions and accusations as to make the audience acutely conscious of the depth and breath of music's soul.

The Beethoven symphony "Eroica," through the first three movements offered scope for a considerable divergence of opinion. Those who did not care for the opening "Allegro" by some of Beethoven's biographers, said to describe a sea fight, had an opportunity to enjoy the plaintive melody of the funeral march which followed, and those who preferred music with more thrills in it, might find that which appealed to them in the third movement, the "Scherzo," or they might tolerate the first three movements and in the "Finale" which appeared to combine something of the qualities of all the others, realize complete satisfaction.

But it was romance that the audience wanted more than anything else. That was proved when the orchestra had played the Rimsky-Korsakoff on Spanish themes.

Romance Charmingly Suggested

In "Alborada," the opening theme, treated in such a manner that a soprano chorus seemed to overspread the subdued but deep ensemble of the supporting basses, romance was charmingly suggested. Romance continued to make its appeal through the variations, and was brought out into sharp relief in the "Scene and Gypsy Song." The tinkle of cymbals, the projection of brasses from the rich bass volume, the wild and witching melody were elements of a number that was highly picturesque. Not less enjoyable, apparently, did the audience find the Fandango with which this group was closed.

Applause, which brought the conductor back to bow repeatedly continued until the orchestra played its one encore of the evening.

Schubert's incidental music to "Rosamunde" was also highly pleasing, and a Schubert group, "Ballet No. 1," "Entr'acte No. 11," and "Ballet No. 2" proved an enjoyable preparation for the concluding number, Wagner's overture to "Rienzi."

Conductor Monteux made a very favorable impression with his quiet but effective leadership.

P. Joseph Congdon accomplished a very important deed, musically speaking, when he brought the Boston Symphony Orchestra to Binghamton.

BINGHMTN. NY. SUN-DEC. 16-

SYMPHONY IN EXTRA CONCERT

Beethoven's Fifth Opens and Wagner Closes the List

BY OLIN DOWNES

The second of the six concerts given this season by the Boston Symphony Orchestra in addition to its regular subscription series took place last night in Symphony Hall.

BEETHOVEN'S FIFTH

The programme consisted of Beethoven's Fifth Symphony; Svendsen's overture, "The Carnival in Paris"; an aria from Saint-Saens "Etienne Marcel" and Cherubino's "Non si piu" from Mozart's "Marriage of Figaro," sung by Miss Estelle Liebling; Debussy's "L'Apres-midi d'un Faun" and Wagner's overture to "Tannhauser."

The performance of Beethoven's symphony was very brilliant, expressive in detail, dramatic in spirit. The last drop of color was extracted from the score, and Mr. Monteux, while making no unnecessary attempt to pour old wine into new bottles, found means to give fresh coloring to certain passages, and to preserve with his musical enthusiasm the conviction of the music. There was at times a tendency to over-particularity of detail, but the performance as a whole was engrossing, the sincerity of the conductor was felt by both players and audience. The music again stirred each hearer by its emotional power, its nobility, its humanity.

Miss Liebling has a voice rich in color and capable of exceptional effect in the concert hall. The Saint-Saens aria is more suitable to her, or was last night, than the music of Mozart. Saint-Saens lies well for the voice. It displays effectively the singer's entire range, and the color in the lower and middle range is unusual and characteristic. But Mozart's music demands a finer technic and style.

Two compositions which would in themselves have made the concert worth a journey were the symphony already referred to and Debussy's miraculous fantasy. This work has the same mysterious and inexplicable quality as certain effects of nature, not to be analyzed, not to be explained, and just as convincing, just as incredible, the millionth time they occur. Much could be said of the individual excellence of many solo players in the orchestra, as of Mr. Monteux's comprehension of the music. Again, as at the first concert of this series, there was a packed house. Again there was enthusiasm that found expression at every possible opportunity.

POST-JAN. 17.

SUPERB CONCERT GIVEN AT BAILEY HALL LAST NIGHT

Auditorium Filled to Capacity to Hear Boston Symphony Orchestra.

VARIED PROGRAM GIVEN

Examples of Different Schools of Music Included—Pierre Monteux Conducting.

The undoubted claim of the Boston Symphony to be placed in the front rank of modern orchestras was amply substantiated in the playing of the organization at Bailey Hall last evening before a throng of students, faculty members and townspeople, which filled the spacious auditorium to capacity. Under the leadership of Pierre Monteux the Boston Symphony orchestra has retained the mastery of technique which has characterized the playing of the organization during the 40 years of its existence, and has gained a recognized subtlety and delicacy of rendition.

The program which Mr. Monteux arranged for last evening's concert was representative of four great schools of music, a variety of style which is seldom incorporated into one program.

All Schools Represented.

The opening number was Beethoven's Third Symphony, the "Eroica," a perfect example of the classic school of music, considered by many to be the greatest of Beethoven's works.

The Nationalistic school was represented by the "Carnival in Paris," one of the compositions of Svendson, a modern Norwegian musician. Two nocturnes, "Nuages" and "Fetes," by the contemporary composer, Debussy, represented the Impressionistic form, now developed in its highest form by the French school of music.

"Till Eulenspiegel's Merry Pranks," a narrative composition by Richard Strauss, one of the greatest living composers, completed the program. The modern German school is sponsoring the program form of music, of which the composition given last evening is a good example.

CORNELL-DAILY SUN. DEC. 17.

RARE MUSICAL TREAT OFFERED AT BAILEY HALL

Boston Symphony Orchestra Sets New High Mark in Cornell Concert Series — Beethoven Number Feature of Interesting Program.

The opportunity to hear a master orchestra in Ithaca is all too rare, and a local concert by the Boston Symphony even rarer, so that for devotees of orchestra music last evening's was a gala occasion. There is, after all, nothing quite so exciting in a musical way as a master organization of this kind—an hundred instruments blending so perfectly as to form a single voice, or the ensemble breaking up into a score of individual voices each with its part and its own characteristics like a human being. Needless to state the concert was a delight from beginning to end, and the conducting of Pierre Monteux a marvel of controlled vitality.

The program, too, was an unusual one—at least for Ithaca which is so often given the "Hungarian Rhapsody," an overture from one of Wagner's operas and other equally popular numbers. The first half of last evening's program was Beethoven's "Symphony Eroica" with which were contrasted the more modern compositions of the latter half—Svendsen, Debussy, and Strauss.

The symphony was undoubtedly, as was intended, the piece-de-resistance of the evening. Aside from the beauty of the scoring, the composition is interesting because of its dedication to Napoleon, and the story of Beethoven's disgust when, subsequently, he learned that Bonaparte had had himself declared emperor. The third division, including the scherzo, allegro vivace, and trio; and the finale especially indicated the musicanship of the conductor and his organization.

A short intermission formed the only bridge between the old master and the modern descriptive composer—between Beethoven and Svendsen whose "Carnival in Paris" was the second number on the program. The carnival is an interesting composition and there are pasages of unquestionable melody, but it was not the most pleasing number of the evening.

Debussy's Nocturnes.

Two of Debussy's nocturnes followed—"Nuages" and "Fetes." The first of these is a weird, pagan bit with the hand of the great modern evident all through the scoring. It is full of harsh passages and unexpected harmonies, but is unquestionably fascinating. The second is a very spirited composition for a nocturne, and is especially notable for a harp and drum passage which is as effective as it is wild. To whom but a Debussy would have occurred the combination of a trio of kettledrums and two harps.

On encountering this type of descriptive music one is always tempted to wonder whether the composition would furnish a picture of "Agony-tinted clouds" if the program did not specifically admonish the audience to visualize, or rather to hear, such a picture. But quite aside from any emotional appeal the second at least of the nocturnes is intriguing to a degree, though it tends more to pique the hearer's curiosity and awaken his reasoning powers than to lull him to sleep, according to the accepted fashion of the nocturne.

The final number—"Till Eulenspiegel's Merry Pranks" followed the lead of the preceding selections as a distinctly descriptive bit of modernism. It is unquestionably humorous and manages to play more than one trick on the audience. It is also interesting in connection with Mr. Strauss' presence in this country and the prevalent revival of Strauss music everywhere.

No encores were given last evening owing to the length and exacting nature of the program, but Mr. Monteux was repeatedly recalled by the enthusiasm of the audience which filled the hall to its capacity and was not at all desirous of leaving at the end of the final number.

ITHICA-JOURNAL DEC. 17.

CLASSICS PLEASE AT SYMPHONY CONCERT

Beethoven, Debussy and Wagner Delight Crowded House

Mr Monteux chose three of the best liked numbers in the orchestral repertory for the program of the second extra Boston Symphony concert last night. The presence of Beethoven's Fifth Symphony, Debussy's "Afternoon of a Faun" and Wagner's Overture to "Tannhauser" on a single program probably accounted for the capacity audience, which contrasted pleasingly with the couple of hundred vacant seats at the first extra concert last November.

For good measure Svendsen's "Carnival at Paris" and arias by Saint-Saens and Mozart, sung by Estelle Liebling were added to the miscellany, but many in the audience would have been quite content without them. Svendsen's music sounded peculiarly empty and trivial by comparison with Beethoven's and Wagner's. The aria from Saint-Saens' forgotten opera, "Etienne Marcel," scarcely deserved resurrection, except to display the pleasing quality of Miss Liebling's soft high notes. It lacks individuality and distinction.

Mozart's beautiful "Non so piu," from "Figaro," is apparently alien to Miss Liebling's musical imagination. It certainly lies above the more effective portion of her vocal range. She can prolong high notes beautifully, but she cannot produce a clear, full tone on high eighth or 16th notes. She was obviously hampered by the nervousness that besets new singers at Boston Symphony concerts, however.

Mr Monteux gave an individual and careful reading of the Fifth Symphony, with which one was at points disposed to quarrel because some of Beethoven's intentions with regard to tempi and dynamics were not carried out. The finale was given with more delicacy and more zest than usual. The audience caused the orchestra to stand and share the applause by recalling Mr Monteux the customary three times.

The introduction to the "Tannhauser" overture was not played "maestoso," as marked in the score. The pomp and circumstance were reserved for the conclusion of the piece, where the "Pilgrim's Chorus" reenters. The Venusberg music in the middle section was given with unusual spirit. The Debussy was well played and received with marked enthusiasm.

These concerts are fulfilling their purpose when they offer the general public, to whom hearing a symphony orchestra is an occasional pastime, rather than a weekly ritual, the finest music in the orchestral repertory. Whatever dissent a critical listener might feel from some of Mr Monteux' not especially profound or noble interpretations of Beethoven and Wagner, there can be no doubt that last night's performance was to those who never heard the chosen pieces before a revelation of new beauty, which did not fall upon deaf ears.

The third concert of the extra series of five will be given Feb 13, with Alfred Mirovitch, pianist, as the soloist.

GLOBE-JAN. 17-

From JAN 4 1922 X
Evening Globe
New York

The novelty of the Thursday evening concert of the Boston Symphony Orchestra in Carnegie Hall will be three dances from the ballet "El Sombrero de tres picos," or, "The Three-Cornered Hat," by Manuel de Falla. This ballet was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The composer, born in Cadiz in 1877, is active in Europe both as a composer and a pianist. Before he was fourteen the Madrid Academy of Music awarded him the first prize for pianoforte playing. His first opera, "La Vida Breve," won a prize in 1905 in Madrid and later met with some success at Nice. A later opera, "El Amor Brujo," ~~failed~~ upon its production in Madrid in 1915. Various songs of his have been sung in this country by Mme Eva Gauthier.

Other numbers on the programme are Handel's concerto in F major for strings and two wind orchestras; Brahms's variations on a theme, by Handel; Rimsky-Korsakoff's "Night on Mount Triglaff," from the third act of the opera-ballet, "Mlada," and the overture to Massenet's "Phedre."

BOSTON SYMPHONY PLAYS.

Monteux Gives Dances of "Three-Cornered Hat" for First Time Here.

The Boston Symphony's 100 men marked vividly their third Winter visit to Carnegie Hall last evening with a gorgeously gay "first time in New York" of Manuel de Falla's dances of "The Three Cornered Hat," with which Diaghileff's ballet had made a great noise in London last Summer, and of which the young Cadiz composer can hardly have heard so stirring a performance by his "seventeen players" two years since in Spain. In its action there had appeared oversea Mme. Karsavina, Messrs. Massine and Idzikowsky, the last two remembered here.

Taken as music alone, de Falla's gossippy episode of "The Neighbors" was much liked by last night's critical house; his "Miller's Dance," that the Spaniards found most striking in Moorish flavor, was less recognizable to Western ears, but the "Final Dance," a whirlwind of popular Spanish rhythms in all the aggrandized modernism of instrumental apparatus, fairly outdanced Chabrier's "España" as an orchestral setting of folk melodies of the peninsula. The novelty ended in many recalls, shared by Monteux and his men.

Mr. Monteux preceded the Spanish brevities with Rimsky-Korsakoff's longer "Night on the Triple Mountain," a third act from the ballet of "Mlada," much of which had been used by the Diaghileff troupe in a "Cleopatra" scene on their earlier American tour, while this music had been played here by Altschuler as early as Nov. 19, 1904. The glowing nocturne of Baltic Slav romance, a ghostly dream of poisoned Princess, revelling spirits, and awakening at dawn on the mountain amid the singing of birds, also was greatly applauded.

Beginning the evening were Handel's concerto in F for strings and two wind choirs, and Brahms's variations on a theme of Haydn's, both conducted with elegance and suavity, and as smoothly played as they were enthusiastically received. The lovely Brahms variations were most appreciated, perhaps, as hown by the rapt silence of the house during successive numbers.

TIMES-JAN 6

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Another colorful number was "Nigh on Mount Triglaff," the third act o Rimsky-Korsakoff's "Mlada" in concer form, rich in thematic treatment an brilliantly orchestrated, which arouse pleasant memories of the "Spanis Caprice," "L'Oiseau de Feu" and "Co d'Or."

As a well chosen balance for the Spanish and Russian music of sensuous enchantment, M. Monteux and his men played Handel's concerto for string and two wind orchestra in F major, and Brahms's "Variations on a Theme," by Haydn, Op. 56a. Both the orchestra and its conductor were in the vein and the performance of the whole program was of a high order of merit.

TRIBUNE-JAN.

BOSTON SYMPHONY MAKES THIRD VISIT

Pierre Monteux Offers Program Embracing Handel, Brahms, Rimsky-Korsakov and De Falla Works.

ALFRED BOSWELL PLAYS

American Pianist Gives Recital at Town Hall—Jascha Heifetz Appears as Soloist.

For the Thursday evening concert of the Boston Symphony Orchestra's third visit to New York this year Mr. Monteux offered a program of much variety and interest last night at Carnegie Hall, going all the way from the classic Handel to the modern Spanish composer, de Falla.

The evening began with a rendition of Handel's Concerto for String and two Wind orchestras in F Major. This was an opportunity to judge the verity of those who claim the Boston organization to have the finest string section of any orchestra. After hearing the unusual beauty and unity of tone exhibited by the New Englanders last night, and the delicate and conservative reading by Mr. Monteux, one may be well disposed to agree heartily with that assertion.

Brahms's Variations on a Theme by Haydn carried on the classic atmosphere, but a suite from Rimsky-Korsakov's ballet, "Mlada," called "Night on Mount Triglaff," brushed the hearer very decisively into the modern era. It is a delightful piece of writing, and last night's audience seemed to gain much pleasure therefrom.

Three dances from the ballet, "The Three-Cornered Hat," by de Falla, also found favor with the audience, the number being marked by characteristic Spanish rhythms and tunes. Massenet's "Phedre" overture ended the concert.

TELEGRAM-JAN

[51]

Boston Symphony Orchestra Delights Temple Audience

Music Ebbs and Flows with Varying Volume, but With Undiminished Charm for Large Number of People—Concert Started at Top Notch, and Is Not Let Down

A veritable sea of music ebbed and flowed with varying volume, but with undiminished charm for a vast number of people assembled in Kalurah Temple last night to listen to the program played by the Boston Symphony Orchestra, conducted by Pierre Monteux.

It was one of the few occasions when the tone of a program played or sung by the artists who come here, is set at the top notch, and is not let down the slightest degree.

If there were those who wanted to hear something of a lighter nature, they should accept the omission gracefully, for there have been times when those who respond to the highest form of musical composition when correctly interpreted, have had to be satisfied with a program prepared entirely for those whose musical tastes do not reach beyond the sentimental song.

A symphony orchestra which does not play symphonies is misnamed, and a symphony is not a simple little song. When a great organization such as the Boston Symphony Orchestra comes to Binghamton, it is not giving its audience its best unless it plays symphonic music.

So an obligation was conscientiously fulfilled in the Boston Symphony Orchestra's program last night.

More Than 100 Musicians

More than 100 musicians, answering the suggestions of a brilliant, but unassuming conductor's baton, gave a performance which has seldom if ever been equalled in Binghamton. Many violinists, swinging their arms in such perfect unison that their hands, holding the bows, seemed like projections of a great machine rhythmically raised and lowered by some propelling force, gave to the sum total of the program innumerable rare combinations.

The mechanical processes, the listener felt, were wholly superficial, a matter of outward motion to draw from the instrumental ensemble such expressions of fear and hope, of desire and aspiration, such confessions and accusations as to make the audience acutely conscious of the depth and breath of music's soul.

The Beethoven symphony "Eroica," through the first three movements offered scope for a considerable divergence of opinion. Those who did not care for the opening "Allegro" by some of Beethoven's biographers, said to describe a sea fight, had an opportunity to enjoy the plaintive melody of the funeral march which followed, and those who preferred music with more thrills in it, might find that which appealed to them in the third movement, the "Scherzo," or they might tolerate the first three movements and in the "Finale" which appeared to combine something of the qualities of all the others, realize complete satisfaction.

But it was romance that the audience wanted more than anything else. That was proved when the orchestra had played the Rimsky-Korsakoff on Spanish themes.

Romance Charmingly Suggested

In "Alborada," the opening theme, treated in such a manner that a soprano chorus seemed to overspread the subdued but deep ensemble of the supporting basses, romance was charmingly suggested. Romance continued to make its appeal through the variations, and was brought out into sharp relief in the "Scene and Gypsy Song." The tinkle of cymbals, the projection of brasses from the rich bass volume, the wild and witching melody were elements of a number that was highly picturesque. Not less enjoyable, apparently, did the audience find the Fandango with which this group was closed.

Applause, which brought the conductor back to bow repeatedly continued until the orchestra played its one encore of the evening.

Schubert's incidental music to "Rosamunde" was also highly pleasing, and a Schubert group, "Ballet No. 1," "Entr'acte No. 11," and "Ballet No. 2" proved an enjoyable preparation for the concluding number, Wagner's overture to "Rienzi."

Conductor Monteux made a very favorable impression with his quiet but effective leadership.

P. Joseph Congdon accomplished a very important deed, musically speaking, when he brought the Boston Symphony Orchestra to Binghamton.

BINGHMTN. NY. SUN-DEC.16

SYMPHONY IN EXTRA CONCERT

Beethoven's Fifth Opens and Wagner Closes the List

BY OLIN DOWNES

The second of the six concerts given this season by the Boston Symphony Orchestra in addition to its regular subscription series took place last night in Symphony Hall.

BEETHOVEN'S FIFTH

The programme consisted of Beethoven's Fifth Symphony; Svendsen's overture, "The Carnival in Paris"; an aria from Saint-Saens "Etienne Marcel" and Cherubino's "Non si piu" from Mozart's "Marriage of Figaro," sung by Miss Estelle Liebling; Debussy's "L'Apres-midi d'un Faun" and Wagner's overture to "Tannhauser."

The performance of Beethoven's symphony was very brilliant, expressive in detail, dramatic in spirit. The last drop of color was extracted from the score, and Mr. Monteux, while making no unnecessary attempt to pour old wine into new bottles, found means to give fresh coloring to certain passages, and to preserve with his musical enthusiasm the conviction of the music. There was at times a tendency to over-particularity of detail, but the performance as a whole was engrossing, the sincerity of the conductor was felt by both players and audience. The music again stirred each hearer by its emotional power, its nobility, its humanity.

Miss Liebling has a voice rich in color and capable of exceptional effect in the concert hall. The Saint-Saens aria is more suitable to her, or was last night, than the music of Mozart. Saint-Saens lies well for the voice. It displays effectively the singer's entire range, and the color in the lower and middle range is unusual and characteristic. But Mozart's music demands a finer technic and style.

Two compositions which would in themselves have made the concert worth a journey were the symphony already referred to and Debussy's miraculous fantasy. This work has the same mysterious and inexplicable quality as certain effects of nature, not to be analyzed, not to be explained, and just as convincing, just as incredible, the millionth time they occur. Much could be said of the individual excellence of many solo players in the orchestra, as of Mr. Monteux's comprehension of the music. Again, as at the first concert of this series, there was a packed house. Again there was enthusiasm that found expression at every possible opportunity.

POST-JAN.17.

SUPERB CONCERT GIVEN AT BAILEY HALL LAST NIGHT

Auditorium Filled to Capacity to Hear Boston Symphony Orchestra.

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No encores were given last evening owing to the length and exacting nature of the program, but Mr. Monteux was repeatedly recalled by the enthusiasm of the audience which filled the hall to its capacity and was not at all desirous of leaving at the end of the final number.

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For good measure Svendsen's "Carnival at Paris" and arias by Saint-Saens and Mozart, sung by Estelle Liebling were added to the miscellany, but many in the audience would have been quite content without them. Svendsen's music sounded peculiarly empty and trivial by comparison with Beethoven's and Wagner's. The aria from Saint-Saens' forgotten opera, "Etienne Marcel," scarcely deserved resurrection, except to display the pleasing quality of Miss Liebling's soft high notes. It lacks individuality and distinction.

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Three dances from the ballet, "The Three-Cornered Hat," by de Falla, also found favor with the audience, the number being marked by characteristic Spanish rhythms and tunes. Massenet's "Phedre" overture ended the concert.

TELEGRAPH.JAN.

At Carnegie Hall last night Conductor Monteux and his Boston Symphony Orchestra played a lengthy and varied programme. The wind instruments had a chance to sparkle in the first number, Haendel's concerto for strings and two wind orchestras. It was a beautiful performance, with the horns and oboes singing in an almost unbelievable unity of tone quality. There are no finer oboes in the world than the two that played last night.

The Brahms variations on a theme by Haydn had their second performance this week, and Rimsky-Korsakoff's "Night on Mount Triglaff" had its first of the year. The Rimsky work is a concert arrangement of most of the third act of his opera-ballet, "Mlada." Moussorgsky, who wrote "Night on Bald Mount" (the selfsame mount, by the way), should have edited it. It takes too long to gain momentum and some of its material is ineffective without the stage action. It does reveal Rimsky, however, as a generous source of inspiration for some of his successors. One whole section was borrowed by Ippolitoff Ivanhoff for his "Caucasian Sketches," and a passage for trombones and tuba near the end received the sincerest form of flattery from Stravinsky when he wrote Koshchei's Dance in "L'Oiseau de Feu." The orchestration is elaborate, and a D clarinet makes its appearance in a manner irresistably evocative of "Til Eulenspiegel."

The novelty of the evening was a suite of three dances from Manuel de Falla's ballet, "The Three-Cornered Hat." The work was first performed at the Alhambra Theatre, London, in the summer of 1919, with Leonid Massine dancing the principal role. Piccaso did the scenery and costumes. The story concerns a miller, his wife and an elderly and amorous Corregidor, and involves a rather elaborate action, all of which is interpreted in pantomime. The three selections that were played last night depict an evening scene with the neighbors dancing in to pay a friendly call; the miller's dance, which he undertakes for the entertainment of his friends; and the grand finale, when all has ended well and the Corregidor is being tossed in a blanket.

The piece suffered somewhat by its close proximity to the Rimsky-Korsakoff work, but it remained amply effective. It is gay, glittering music, tuneful and vigorous, not at all important, and brilliantly scored. The performance was pluperfect, and the final crash brought a storm of applause. Massenet's overture to "Phedre" came as the final ingredient of a heterogeneous evening.

WORLD-JAN. 6

The Boston Symphony Orchestra

The feature of the programme of the Boston Symphony Orchestra last evening at Carnegie Hall was the first New York performance of three dances from Manuel de Falla's ballet, "The Three-Cornered Hat," which was produced in London by Diaghileff's nimble Russians nearly three years ago. The music is brilliant and picturesque enough to suggest to at least one hearer that Stravinsky has a dangerous Iberian rival. Paris has long admired this young composer, but very little of his music has yet been played here. Arthur Rubinstein has performed one of his piano pieces set to an orchestral accompaniment and Marguerite d'Alvarez has sung the lascivious Gypsy ditty from "El Amor Brujo." There, if memory serves, the record ends. His two operas and the ballet under consideration are hereby brought to the attention of Mr. Gatti-Casazza.

Mr. Monteux further led his men through a fine performance of a concerto for strings and wind instruments by Samuel Butler's favorite composer, George Frederic Handel, Rimsky-Korsakoff's "Night on the Mount Triglav," a portion of the third act of the opera-ballet, "Mlada," the Cleopatra episode from which, with its hysterical flutes and its panting cymbals, was utilized by the Russians for the unveiling of Ida Rubenstein, and, finally, Massenet's effective overture to "Phèdre." An oboe solo in the concerto and the Rimsky-Korsakoff opus were singled out by the customers for special manual enconiums.

GLOBE- JAN.

BOSTON ORCHESTRA CONCERT.

The Boston Symphony Orchestra, Perry Monteux, conductor, gave the first of its third pair of concerts here last evening in Carnegie Hall. The program was varied and kept the listening powers of the audience in a buoyant mood.

It consisted of Handel's concerto for string and two woodwind choirs in F major, Brahms's variations on a theme by Haydn, the third act of Rimsky-Korsakov's opera ballet, "Mlada," as arranged in concert form by the composer and entitled "Night on Mount Triglaff," three dances by the Spanish composer, De Falla—which were new here—from his ballet, "El Sombrero de tres picos" (The Three Cornered Hat") and Massenet's "Phedre" overture.

The new De Falla dances, based on Alarcon's novel, were written by the composer for Diaghilev of Russian ballet fame. The three parts played last night are "The Neighbors," "Dance of the Miller" and "Final Dance." They are gracefully scored with the use of charming Spanish rhythms. The work of the orchestra in the different numbers was generally admirable and very warmly applauded.

HERALD-JAN. 6.

Bostonians Play Spanish Dances

The Boston Symphony Orchestra signalized its third visit of the current season by playing in Carnegie Hall last night one of the most curiously miscellaneous programmes it has ever given here. To make up that programme its conductor, Pierre Monteux, had ranged from Handel to the present day, gathered together (without much regard for their appositeness in programmatic sequence) works by German, Russian, Spanish, and French composers, and included in the queer potpourri a set of three short pieces never before heard in New York.

This novelty of the evening was a group of lively, boisterously gay, and brilliantly orchestrated Spanish dances taken from the ballet "The Three-Cornered Hat" ("El Sombrero de Tres Picos"), which Manuel de Falla of Cadiz composed to order for the Russian Ballet and which was staged for the first time by the Diaghilev troupe in London in the summer of 1919.

The first of the three dances, entitled "The Neighbors," is a buzzing, gossipy musical delineation of a typical Spanish scene, and its gay and dashing performance made an instant hit with the audience last night.

The second, "The Miller's Dance," which according to Philip Hale's erudite and exhaustive programme notes, the Spaniards found the most interesting "because of its typically Andalusian character, its fascinating rhythm, which is like an affirmation of southern art, and its Moorish character," was less appealing and indeed seemed a bit vulgar. The third, a "Final Dance," a veritable whirlwind of rhythmic motion transmuted into a gorgeous display of orchestral colors produced by the addition to the full orchestra of tam-tam, xylophone, castanets, celesta, and piano, again captivated its hearers, and after several recalls the conductor got his men to their feet to share in the applause.

The concert began with Handel's "Concerto in F major for Strings and Wood Wind Orchestras"; included also Brahms's Variations on a Theme by Haydn, op. 56a, and Rimsky-Korsakoff's "Night on Mount Triglaff," a concert arrangement of the third act from his ballet "Mlada," probably new to many hearers, although it had been played here several years ago by Modeste Altschuler and his Russian Symphony Orchestera, and ended with Massenet's Overture to "Phedre." Despite its miscellaneous character it was all found enjoyable by the large audience.

G. W. H.

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The next two numbers, although contrasting with the German half of the program, lost by proximity to each other. The concert version of the third act of Rimsky-Korsakov's opera "Mlada" brought the audience to a melodramatic scene on Mount Triglar, the same eminence known under Moussorgsky as Bald Mountain. Here the Young Prince from Scheherezade met the Princess of the Coq d'Or in a wild revel of piccolos. Wagner, who had just been introduced to Rimsky through the conductor Niemann, peered in among the fantastic flames, and the audience gave as much approval to the spectacle as if they had been much more numerous, which they very well could have been.

Equal applause greeted the ensuing quotations from Manuel de Falla's ballet "The Three-Cornered Hat." Although new to New York these three dances made an immediate impression through their tingling rhythms; imposed rather forcibly upon the orchestra by its conductor, it is true, but subtle enough to survive even more athletic treatment than this. Massenet's Phedre overture brought the concert to a Gallic close.

SUN- JAN. 6

FROM JAN 6 1922 D
TRIBUNE
NEW YORK CITY

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Another colorful number was "Night on Mount Triglaff," the third act of Rimsky-Korsakoff's "Mlada" in concert form, rich in thematic treatment and brilliantly orchestrated, which aroused pleasant memories of the "Spanish Capriee," "L'Oisseau de Feu" and "Coq d'Or."

As a well chosen balance for the Spanish and Russian music of sensuous enchantment, M. Monteux and his men played Handel's concerto for string and two wind orchestra in F major, and Brahms's "Variations on a Theme,' by Haydn, Op. 56a. Both the orchestra and its conductor were in the vein and the performance of the whole program was of a high order of merit.

Boſtoner Symphoniekonzert.

Das vorgeſtrige Abendkonzert der Boſtoner in Carnegie Hall brachte ein intereſſantes Programm, das ſehr erfreuliche Leiſtungen bot. Das unter der Leitung von Herrn Monteux ſchöne Werke bietende Konzert hätte entſchieden ein zahlreicheres Publikum verdient als ihm zuteil wurde.

Mit der ſtarken und farbigen Wiedergabe von Brahm's „Haydn“-Variationen hat Herr Monteux uns eine ſeiner gediegenſten und dabei brillanteſten klaſſiſchen Darbietungen geſchenkt, und der Beifall klang nach dieſer Nummer beſonders warm.

Rimsky-Korſakoff's „Eine Nacht auf dem Berge Triglav“ iſt ein düſteres Nachtſtück voll Hexen, Unholden und Spukgeſtalten, daß man das Grauſen lernen könnte. Zum Glück findet Rimsky-Korſakoff für das Stück auch kontraſtierende, mildere Töne, welche einem das Mitgehen erleichtern. Unverkennbar iſt die ſtarke Aehnlichkeit dieſer „Nacht“ mit desſelben Komponiſten „Scheheraſade“. Es iſt ſchließlich kein Wunder, wenn Geſchwiſter einander ähneln. Das Orcheſter tat ſich bei der Wiedergabe dieſer Ballettſuite aus der Oper „Mlada“ ganz beſonders hervor.

Einen ſehr warmen Erfolg feierten die Künſtler mit der ungemein leichtbeſchwingten und charakteriſtiſchen Wiedergabe der drei Tänze aus dem de Falla'ſchen Ballett „Der dreieckige Hut“, welches der geſchätzte ſpaniſche Komponiſt für das ruſſiſche Diaghileff-Ballett geſchrieben hat. Es ſind melodiös erfreuliche und rhythmiſch einfach hinreißende Nummern, genannt „Die Nachbarn“, „Müllertanz“ und „Schlußtanz“, von welchen das zweitgenannte mit ſeinen faszinierenden andaluſiſchen Rhythmen leicht den Preis davontrug, während das auf dem populären Tanze „Jota“ und einer „Vito“ zubenannten Volksmelodie beruhende dritte Exzerpt gleichfalls die vollſte Zufriedenheit des Publikums hervorrief. Das Konzert mit ſeinem faſt zu reichen Programm wurde durch das Haendelſche F Dur-Konzert für Streicher und zwei kleinen Holzbläſerorcheſtern eingeleitet und mit der mit Erfolg klaſſiſche Wege wandelnden Maſſenet'ſchen „Phèdre“-Ouverture beſchloſſen.

JAN. 7.

Boſtoner Symphonieorcheſter.

Das geſtrige Konzert unſerer Boſtoner Gäſte in Carnegie Hall, das gut beſucht war, brachte uns zahlreiche Genüſſe, unter denen die klangſchöne und ſtiliſtiſch feinſinnige Wiedergabe der Mozart'ſchen D-Dur Symphonie beſonderen Effekt machte. Herr Monteux brachte aber auch das effektvolle Rachmaninoff'ſche Tonpoem „Die Inſel der Toten“ nach dem bekannten Boecklin'ſchen Gemälde, ſowie die wilden, ungemein farbenreich gebrachten Tänze aus Borodin's Oper „Fürſt Igor“ zu prächtigſter Wirkung. Die Novität der Veranſtaltung enttäuſchte. Es handelt ſich um drei zu einer Suite zuſammengeſtellten Stücke von Milhaud, einem Neutöner, einem Werk, bei dem die komplizierte Mache und das neumodiſche Orcheſtergebräu über den Mangel an Erfindung und Originalität hinwegtäuſchen müſſen. Herr Monteux und ſeine Mannen ernteten ſehr warmen Beifall. Die Neuheit ging an dem Publikum anſcheinend wirkungslos vorüber.

JAN. 8.

Boston Symphony Offers Work of Parisian Composer and Two Numbers of Russian School.

"SCHEHERAZADE" IS PLAYED

The Saturday matinee concert of the Boston Symphony Orchestra brought forth another program of wide variety; a scheme of things evidently very much to the liking of Pierre Monteux as well as New York audiences. The Boston band has greatly enlarged its metropolitan followers this season by consistently good playing and excellent programs. Mr. Monteux and his men are to be congratulated.

The symphony was Mozart's D Major, rendered in perfect unison and beautiful tone under conservative direction. Rachmaninoff's symphonic poem, "Isle of the Dead," changed the tenor of the afternoon rather abruptly, and it became patent that the concert would lean toward the modern type of expression.

This was fully realized in the next number—Overture, Pastorale, and Nocturne from Darius Milhaud's Second Orchestral Suite. Milhaud is a member of the select Parisian "Six," young composers who have gone to daring lengths in music. The work did not sound quite daring enough to be unenjoyable, for which one should be duly thankful, and its irrepressible character sounded pleasantly on the ear. Borodin's "Prince Igor" dances rounded out the program with their beautiful tunes and inspiring rhythms.

TELEGRAPH- JAN 8.

HARTFORD
CONN.
COURANT
ISSUE OF
Jan 8

Conductor and Soloist of Boston Symphony Orchestra at Parsons's Theater Monday

PIERRE MONTEUX

Conductor

PAUL KOCHANSKI

Solo Violinist

Springfield
MASS.
Republican
ISSUE OF
Jan 8

PROGRAM FOR THE BOSTON SYMPHONY

Following is the program to be given by the Boston Symphony orchestra at the Young Men's Christian association meeting in the Auditorium this afternoon:—

Tschaikovsky—Symphony No 4 in F minor, Op. 36—
  1—Andante sostenuto
  2—Andantino in modo di canzona
  3—Scherzo: Pizzicato ostinato; Allegro
  4—Finale: Allegro con fuoco
Debussy—Two Nocturnes—
  1—Nuages ("Clouds")
  2—Fetes ("Festivals")
Strauss—"Tod un Verklarung" (Death and Transfiguration). Tone Poem, Op. 24
Liszt—"Mazeppa," Symphonic Poem, No 6, for Full Orchestra (After Victor Hugo)

BOSTON MEN PLAY A NOVELTY.

Milhaud's Second Orchestral Suite Given Here for First Time.

The program for the matinee concert of the Boston Symphony Orchestra yesterday in Carnegie Hall was well selected for the occasion. It consisted of Mozart's symphony in D major, Koechel, No. 385, and three contrasting modern numbers, Rachmaninov's symphonic poem, "The Island of the Dead," three movements from Darius Milhaud's second orchestral suite, th "Overture," "Pastoral" and "Nocturne"—which were a novelty here and Borodin's brilliant "Polovtsia Dances" from his opera, "Prince Igor

The Rachmaninov work was given the composer's revised editions, whic had been heard here last October at Philharmonic concert. Milhaud, who one of the young ultra modern Frenc writers called the Parisian "Six," w fortunate in having his suite, a larg work of his, introduced to America Mr. Monteux and the Boston Orchest in their home city last spring. T parts omitted yesterday were the fug (a travesty on a fugue) and the fina When heard in Boston the fugue said to have produced "snickers of s periority mingled with hearty laugh from the audience.

Of the whole suite Mr. Hale in program notes says that at its fi hearing at a Colonne concert in P on October 24, 1920, the music " voked hissing and howling so that police cleared the fauteuils of the cony." There were no such demons tions made at yesterday's hearing the new music, though the over was received with only scant reco tion and the pastorale and noctu with scarcely more than apathy cept on the part of a few pers The music in itself has themes, s and a striking palette of orche colors, also rhythmic feeling, but whole it strained severely the e the hearer.

HERALD-JAN 8.

From Cacophony to Melody

If M. Monteux wants his New York audience to wish he were in Halifax, all he has to do is to play music like the suite by Milhaud he had on Saturday's programme. It was hissed in Paris. New Yorkers never hiss at concerts, but they do a lot of thinking, and they all agree that cacophonic noise is not music and never will be, even when played by the Boston Symphony Orchestra.

A delightful contrast to this cacophony was presented by the Philharmonic concert in the evening, when Stransky presented a programme compact of melody and emotion, including Rimsky-Korsakoff's "Scheherazade," Wagner's "Tristan" prelude and finale, Grieg's "Heart Wounds" and "The Last Spring," and Ippolitoff-Ivanoff's "Caucasian Sketches." Never has the Philharmonic played more gloriously; what was particularly noticeable was that the Grieg pieces held their own, even after the tropical splendors of the numbers preceding them, and were applauded rapturously.

POST- JAN. 9.

EXTRA SYMPHONY DRAWS BIG CROWD

Complete capacity was the condition of Symphony Hall last night when the second of the extra series of Symphony concerts was given. Mr. Monteux had chosen a very charming program, which was delightfully performed. It included Beethoven's fifth symphony, Svardins' "Carnival in Paris," Debussy's "L'Apres Midi d'un Faun," and the Tannhauser Overture. The soloist was Estelle Liebling, who sang an air from Marriage of Figaro and from "Etienne Marcel."

AMER- JAN. 17.

A METTLESOME CONCERT

The Second "Special Evening" of the Symphony Orchestra — Beethoven and Mr. Monteux Eloquent—Other Familiar Numbers for the Most Part Well Done—Mrs. Liebling a Capable Singer

IN shaping his programmes for the additional set of Symphony Concerts on Monday evenings, Mr. Monteux has thus far, and with prudence, done no experimenting. Rather he has deliberately avoided music of unproven value and pieces, however worthy, that by newness or oldness make a limited, not a general appeal. As case in point, the programme of last evening's concert, the second of the series, was one that might be judiciously played by any orchestra on an occasional visit to a city that had no symphony concerts of its own—a programme designed to attract as many listeners as possible, and to give them "their money's worth." It comprised the most celebrated of all symphonies, Beethoven's Fifth; perhaps the most popular of all operatic Overtures, that to Wagner's "Tannhäuser;" and for safe venture into the recondite, Debussy's "Prelude To The Afternoon of a Faun," the unquestioned favorite among his orchestral pieces. Only one number on the programme, Svendsen's Episode for Orchestra, "Carnival in Paris," is of doubtful worth, yet it added what surely was for some a welcome touch of lightness and high spirits. Needless to say, that indispensable "drawing card," an assisting artist, must be included in each of these Monday concerts, even though afternoons and evenings in the regular series may frequently and well go their way without one. This desired embellishment last evening was Estelle Liebling, a singer of some reputation, heard here in a recital of her own a year ago last December.

Audiences at the Symphony Concerts have often been undiscriminating [illegible] these assisting artists are concerned [illegible] soloist is a soloist and sufficient [illegible] occasion. As it happens, Mrs. Lie[illegible] competent singer [illegible]

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At the evening concert by the Boston Symphony Orchestra M. Monteux presented as a novelty three dances from Manuel de Falla's ballet, "El Sombrero de Tres Picos" (The Three Cornered Hat). These were "The Neighbors," "Dance of the Miller" and Final Dance. In all three gorgeous coloring and intoxicating rhythms predominated, while the music of the final number suggested glorified memories of "The Land of Joy." There is much pseudo-Spanish music to be heard, but few composers have so vividly caught and presented the genuine spirit of Spain. May the dances be heard soon again and often.

Another colorful number was "Night on Mount Triglaff," the third act of Rimsky-Korsakoff's "Mlada" in concert form, rich in thematic treatment and brilliantly orchestrated, which aroused pleasant memories of the "Spanish Caprice," "L'Oisseau de Feu" and "Coq d'Or."

As a well chosen balance for the Spanish and Russian music of sensuous enchantment, M. Monteux and his men played Handel's concerto for string and two wind orchestra in F major, and Brahms's "Variations on a Theme,' by Haydn, Op. 56a. Both the orchestra and its conductor were in the vein and the performance of the whole program was of a high order of merit.

Boſtoner Symphoniekonzert.

Das vorgeſtrige Abendkonzert der Boſtoner in Carnegie Hall brachte ein intereſſantes Programm, das ſehr erfreuliche Leiſtungen bot. Das unter der Leitung von Herrn Monteux ſchöne Werke bietende Konzert hätte entſchieden ein zahlreicheres Publikum verdient als ihm zuteil wurde.

Mit der ſtarken und farbigen Wiedergabe von Brahm's „Haydn"-Variationen hat Herr Monteux uns eine ſeiner gediegenbſten und dabei brillanteſten klaſſiſchen Darbietungen geſchenkt, und der Beifall klang nach dieſer Nummer beſonders warm.

Rimsky-Korſakoff's „Eine Nacht auf dem Berge Triglav" iſt ein düſteres Nachtſtück voll Hexen, Unholden und Spukgeſtalten, daß man das Grauſen lernen könnte. Zum Glück findet Rimsky-Korſakoff für das Stück auch kontraſtierende, mildere Töne, welche einem das Mitgehen erleichtern. Unverkennbar iſt die ſtarke Aehnlichkeit dieſer „Nacht" mit desſelben Komponiſten „Scheheraſade". Es iſt ſchließlich kein Wunder, wenn Geſchwiſter einander ähneln. Das Orcheſter tat ſich bei der Wiedergabe dieſer Ballettſuite aus der Oper „Mlada" ganz beſonders hervor.

Einen ſehr warmen Erfolg feierten die Künſtler mit der ungemein leichtbeſchwingten und charakteriſtiſchen Wiedergabe der drei Tänze aus dem de Fallaſchen Ballett „Der dreieckige Hut", welches der geſchätzte ſpaniſche Komponiſt für das ruſſiſche Diaghileff-Ballett geſchrieben hat. Es ſind melodiös erfreuliche und rhythmiſch einfach hinreißende Nummern, genannt „Die Nachbarn", „Müllertanz" und „Schlußtanz", von welchen das zweitgenannte mit ſeinen faszinierenden andaluſiſchen Rhythmen leicht den Preis davontrug, während das auf dem populären Tanze „Jota" und einer „Vito" zubenannten Volksmelodie beruhende dritte Exzerpt gleichfalls die vollſte Zufriedenheit des Publikums hervorrief. Das Konzert mit ſeinem faſt zu reichen Programm wurde durch das Haendelſche F Dur-Konzert für Streicher und zwei kleinen Holzbläſerorcheſtern eingeleitet und mit der mit Erfolg klaſſiſche Wege wandelnden Maſſenetſchen „Phèdre"-Ouverture beſchloſſen.

JAN 7.

Boſtoner Symphonieorcheſter.

Das geſtrige Konzert unſerer Boſtoner Gäſte in Carnegie Hall, das gut beſucht war, brachte uns zahlreiche Genüſſe, unter denen die klangſchöne und ſtiliſtiſch feinſinnige Wiedergabe der Mozart'ſchen D-Dur Symphonie beſonderen Effekt machte. Herr Monteux brachte aber auch das effektvolle Rachmaninoff'ſche Tonpoem „Die Inſel der Toten" nach dem bekannten Boecklin'ſchen Gemälde, ſowie die wilden, ungemein farbenreich gebrachten Tänze aus Borodin's Oper „Fürſt Igor" zu prächtigſter Wirkung. Die Novität der Veranſtaltung enttäuſchte. Es handelt ſich um drei zu einer Suite zuſammengeſtellten Stücke von Milhaud, einem Neutöner, einem Werk, bei dem die komplizierte Mache und das neumodiſche Orcheſtergebräu über den Mangel an Erfindung und Originalität hinwegtäuſchen müſſen. Herr Monteux und ſeine Mannen ernteten ſehr warmen Beifall. Die Neuheit ging an dem Publikum anſcheinend wirkungslos vorüber.

JAN. 8.

Boston Symphony Offers Work of Parisian Composer and Two Numbers of Russian School.

"SCHEHERAZADE" IS PLAYED

The Saturday matinee concert of the Boston Symphony Orchestra brought forth another program of wide variety; a scheme of things evidently very much to the liking of Pierre Monteux as well as New York audiences. The Boston band has greatly enlarged its metropolitan followers this season by consistently good playing and excellent programs. Mr. Monteux and his men are to be congratulated.

The symphony was Mozart's D Major, rendered in perfect unison and beautiful tone under conservative direction. Rachmaninoff's symphonic poem, "Isle of the Dead," changed the tenor of the afternoon rather abruptly, and it became patent that the concert would lean toward the modern type of expression.

This was fully realized in the next number—Overture, Pastorale, and Nocturne from Darius Milhaud's Second Orchestral Suite. Milhaud is a member of the select Parisian "Six," young composers who have gone to daring lengths in music. The work did not sound quite daring enough to be unenjoyable, for which one should be duly thankful, and its irrepressible character sounded pleasantly on the ear. Borodin's "Prince Igor" dances rounded out the program with their beautiful tunes and inspiring rhythms.

TELEGRAPH-JAN 8

HARTFORD
CONN.
COURANT
ISSUE OF
Jan 8

Conductor and Soloist of Boston Symphony Orchestra at Parsons's Theater Monday

PIERRE MONTEUX

Conductor

PAUL KOCHANSKI

Solo Violinist

Springfield
MASS.
Republican
ISSUE OF
Jan 8

PROGRAM FOR THE BOSTON SYMPHONY

Following is the program to be given by the Boston Symphony orchestra at the Young Men's Christian association meeting in the Auditorium this afternoon:—

Tschaikovsky—Symphony No 4 in F minor, Op. 36—
  1—Andante sostenuto
  2—Andantino in modo di canzona
  3—Scherzo; Pizzicato ostinato; Allegro
  4—Finale: Allegro con fuoco
Debussy—Two Nocturnes—
  1—Nuages ("Clouds")
  2—Fetes ("Festivals")
Strauss—"Tod un Verklarung" (Death and Transfiguration). Tone Poem, Op. 24
Liszt—"Mazeppa," Symphonic Poem, No 6, for Full Orchestra (After Victor Hugo)

BOSTON MEN PLAY A NOVELTY.

Milhaud's Second Orchestral Suite Given Here for First Time.

The program for the matinee concert of the Boston Symphony Orchestra yesterday in Carnegie Hall was well selected for the occasion. It consisted of Mozart's symphony in D major, Koechel. No. 385, and three contrasting modern numbers, Rachmaninov's symphonic poem, "The Island of the Dead," three movements from Darius Milhaud's second orchestral suite, th "Overture," "Pastoral" and "Nocturne"—which were a novelty here and Borodin's brilliant "Polovtsia Dances" from his opera, "Prince Igor

The Rachmaninov work was given the composer's revised editions, whic had been heard here last October at Philharmonic concert. Milhaud, who one of the young ultra modern Frenc writers called the Parisian "Six," w fortunate in having his suite, a larg work of his, introduced to America Mr. Monteux and the Boston Orchest in their home city last spring. T parts omitted yesterday were the fug (a travesty on a fugue) and the fina When heard in Boston the fugue said to have produced "snickers of s periority mingled with hearty laugh from the audience.

Of the whole suite Mr. Hale in program notes says that at its fi hearing at a Colonne concert in P on October 24, 1920, the music " voked hissing and howling so that police cleared the fauteuils of the cony." There were no such demons tions made at yesterday's hearing the new music, though the over was received with only scant reco tion and the pastorale and noctu with scarcely more than apathy cept on the part of a few perso The music in itself has themes, s and a striking palette of orche colors, also rhythmic feeling, but whole it strained severely the ea the hearer.

HERALD-JAN 8.

From Cacophony to Melody

If M. Monteux wants his New York audience to wish he were in Halifax, all he has to do is to play music like the suite by Milhaud he had on Saturday's programme. It was hissed in Paris. New Yorkers never hiss at concerts, but they do a lot of thinking, and they all agree that cacophonic noise is not music and never will be, even when played by the Boston Symphony Orchestra.

A delightful contrast to this cacophony was presented by the Philharmonic concert in the evening, when Stransky presented a programme compact of melody and emotion, including Rimsky-Korsakoff's "Scheherazade," Wagner's "Tristan" prelude and finale, Grieg's "Heart Wounds" and "The Last Spring," and Ippolitoff-Ivanoff's "Caucasian Sketches." Never has the Philharmonic played more gloriously; what was particularly noticeable was that the Grieg pieces held their own, even after the tropical splendors of the numbers preceding them, and were applauded rapturously.

POST-JAN. 9.

EXTRA SYMPHONY DRAWS BIG CROWD

Complete capacity was the condition of Symphony Hall last night when the second of the extra series of Symphony concerts was given. Mr. Monteux had chosen a very charming program, which was delightfully performed. It included Beethoven's fifth symphony, Svardins' "Carnival in Paris, Debussy's "L'Apres Midi d'un Faun," and the Tannhauser Overture. The soloist was Estelle Liebling, who sang an air from "Marriage of Figaro and from "Etienne Marcel."

AMER-JAN. 17.

A METTLESOME CONCERT

The Second "Special Evening" of the Symphony Orchestra—Beethoven and Mr. Monteux Eloquent—Other Familiar Numbers for the Most Part Well Done—Mrs. Liebling for Capable Singer

In shaping his programmes for the additional set of Symphony Concerts on Monday evenings, Mr. Monteux has thus far, and with prudence, done no experimenting. Rather he has deliberately avoided music of unproven value and pieces, however worthy, that by newness or oldness make a limited, not a general appeal. As case in point, the programme of last evening's concert, the second of the series, was one that might be judiciously played by any orchestra on an occasional visit to a city that had no symphony concerts of its own—a programme designed to attract as many listeners as possible, and to give them "their money's worth." It comprised the most celebrated of all symphonies, Beethoven's Fifth; perhaps the most popular of all operatic Overtures, that to Wagner's "Tannhäuser;" and for safe venture into the recondite, Debussy's "Prelude to The Afternoon of a Faun," the unquestioned favorite among his orchestral pieces. Only one number on the programme, Svendsen's Episode for Orchestra, "Carnival in Paris," is of doubtful worth, yet it added what surely was for some a welcome touch of lightness and high spirits. Needless to say, that indispensable "drawing card," an assisting artist, must be included in each of these Monday concerts, even though afternoons and evenings in the regular series may frequently and well go their way without one. This desired embellishment last evening was Estelle Liebling, a singer of some reputation, heard here in a recital of her own a year ago last December.

Audiences at the Symphony Concerts have often been undiscriminating where these assisting artists are concerned. A soloist is a soloist and sufficient unto the occasion. As it happens, Mrs. Liebling is a competent singer but no more; and [illegible] even [illegible] received her as [illegible]

It applauded [illegible] but not clamorously, nor to unnecessary lengths. The reputedly sophisticated companies of Fridays and Saturdays, who applaud even a mediocre performer with the enthusiasm due to a Kreisler or a Rakhmaninov, might learn from this temperance. Mrs. Liebling's pieces were an Air from Saint-Saëns's opera "Etienne Marcel," and the Aria "Non so piu" from Mozart's "Marriage of Figaro." It has been said of Saint-Saëns that he was the one composer of his time who remained impervious to the influence of Wagner, but in the writing of operas this aloofness and independence did him no great credit. "Etienne Marcel" was produced in 1879, three years after the first festival at Bayreuth, but the Air of last evening is as old-fashioned as anything in Grétry. The text is expressive of violent emotions; the music, which runs amiably and pleasantly, with a pretty if undistinguished turn of melody, is placidity itself. Infinitely fresher, more vital and more alluring is the Air by Mozart, composed nearly a hundred years before. As her recital disclosed her Mrs. Liebling has musical intelligence and a voice that is clear and brilliant, if not conspicuously beautiful. Her chief shortcoming lies in her inability to project herself in her music—even less than a violinist or a pianist, can a singer afford to be impersonal.

If the soloist somewhat lacked animation, conductor and orchestra displayed it in abundance, and the performance of the Symphony, in particular, was uncommonly eloquent. From the first Mr. Monteux has shown himself singularly successful in the intepretation of Beethoven's music—a clear rebuke to those who have questioned the fitness of French conductors for the German classics. Mozart and Haydn, perhaps, have not always found characteristic voice at his hands; with Beethoven he has frequently excelled himself, and once more in the Symphony of last evening. Never was there resort to the theatricalism that may discover an unexpected shiver or thrill. Instead, there was throughout a fervor, always ordered and controlled, yet never cooled or curbed, a sympathy that unfailingly divined the composer's meaning, and the skill that could give it voice. From the orchestra came ready response; fire was met with fire, ardor with ardor. So played the Fifth Symphony can still defy its critics, it can still resist the over-popularity that has threatened it. Certain of the other symphonies of Beethoven may excel it in this or that respect; in them are occasional heights and depths, eloquences and graces that it may not equal. But none of them, save perhaps the eighth, is so free from measures that today seem perfunctory and out-moded, that drag and pall. The "Fifth" goes about its business with sureness and despatch, and in it is that perfect fusion of the intellectual and emotional elements that is the acknowledged ideal of absolute music.

As Saint-Saëns seemed last evening older than Mozart, so was Beethoven younger than Svendsen. No doubt the audience found the pleasure in the "Carnival at Paris" that Mr. Monteux would give. And trite as it is, the piece has redeeming moments, notably in the lyrical passages. Moreover, it is admirably orchestrated: a teacher of instrumentation might well put the score in the hands of his pupils to serve as an example of broad and striking effects, achieved unerringly through simple and clearly understandable means. It was Svendsen's misfortune that his music should have chanced to follow so masterly performance of a masterpiece. And as Mr. Monteux and his men wrought with the Symphony, so did they with Wagner's Overture. If here and there the music failed to convince, the fault was not theirs. To revert to the class-room, the Overture to "Tannhäuser" furnishes an admirable illustration of how and how not to use the trombones. What could be emptier than the repetition of the "Pilgrims' Chant," blatantly proclaimed by the three instruments against the jerky counterpoint in the violins. Yet in the excitements and clamors of the end this same unison is overpoweringly impressive. "Tannhäuser" is waxing old in years, but in the music of the Venusberg that is the glory of this Overture, the composer wrote in a fervor of creation that has so far defied the ravages of time. Only Wagner himself, in the later version of the Bacchanale has surpassed it as an expression of erotic frenzy.

Whether because the programme was cleverly put together, or because there is a definite need for these extra concerts, the audience of yesterday was gratifyingly numerous, hardly an empty seat could be discerned in the hall. If hearers at the first concert were baffled by Franck's Symphony, no one was now perplexed, even by Debussy's enchanting Prelude that for some reason went heavy-footedly. Except for restrained response to Mrs. Liebling and a certain coolness towards the music of Debussy, the audience was clearly appreciative and heartily applausive. A new public in their own city has always a stimulating effect on the orchestra. As so often at a Pension Fund Concert, band and leader were more on their mettle than is sometimes the case in the Symphony Concerts of regular course.

WARREN STOREY-SMITH

TRANS. JAN. 17.

A WEEK hence, on Thursday evening, Jan. 26, in Steinert Hall, the new quartet, in which the leaders in the string-choir of the Symphony Orchestra are joining voices, begins a series of chamber-concerts. In first thought, it was to be named the Boston Symphony Quartet, that it might so gain prestige and suggest qua-ity and standards. Now, it is officially named the Richard Burgin Quartet, since he assembled it and since the controlling powers of the orchestra have no part in its fortunes, as they did in similar ventures in Mr. Higginson's days. None the less, in the Symphony Concerts the public has learned the merit of the four players—Messrs. Burgin, Thillois, Fourel, Bedetti—and will so be drawn to them. By every token, it has reason to expect much. As musician, as violinist, Mr. Burgin, concert-master of the orchestra, shines in ensemble-playing. No violoncellist in the records of the band has excelled Mr. Bedetti. From week to week, Mr. Fourel proved [illegible] with the viola while Mr [illegible] months to gain the instinctive responsiveness, each to each, that only close association may bring, the four musicians have been at persistent practice. If breadth of view may make interesting programmes, their open minds to the ancients, the moderns and the ultra-moderns, to deserving music wherever it may be found, should bring well-balanced stimulating concerts. The Burgin Quartet is modest, preferring to prove virtue before it proclaims it. By faith and works, it would gain and hold a sustaining public. Whatever the outcome, there is room for such a quartet of the highest standards and for more chamber-concerts in Boston. The musical life of the town, if it is to stir afresh, needs such a resident four for the pleasure they may give, for the widening of our horizons. The established "Flonzaleys," the new-born "Burgins" will be only the more interesting to hear, when each vies with the other.

H. T. P.

TRANS. JAN. 18

FROM JAN 19 1922
TIMES,
Washington, D. C.

Boston Symphony Program.

Pierre Monteux, the illustrious conductor of the Boston Symphony Orchestra, now in the third season in this post, has made a program of brilliance and variety for the single concert to be given by this famous organization in Washington this year, which will take place at the National Theater, Tuesday afternoon, January 31st, at 4:30, under management of Mrs. Wilson-Greene.

The symphony on this program will be the Fourth by Tschaikowsky in F minor. This work was considered by the Russian composer as his finest achievement, and the subsequent verdict of posterity is more and more inclining to his view. The work describes the hopes and aspirations of humanity, over which is imposed the final, inexorable theme of Fate, given forth by the full brass choir.

The remainder of the program will consist of "The Carnival in Paris" by the Norwegian composer, Svendsen; Debussy's Two Nocturnes, "Nuages" (Clouds) and "Fetes" (Festivals), and Wagner's overture to "Rienzi."

[53]

New Comer, New Interest

Karel Szymanowski

(Transcript Photograph by Colby)

Polish Composer, Now Settled in New York, Whose Music Will Be Heard Tomorrow for the First Time at the Symphony Concerts

SZYMANOWSKI'S SYMPHONY

Mr. Monteux to Introduce a New Composer and a New Piece—Music of 1909 with Not a Few Characteristics of the Time—Past and Present of a Promising Pole

THIS week another new name, that of Karel Szymanowski, will appear on the programme of the Symphony Concerts. At present a resident of New York, Mr. Szymanowski was born of Polish parents at Timoshevka, in Southern Russia, in 1883. A pupil in composition of the Pole, Siegmund Noskowski, whose Symphonic Poem, "The Steppe," was played here in 1907, Mr. Szymanowski has devoted himself chiefly to the writing of music of a formal character. Besides songs and small pieces for the piano, his list of compositions includes two piano-sonatas, a sonata for violin and piano, a "Romance" for violin and orchestra, a concert-overture, a set of "Grotesque Dances" for a comedy of Molière (soon to be played in New York) and two symphonies, the second of which is the piece chosen by Mr. Monteux for performance tomorrow and Saturday. Few of Mr. Szymanowski's compositions have thus far been heard in Boston—a Chopin-like study in B-flat minor for the piano, played here two seasons ago by Mme. Szumowska; certain songs sung much further back in a recital of Paul Draper. The performance of his Symphony will be the first in America.

This second symphony was written twelve years ago when Szymanowski was, by his own admission, under the influence of Richard Strauss. It is unmistakably the work of a young composer of great technical resource if not of commanding individuality, of one conscious of the richness of his musical heritage and striving to put the whole of it into a single score. The piece is over-elaborated; there is too much counterpoint and the orchestration is often thick and muddy. Simplicity has been shunned assiduously; complexity has been as eagerly sought. Since the Symphony was first put in rehearsal, Mr. Monteux has been busy with the pruning-knife and no doubt he has in many places produced a sorely needed clarity. Quite exceptionally the piece contains but two movements; while there never was intention to write more, as in the Unfinished Symphony of Schubert. The two, are wholly sufficient to themselves. The first of them begins Allegretto Moderato in three-four time. First violins announce a graceful, melodious theme in B-flat major, which after the second bar assumes a strongly chromatic character. In fact, the music throughout reeks with "chromaticism"; hardly a measure goes unembellished by accidentals. A Meno Mosso, Quasi Andante, in D flat, brings the second theme, in the violas, a songful and sustained melody that, like the first, begins chromatically, and soon runs to semi-tones. Both themes are developed at length by an orchestra that seethes and clamors, and in regular course they return; the first now sung in the center-key of B flat major by the 'cellos, with an accompaniment of woodwind chords (Scherzando), the second in the remote key of C-flat major, given out by all the upper strings. Further development leads to a mighty climax and that, in turn, to an abrupt pianissimo, which brings the end.

The second movement takes the form of a Theme and Variations with Fugue and Finale. The Theme itself is not a theme at all, in the conventional use of the term. Instead it consists of twelve measures, in slow tempo, of expressive, excessively chromatic part-writing for divided strings, in which several germinal motives are disclosed. From each and all of these motives are derived the succeeding variations. The first two variations partake of the character of the Theme, thus supplying in the composer's scheme the place of the usual slow movement. In the present performance the third variation will be omitted. Variation number four, a lengthy Scherzando, and numbers five and six, a Gavotte and Minuet, respectively, supply between them the conventional Scherzo. The succeeding variation is a Largo Maestoso; and after it an Introduction leads to the Fugue which has as its basis a theme of feverishly energetic character. The Finale brings reminiscences of the first movement, and the piece ends lustily.

Although report comes from reliable sources that recent compositions of Szymanowski are of signal interest, there is no published comment on them that is readily available. Certain of the earlier pieces are reviewed in an article by Dr. Hugo Leichtentritt which appeared more than ten years ago in the German journal of music, Die Signale. Making due allowance for German professorial narrowness, it is evident from Dr. Leichtentritt's observations that the early songs and piano-pieces of Szymanowski exhibited many of the tendencies to be found in the Second Symphony. Dr. Leichtentritt speaks of the composer as a man known to readers of that time (August, 1910) as a winner of various prizes and as the composer of a significant and unusual Prelude and Fugue that had attracted the attention of young Polish pianists. The "newer" music of Szymanowski, as it then stood, is discussed at some length. Dr. Leichtentritt finds this music of Szymanowski fraught with difficulties—"music that may be conquered . . . step by step, like a steep mountain, and that gives but clouded vista when the summit has been attained." He sees in it a passionate striving toward an exalted goal, a serious music, intensively glowing, but lacking the clear serenity and grace which most appeal to him. He counts Szymanowski's rhythms monotonous, his melodies not always strikingly original, his harmony teeming with accidentals. The songs present to him still more striking deficiencies. They seem "complicated, vehement, wholly unsingable structures—called 'songs' as though in irony—with obtrusive and robust acompaniments that draw attention from the words, and with voice-parts arbitrary, incidental, seeming throughout to be not inevitable, not flowing from the ideas of the text." But so speak the academically-minded in 1922 concerning the ways in which the composers of the hour would express themselves. Perchance Dr. Leichtentritt gives expression to the wish of many a hearer of the songs of Milhaud or Malipiero when he says, in conclusion, that he desires for Szymanowski a clear and sober judgement and a keen intelligence with which he may see where to seek the true source of his art. Thus rounds the voice of critical conservatism; tomorrow and Saturday the music of Szymanowski will plead its own cause.

W. S. S.

Beethoven and Rakhmaninov will fill the major part of the Symphony Concerts of next week—the one with his Seventh Symphony in dance-rhythms, the other with his second Concerto for Piano and orchestra. Therein Mr. Bachaus, a welcome comer to Boston, will play the solo part. The programme ends with an Overture and a Basque Rhapsody from the incidental music written by the Parisian composer, Pierné, for Pierre Loti's play "Ramuntcho," produced at the Odéon by Antoine.

TRANS. JAN. 19

Mr. Monteux has two novel pieces i hand that, before long, will be played a the Symphony Concerts. One is the Fift Symphony of Sibelius, much-mooted musi wherever heard. The other is a "Prelud to a Drama" by the risen German Schreke none of whose symphonic music has y been heard in Boston.

TRANS-JAN. 20

MODERN MUSIC AT SYMPHONY

Karol Szymanovski, a young Polish composer, yesterday heard the Boston Symphony Orchestra give the first performance in this country of his curious Symphony in B flat.

PIERRE MONTEUX

The symphony is not an inspired work. It has most of the vices of modern German music and few of the virtues. On the whole, a laborious, unimpressive imitation of Richard Strauss at his worst. Honors went mostly to the musicians who heroically struggled through work. The composer was han somely applauded.

Cesar Franck's Symphonic intermezzo from "The Redemption," one of the genuine glories of modern French music, and some excerpts from Alfred Casella's "Venetian Convent" ballet music, repeated from one of the earlier concerts of the season, are delightful examples of the new schools. The Casella pieces proved again that much of the worth-while orchestral music is coming from Italian pens. Weber's always brilliant "Oberon" overture is the final number on this 12th program, which will be repeated tonight.

ADVTSR-JA

COMPOSER HEARS NEW SYMPHONY

Szymanouski's Work Given for First Time in America

BY OLIN DOWNES

Karol Szymanowski's 2d symphony in B flat major was played for the first time in America at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall.

The other items of the programme were the symphonic interlude from Franck's "Redemption," orchestral excerpts from Casella's "Couvent su l'Eau," with Mrs. Laura Littlefield

[53]

It applauded her courteously but not clamorously, nor to unnecessary lengths. The reputedly sophisticated companies of Fridays and Saturdays, who applaud even a mediocre performer with the enthusiasm due to a Kreisler or a Rakhmaninov, might learn from this temperance. Mrs. Liebling's pieces were an Air from Saint-Saëns's opera "Etienne Marcel," and the Aria "Non so piu" from Mozart's "Marriage of Figaro." It has been said of Saint-Saëns that he was the one composer of his time who remained impervious to the influence of Wagner, but in the writing of operas this aloofness and independence did him no great credit. "Etienne Marcel" was produced in 1879, three years after the first festival at Bayreuth, but the Air of last evening is as old-fashioned as anything in Grétry. The text is expressive of violent emotions; the music, which runs amiably and pleasantly, with a pretty if undistinguished turn of melody, is placidity itself. Infinitely fresher, more vital and more alluring is the Air by Mozart, composed nearly a hundred years before. As her recital disclosed her Mrs. Liebling has musical intelligence and a voice that is clear and brilliant, if not conspicuously beautiful. Her chief shortcoming lies in her inability to project herself in her music—even less than a violinist or a pianist, can a singer afford to be impersonal.

If the soloist somewhat lacked animation, conductor and orchestra displayed it in abundance, and the performance of the Symphony, in particular, was uncommonly eloquent. From the first Mr. Monteux has shown himself singularly successful in the intepretation of Beethoven's music—a clear rebuke to those who have questioned the fitness of French conductors for the German classics. Mozart and Haydn, perhaps, have not always found characteristic voice at his hands; with Beethoven he has frequently excelled himself, and once more in the Symphony of last evening. Never was there resort to the theatricalism that may discover an unexpected shiver or thrill. Instead, there was throughout a fervor, always ordered and controlled, yet never cooled or curbed, a sympathy that unfailingly divined the composer's meaning, and the skill that could give it voice. From the orchestra came ready response; fire was met with fire, ardor with ardor. So played the Fifth Symphony can still defy its critics, it can still resist the over-popularity that has threatened it. Certain of the other symphonies of Beethoven may excel it in this or that respect; in them are occasional heights and depths, eloquences and graces that it may not equal. But none of them, save perhaps the eighth, is so free from measures that today seem perfunctory and out-moded, that drag and pall. The "Fifth" goes about its business with sureness and despatch, and in it is that perfect fusion of the intellectual and emotional elements that is the acknowledged ideal of absolute music.

As Saint-Saëns seemed last evening older than Mozart, so was Beethoven younger than Svendsen. No doubt the audience found the pleasure in the "Carnival at Paris" that Mr. Monteux would give. And trite as it is, the piece has redeeming moments, notably in the lyrical passages. Moreover, it is admirably orchestrated: a teacher of instrumentation might well put the score in the hands of his pupils to serve as an example of broad and striking effects, achieved unerringly through simple and clearly understandable means. It was Svendsen's misfortune that his music should have chanced to follow so masterly performance of a masterpiece. And as Mr. Monteux and his men wrought with the Symphony, so did they with Wagner's Overture. If here and there the music failed to convince, the fault was not theirs. To revert to the class-room, the Overture to "Tannhäuser" furnishes an admirable illustration of how and how not to use the trombones. What could be emptier than the repetition of the "Pilgrims' Chant," blatantly proclaimed by the three instruments against the jerky counterpoint in the violins. Yet in the excitements and clamors of the end this same unison is overpoweringly impressive. "Tannhäuser" is waxing old in years, but in the music of the Venusberg that is the glory of this Overture, the composer wrote in a fervor of creation that has so far defied the ravages of time. Only Wagner himself, in the later version of the Bacchanale has surpassed it as an expression of erotic frenzy.

Whether because the programme was cleverly put together, or because there is a definite need for these extra concerts, the audience of yesterday was gratifyingly numerous, hardly an empty seat could be discerned in the hall. If hearers at the first concert were baffled by Franck's Symphony, no one was now perplexed, even by Debussy's enchanting Prelude that for some reason went heavy-footedly. Except for restrained response to Mrs. Liebling and a certain coolness towards the music of Debussy, the audience was clearly appreciative and heartily applausive. A new public in their own city has always a stimulating effect on the orchestra. As so often at a Pension Fund Concert, band and leader were more on their mettle than is sometimes the case in the Symphony Concerts of regular course.

WARREN STOREY-SMITH

TRANS. JAN. 17.

A WEEK hence, on Thursday evening, Jan. 26, in Steinert Hall, the new quartet, in which the leaders in the string-choir of the Symphony Orchestra are joining voices, begins a series of chamber-concerts. In first thought, it was to be named the Boston Symphony Quartet, that it might so gain prestige and suggest quality and standards. Now, it is officially named the Richard Burgin Quartet, since he assembled it and since the controlling powers of the orchestra have no part in its fortunes, as they did in similar ventures in Mr. Higginson's days. None the less, in the Symphony Concerts the public has learned the merit of the four players—Messrs. Burgin, Thillois, Fourel, Bedetti—and will so be drawn to them. By every token, it has reason to expect much. As musician, as violinist, Mr. Burgin, concert-master of the orchestra, shines in ensemble-playing. No violoncellist in the records of the band has excelled Mr. Bedetti. From week to week, Mr. Fourel proved his fine mettle with the viola; while Mr [illegible] violin sounds. For three months, to gain the instinctive responsiveness, each to each, that only close association may bring, the four musicians have been at persistent practice. If breadth of view may make interesting programmes, their open minds to the ancients, the moderns and the ultra-moderns, to deserving music wherever it may be found, should bring well-balanced stimulating concerts. The Burgin Quartet is modest, preferring to prove virtue before it proclaims it. By faith and works, it would gain and hold a sustaining public. Whatever the outcome, there is room for such a quartet of the highest standards and for more chamber-concerts in Boston. The musical life of the town, if it is to stir afresh, needs such a resident four for the pleasure they may give, for the widening of our horizons. The established "Flonzaleys," the new-born "Burgins" will be only the more interesting to hear, when each vies with the other.

H. T. P.

TRANS. JAN. 18.

FROM JAN 19 1922

TIMES,

Washington, D. C.

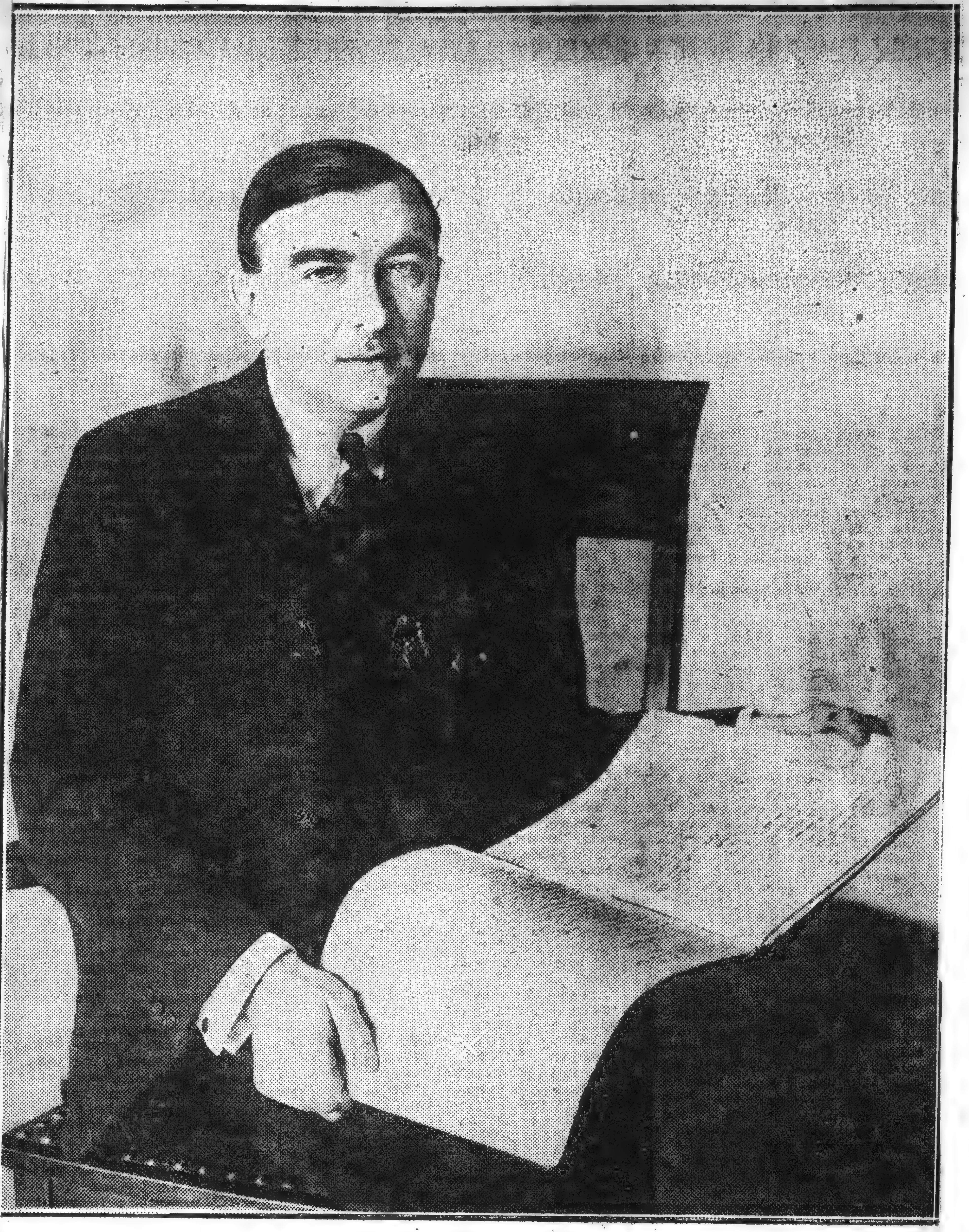
Boston Symphony Program.

Pierre Monteux, the illustrious conductor of the Boston Symphony Orchestra, now in the third season at this post, has made a program of brilliance and variety for the single concert to be given by this famous organization in Washington this year, which will take place at the National Theater, Tuesday afternoon, January 31st, at 4:30, under management of Mrs. Wilson-Greene.

The symphony on this program will be the Fourth by Tschaikowsky in F minor. This work was considered by the Russian composer as his finest achievement, and the subsequent verdict of posterity is more and more inclining to his view. The work describes the hopes and aspirations of humanity, over which is imposed the final, inexorable theme of Fate, given forth by the full brass choir.

The remainder of the program will consist of "The Carnival in Paris" by the Norwegian composer, Svendsen; Debussy's Two Nocturnes, "Nuages" (Clouds) and "Fetes" (Festivals), and Wagner's overture to "Rienzi."

New Comer, New Interest



Karel Szymanowski

(Transcript Photograph by Colby)

Polish Composer, Now Settled in New York, Whose Music Will Be Heard Tomorrow for the First Time at the Symphony Concerts

SZYMANOWSKI'S SYMPHONY

Mr. Monteux to Introduce a New Composer and a New Piece—Music of 1909 with Not a Few Characteristics of the Time—Past and Present of a Promising Pole

THIS week another new name, that of Karel Szymanowski, will appear on the programme of the Symphony Concerts. At present a resident of New York, Mr. Szymanowski was born of Polish parents at Timoshevka, in Southern Russia, in 1883. A pupil in composition of the Pole, Siegmund Noskowski, whose Symphonic Poem, "The Steppe," was played here in 1907, Mr. Szymanowski has devoted himself chiefly to the writing of music of a formal character. Besides songs and small pieces for the piano, his list of compositions includes two piano-sonatas, a sonata for violin and piano, a "Romance" for violin and orchestra, a concert-overture, a set of "Grotesque Dances" for a comedy of Molière (soon to be played in New York) and two symphonies, the second of which is the piece chosen by Mr. Monteux for performance tomorrow and Saturday. Few of Mr. Szymanowski's compositions have thus far been heard in Boston—a Chopin-like study in B-flat minor for the piano, played here two seasons ago by Mme. Szumowska; certain songs sung much further back in a recital of Paul Draper. The performance of his Symphony will be the first in America.

This second symphony was written twelve years ago when Szymanowski was, by his own admission, under the influence of Richard Strauss. It is unmistakably the work of a young composer of great technical resource if not of commanding individuality, of one conscious of the richness of his musical heritage and striving to put the whole of it into a single score. The piece is over-elaborated; there is too much counterpoint and the orchestration is often thick and muddy. Simplicity has been shunned assiduously; complexity has been as eagerly sought. Since the Symphony was first put in rehearsal, Mr. Monteux has been busy with the pruning-knife and no doubt he has in many places produced a sorely needed clarity. Quite exceptionally the piece contains but two movements; while there never was intention to write more, as in the Unfinished Symphony of Schubert. The two, are wholly sufficient to themselves. The first of them begins Allegretto Moderato in three-four time. First violins announce a graceful, melodious theme in B-flat major, which after the second bar assumes a strongly chromatic character. In fact, the music throughout reeks with "chromaticism"; hardly a measure goes unembellished by accidentals. A Meno Mosso, Quasi Andante, in D flat, brings the second theme, in the violas, a songful and sustained melody that, like the first, begins chromatically, and soon runs to semi-tones. Both themes are developed at length by an orchestra that seethes and clamors, and in regular course they return; the first now sung in the center-key of B flat major by the 'cellos, with an accompaniment of woodwind chords (Scherzando), the second in the remote key of C-flat major, given out by all the upper strings. Further development leads to a mighty climax and that, in turn, to an abrupt pianissimo, which brings the end.

The second movement takes the form of a Theme and Variations with Fugue and Finale. The Theme itself is not a theme at all, in the conventional use of the term. Instead it consists of twelve measures, in slow tempo, of expressive, excessively chromatic part-writing for divided strings, in which several germinal motives are disclosed. From each and all of these motives are derived the succeeding variations. The first two variations partake of the character of the Theme, thus supplying in the composer's scheme the place of the usual slow movement. In the present performance the third variation will be omitted. Variation number four, a lengthy Scherzando, and numbers five and six, a Gavotte and Minuet, respectively, supply between them the conventional Scherzo. The succeeding variation is a Largo Maestoso; and after it an Introduction leads to the Fugue which has as its basis a theme of feverishly energetic character. The Finale brings reminiscences of the first movement, and the piece ends lustily.

Although report comes from reliable sources that recent compositions of Szymanowski are of signal interest, there is no published comment on them that is readily available. Certain of the earlier pieces are reviewed in an article by Dr. Hugo Leichtentritt which appeared more than ten years ago in the German journal of music, Die Signale. Making due allowance for German professorial narrowness, it is evident from Dr. Leichtentritt's observations that the early songs and piano-pieces of Szymanowski exhibited many of the tendencies to be found in the Second Symphony. Dr. Leichtentritt speaks of the composer as a man known to readers of that time (August, 1910) as a winner of various prizes and as the composer of a significant and unusual Prelude and Fugue that had attracted the attention of young Polish pianists. The "newer" music of Szymanowski, as it then stood, is discussed at some length. Dr. Leichtentritt finds this music of Szymanowski fraught with difficulties—"music that may be conquered . . . step by step, like a steep mountain, and that gives but clouded vista when the summit has been attained." He sees in it a passionate striving toward an exalted goal, a serious music, intensively glowing, but lacking the clear serenity and grace which most appeal to him. He counts Szymanowski's rhythms monotonous, his melodies not always strikingly original, his harmony teeming with accidentals. The songs present to him still more striking deficiencies. They seem "complicated, vehement, wholly unsingable structures—called 'songs' as though in irony—with obtrusive and robust acompaniments that draw attention from the words, and with voice-parts arbitrary, incidental, seeming throughout to be not inevitable, not flowing from the ideas of the text." But so speak the academically-minded in 1922 concerning the ways in which the composers of the hour would express themselves. Perchance Dr. Leichtentritt gives expression to the wish of many a hearer of the songs of Milhaud or Malipiero when he says, in conclusion, that he desires for Szymanowski a clear and sober judgement and a keen intelligence with which he may see where to seek the true source of his art. Thus rounds the voice of critical conservatism; tomorrow and Saturday the music of Szymanowski will plead its own cause.

W. S. S.

Beethoven and Rakhmaninov will fill the major part of the Symphony Concerts of next week—the one with his Seventh Symphony in dance-rhythms, the other with his second Concerto for Piano and orchestra. Therein Mr. Bachaus, a welcome comer to Boston, will play the solo part. The programme ends with an Overture and a Basque Rhapsody from the incidental music written by the Parisian composer, Pierné, for Pierre Loti's play "Ramuntcho," produced at the Odéon by Antoine.

TRANS. JAN. 19

Mr. Monteux has two novel pieces in hand that, before long, will be played at the Symphony Concerts. One is the Fift Symphony of Sibelius, much-mooted musi wherever heard. The other is a "Prelud to a Drama" by the risen German Schreker none of whose symphonic music has y been heard in Boston.

TRANS-JAN. 20

MODERN MUSIC AT SYMPHONY

Karol Szymanovski, a young Polish composer, yesterday heard the Boston Symphony Orchestra give the first performance in this country of his curious Symphony in B flat.

PIERRE MONTEUX

The symphony is not an inspired work. It has most of the vices of modern German music and few of the virtues. On the whole, a laborious, unimpressive imitation of Richard Strauss at his worst. Honors went mostly to the musicians who heroically struggled through the work. The composer was handsomely applauded.

Cesar Franck's Symphonic intermezzo from "The Redemption," one of the genuine glories of modern French music, and some excerpts from Alfred Casella's "Venetian Convent" ballet music, repeated from one of the earlier concerts of the season, are delightful examples of the new schools. The Casella pièces proved again that much of the worth-while orchestral music is coming from Italian pens. Weber's always brilliant "Oberon" overture is the final number on this 12th program, which will be repeated tonight.

ADVTSR-JA

COMPOSER HEARS NEW SYMPHONY

Szymanouski's Work Given for First Time in America

BY OLIN DOWNES

Karol Szymanowski's 2d symphony in B flat major was played for the first time in America at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall.

The other items of the programme were the symphonic interlude from Franck's "Redemption," orchestral excerpts from Casella's "Couvent sur l'Eau," with Mrs. Laura Littlefield the solo soprano, and Weber's overture to "Oberon."

SERIOUS AND POETIC

Mr. Szymanowski is, or rather was, a pupil in composition of Noskowski, whose symphonic poem, "The Steppe," is well known to Boston Symphony audiences. He was born in Kiev in 1883. He now lives in New York. He has composed in many forms.

The symphony heard yesterday is not to be hastily dismissed with a word of praise or blame after a single hearing. It is not frivolous music. It is the work of a composer who has a very considerable skill in the handling of his material, who can invent beautiful melody, as shown by the theme of his second movement, and who is in dead earnest.

The first movement, in particular, is very closely woven. The mood is often melancholy or grim. Occasionally clouds part and there is a poetic vista. Whether the impression of unnecessary thickness and excessive elaboration will be dismissed on repeated hearings of the work has to be seen.

Virile Leading Voice

On first acquaintance one wishes a broader, sweeps, bolder and simpler outlines. One admires the virile voice leading, the dissonances which contain few hints of that which is sensuous or ear-tickling, but craves a more varied instrumental scheme. The scoring is on the whole inclined to dullness and stinginess. On preliminary acquaintance one is impressed by the earnestness of the music without particularly taking to it. The music is learned if it is not academic. Is it possible that in sitting down to compose this work, Mr. Szymanowski insisted on maintaining a formidable mood and a contrapuntal manner, when a freer flight would have been more natural to him and more convincing to the hearer? We put this as a question, not having heard other music by Mr. Szymanowski, and not having reached any conclusion about this symphony satisfactory to ourselves.

The form of the work is unusual: a first movement, more or less after accepted models; a second movement, following without a break, in the form of variations. These variations are of such character that they suggest, now the symphony scherzo or minuet, now the slow movement and at last the fugued finale.

Composer Called to Platform

Thus there are really present all the elements of the classic symphony, with an uncommon unity of design. As a matter of fact, both movements come close together because of the intimate relations of all the themes and the cunning with which they are varied or juxtaposed. This symphony is very serious and very sincere. That is not to say that it is academic. It is a symphony to be heard again. It was well received yesterday, and the composer called to the platform where he bowed his thanks to orchestra and audience.

Franck's interlude from the "Redemption" must be ranked among his poorest music. It is theatrical and cheap. It savors of Meyerbeer far more than of the lofty soul which originated the great symphony, the quartet and quintet and other of the music of the truly noble Franck.

Casella's Suite

The outstanding impression of the concert is the performance of Casella's suite. Mr. Monteux is to be thanked for playing it a second time in a season. Ultra-modern in harmony and instrumental coloring, it produces very wonderfully the sense of beautiful far off things, of another and incomparably more gorgeous age. Mrs. Littlefield sang admirably the voice part in the Barcarolle. The effect haunts the memory, as does that of the entire suite, which is now seen to be a delightful and significant addition to the modern repertory.

Finally Weber's overture to "Oberon" was played with a fancy and a spirit which breathed fresh flame into its dying embers, and made one realize again the fresh and youthful genius of the composer.

POST-JAN-21

COMPOSER APPEARS ON SYMPHONY STAGE

Szymanovski Acknowledges Generous Applause

The novelty on yesterday's Symphony concert program, a Symphony in B flat by Karel Szymanovski, although it showed an individual musical imagination and a personal musical idiom, failed to impress the listener with the sense that a new genius had appeared. If Mr Szymanovski had written as few notes as possible, instead of trying to provide every player with something to do all the time, one's impression might have been different.

The musical ideas were so drowned in the mass of sound from the full orchestra playing almost constant forte that they were hard to grasp. The orchestration was too full to be brilliant. Rescoring and condensation might make this symphony into a really notable work, if more variety of themes, instrumentation and rhythms could be introduced. The composer came upon the stage to acknowledge the applause, which was of encouraging volume.

Casella's suite from his ballet, "Le Couvent sur l'Eau," has the economy of means in producing vivid contrasting effects which Szymanovski's work lacks. But it is as facile, as easily clever as the symphony in B flat is serious. Better such a trifle well done than a masterpiece manque. Mrs Littlefield, as at the first performance earlier in the season, [illegible] admirable performance of the

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incidental solo for soprano voice, which diversifies Casella's piece.

This number and the two familiar classics which filled the rest of the concert were especially well played. The symphonic piece from Franck's "Redemption" has never sounded so impressive at these concerts, nor has Weber's overture to "Oberon" ever been more vividly played. Mr Monteux can do much more than justice to such romantic music as these pieces.

In them his work has the imaginative delicacy and the extraordinary technical competence that often seem to fail him in dealing with the music of such greater, and therefore less human, composers as Mozart and Wagner, and too often Beethoven. He is, of course, in everything a capable routine conductor. But at his best he is much more than that a fact some of his audiences still fail to realize.

Next week Beethoven's Seventh Symphony, Rachmaninoff's Second Pianoforte Concerto and numbers from Pierne's incidental music for Pierre Loti's dramatization of his novel, "Ramuntcho," fill the program. Wilhelm Bachaus will be the soloist, reappearing after many years of absence.

GLOBE-JAN. 16

MUSIC

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Massachusetts — The twelfth concert of the Boston Symphony Orchestra was given on January 20. The program was as follows: Szymanowski, Symphony No. 2; Franck, Symphonic Piece from "The Redemption"; Casella, Suite from "Le Couvent sur l'Eau"; Weber, Overture to "Oberon."

The symphony by Szymanowski, played for the first time in America, might be characterized as a symphony for the violin. The opening theme is first stated by a solo violin which plays a prominent part throughout the remainder of the work and practically all the important melodic designs are confided to the first violins, in unison or divided into groups. The symphony is somewhat novel in form as it is in only two divisions, the second of which is a theme with variations so arranged in matters of tempo and mood as to furnish the contrasts usually offered by the more conventional adagio, scherzo, and finale. This innovation is a not unhappy one, though the day of the symphonic variation is perhaps past.

The harmonic scheme of this symphony is richly chromatic, in fact the uninterrupted flow of chromatic harmonies produces a restless and sometimes incoherent effect. The orchestration, while skillful, is also monotonous and at times thick. All the instruments seem to be playing nearly all the time and one longs for a moment of relaxation from the ceaseless succession of notes. There are also many sequences and similar devices, which are not out of place in themselves and yet tend to increase the prevailing monotony. The finale fugue may be a marvel of contrapuntal ingenuity. Its musical effect, however, was one of extreme harshness.

Casella's suite once more gave pleasure and confirmed the favorable impression which it made when played here last October. Mr. Monteux gave a remarkably impressive reading of the César Franck Symphonic Piece, one which was in keeping with the exalted tone of the music and he also brought to Weber's overture an agreeable freshness and sincerity. This ability to rejuvenate works of the older repertory has long been one of Mr. Monteux's most noticeable characteristics. It is a great quality in a conductor appearing before the same audience week after week. The playing of the orchestra was, as usual, brilliant, particularly in the pieces by Franck and Casella.

MONITOR - JAN. 21.

Popular Orchestral Concerts

Pierre Monteux, conductor of the Boston Symphony Orchestra, in deigning to give an extra performance once a month this season, has fallen in line with Frederick Stock, who has long led the Chicago Symphony Orchestra, Emil Oberhoffer, who against odds of one sort and another is keeping the Minneapolis Symphony Orchestra going, and Rudolph Ganz, who last year succeeded Max Zach in the direction of the St. Louis Symphony Orchestra. In posting his show bills for five popular Monday nights, as well as for the regular twenty-four Friday afternoons and Saturday evenings, the Boston conductor accepts an idea which has been widely tested in the United States, to say nothing of other countries, and found rewarding. In acknowledging that his organization owes a service to that part of the public which is interested in music moderately, as well as that part which makes it a primary diversion, he adopts a policy which other conductors have shown to be good.

And still, the out-of-course concerts of Mr. Monteux should probably be regarded as more or less an independent procedure, and not a mere imitation of what Mr. Stock of Chicago and Mr. Oberhoffer of Minneapolis have done before him, or even of what Sir Henry Wood of London did before Mr. Stock and Mr. Oberhoffer. Granted that the Monday night extra performances may be described as a tardy development in the artistic progress of Boston, they may nevertheless prove to have certain traits that are wanting in any popular musical enterprises hitherto.

The question is largely one of programs. Which of the symphony orchestra conductors who are offering popular series of concerts in addition to their regular schedule, hold high standards as to the music presented? To take Mr. Monteux first, and to judge him by the second of the two monthly programs he has given thus far, his standard is as high, beyond dispute, as that reached by his fellow-conductors in the United States. Indeed, it quite equals that of visiting conductors from Europe who in recent years have traveled on the American concert circuit with their own orchestras. A program that includes Beethoven's fifth symphony, Debussy's "Afternoon of a Faun" prelude and Wagner's "Tannhäuser" overture, and opera arias for solo singer, is veritably near to first-class. None of the Sunday afternoon popular programs got up by Mr. Ganz this season for the Odeon audiences of St. Louis, compare in seriousness with Mr. Monteux's January program. Few of the Thursday night concerts provided by Mr. Stock at Orchestra Hall, Chicago, in former seasons, have contained such significant material; and likewise but an occasional one of the Sunday afternoon popular concerts given by Mr. Oberhoffer at the Auditorium in Minneapolis has been of such importance. In St. Louis, the selections presented are almost uniformally single movements from symphonies and other short things, with an occasional concerto, performed in its entirety by orchestra and soloist. In Chicago, a complete symphony has been now and then played, the range of choice running from Goldmark's "Rustic Wedding" symphony to Tschaikowsky's symphony No. 4 in F minor. If it is a mark of distinction for an orchestra to do without a soloist, then so much higher the rating of Chicago. For Mr. Stock has been able to interest popular audiences, unassisted by a singer or by virtuoso of the violin or the piano. In Minneapolis, Dvorák's "New World" symphony, Kallinikoff's first symphony, and Beethoven's fifth have been performed, besides complete suites of the "Peer Gynt" and "Nutcracker" type, and many of the brighter overtures and the more highly colored tone poems.

Programs, however, are not the whole of the matter. Standards of interpretation also count. Let Mr. Monteux, when conducting the fifth symphony of Beethoven at a popular concert, put his men through their parts in a careless, uninspired manner, then vanishes all acclaim of the occasion for him. Let Mr. Ganz, on the other hand, at one of his popular Sunday matinées, arouse his players to the picturesque splendors of the "Caucasian" suite of Ippolitoff-Ivanoff, and he becomes the conductor worth people's talking about. The size and scope of the undertaking, in other words, means no more than the quality of effort that goes into it.

MONITOR- JAN. 21

SYMPHONY GIVES 12TH CONCERT

Szymanovski Composition Played for First Time in America

CONCERT WILL BE REPEATED TONIGHT

By PHILIP HALE

The 12th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Szymanovski, Symphony No. 2, B flat major (first time in America); Franck, Symphonic piece from "The Redemption"; Cassella, Orchestral Excerpts from "The Convent on the Water"; Weber, Overture to "Oberon."

Mr. Szymanovski who attended the rehearsals and the concert, said modestly that this symphony was composed when he was young; that if he were to use the same thematic material today he would unite certain pages in a different manner. As it was, during the week, he, of his own will, lightened the score, which, indeed, might to advantage be further changed in order to gain needed contrasts in the first movement. As Saint-Saens said, the young composer puts everything in; when he is older he takes many things out.

This symphony, first produced at Warsaw, has been frequently played in German and Austrian cities and is in the repertoire of leading orchestras of those countries. The symphony is in two sections; a first movement, an Allegro moderato; a second, comprising a theme with seven variations, ending with an elaborate fugue. Mr. Monteux omitted two of the variations. The theme and the first three variations are in the place of the conventional slow movement; the fourth is in the form of a Scherzo; the fifth and sixth are respectively a gavotte and minuet.

The chief motives of the first movement have a decided profile. The first arrests at once the attention by its decisive character; the second is of a more sensuous nature. These themes are treated with marked contrapuntal skill, but in the development there is a lack of contrast in emotional expression and in orchestral coloring. There are two stirring climaxes. As a whole, the movement appeals more to the brain than to the soul. The music has individuality, the individuality of a thinker rather than of one possessed by a vivid sense of beauty. The theme for the variations is original, unusual. Of the ingenious variations the Scherzo, Gavotte and Minuet are the most appealing. The complex Fugue is one of toil and trouble.

Mr. Szymanovski in later years composed a symphonic poem, "The Song of the Night," for orchestra, solo voice and chorus, and music for violin and piano, that are said to show a poetic imagination. A few of his songs, sung here in 1913 and 1914, showed a warmer side of his musical nature than was revealed in the symphony played yesterday. Mr. Monteux took great pains in the preparation. The orchestra overcame brilliantly the many difficulties. Yet the absence of contrasts, of varied coloring, of any direct and spontaneous outbursts of emotion, was felt by the well disposed audience.

French conductors in Paris or sojourning in this country are never weary of the symphonic piece from Franck's "Redemption." It is not easy to understand this passionate regard. The music is unmistakably Franckian, but it is not of that great composer's first quality. The chief theme has the peculiar serenity, but the development is diffuse. The energetic phrase for the brass strikes one as rather cheap.

It was a pleasure to hear Cassella's music again. The Barcarolle with the wordless, haunting song, sung by Mrs. Littlefield with greater freedom than before; the Saraband and the Dance of the Chattering Old Ladies delighted the hearers even more than when the excerpts were played in October.

There was a time in the history of this orchestra when the overtures to "Oberon," "Der Freischuetz" and "Euryanthe" were expected each season. The three were performed even as late as the season of 1[illegible] "Oberon" had not been heard at the subscription concerts since the latter year. Of the three it has suffered the most at the hands of time. Rezia's peroration, her "Whooping it up" at the end of the overture, no longer excites one; in fact, it now seems perfunctory and singularly suited to an orchestrion. But the slow, mysterious measures in the "Euryanthe" overture, and the greater part of the prelude to "Des Freischuetz" are still fresh and o'er mastering.

The concert will be repeated tonight. The program of next week is as follows: Beethoven, Symphony No. 7, A major; Rachmaninov, Piano Concerto, C minor, No. 2 (Wilhelm Bachaus, pianist); Pierne, Overture to "Ramuntcho" (first time in Boston); Basque Rhapsody from "Ramuntcho."

HERALD-JAN. 21.

CONCERT NOTES

WILHELM BACHAUS

Beethoven's Seventh Symphony in A major will be presented by Pierre Monteux and the Boston Symphony Orchestra at the next regular pair of concerts in Symphony Hall next Friday afternoon, Jan. 27, and Saturday evening, Jan. 28, this pair of concerts to be followed by a week of absence in which the orchestra will play in other cities.

Wilhelm Bachaus, the pianist, will appear as soloist at this concert, playing the Second Concerto of Rachmaninoff in C minor.

TRAV. JAN. 21.

FAMILIAR pieces, for the most part, fill Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening. One of them, however, will bring to Symphony Hall a pianist of many virtues, William Bachaus, only once before and in distant year visitor to Boston. He returns in the maturity of well grounded and well rounded powers. He will be heard in Rakhmaninov's Concerto in C minor, a testing piece, to which the composer has already made a remembering audience well disposed. Beethoven's Seventh Symphony—of the dance-rhythms—will precede the Concerto. Two pieces new to Boston will follow it—the Prelude and a Basque Rhapsody from the incidental music written by the Parisian, Pierné, to "Ramuntcho," Pierre Loti's play of the Basque country, once produced at the Odéon by Antoine.

On Monday and Tuesday afternoons at four o'clock and through an hour thereafter, the Symphony Orchestra will give its first concerts of the season for young people. The programme for both is one and the same, viz.: Saint-Saëns's "Heroic March"; the slow movement from Beethoven's Second Symphony; the Prelude, Minuet and Carillon from Bizet's music to Daudet's play, "The Woman of Arles"; two of Dvorák's Slavonic Dances; and the Overture to Wagner's opera "Rienzi." So Mr. Monteux has chosen pieces to persuade his hearers of the teens that an orchestral concert can be amusing, interesting, generally pleasurable. He himself will conduct and the orchestra responds quickly to its youthful audience. For the most part the tickets have been distributed through schools. Adults may not purchase those that remain unless one young person—or more—accompanies them.

TRANS. JAN. 21

TIMES

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JAN 22 1922

JAN 22 1922

The Boston Symphony Orchestra has played that symphony by Karel Szymanowsky, the Polish composer, that Mr. Damrosch announced for a concert of the New York Symphony Orchestra before he handed it over to Mr. Coates and then gave up.

At the first anniversary, next February, of the death of Max Zach, conductor of the St. Louis Symphony Orchestra after he left the Boston Symphony Orchestra, it will play in honor to his memory, "The Angel of Death," George W. Chatwick's tone-poem of an artist so cut off in prime.

the solo soprano, and Weber's overture to "Oberon."

SERIOUS AND POETIC

Mr. Szymanowski is, or rather was, a pupil in composition of Noskowski, whose symphonic poem, "The Steppe," is well known to Boston Symphony audiences. He was born in Kiev in 1883. He now lives in New York. He has composed in many forms.

The symphony heard yesterday is not to be hastily dismissed with a word of praise or blame after a single hearing. It is not frivolous music. It is the work of a composer who has a very considerable skill in the handling of his material, who can invent beautiful melody, as shown by the theme of his second movement, and who is in dead earnest.

The first movement, in particular, is very closely woven. The mood is often melancholy or grim. Occasionally clouds part and there is a poetic vista. Whether the impression of unnecessary thickness and excessive elaboration will be dismissed on repeated hearings of the work has to be seen.

Virile Leading Voice

On first acquaintance one wishes a broader sweepe, bolder and simpler outlines. One admires the virile voice leading, the dissonances which contain few hints of that which is sensuous or ear-tickling, but craves a more varied instrumental scheme. The scoring is on the whole inclined to dullness and stinginess. On preliminary acquaintance one is impressed by the earnestness of the music without particularly taking to it. The music is learned if it is not academic. Is it possible that in sitting down to compose this work, Mr. Szymanowski insisted on maintaining a formidable mood and a contrapuntal manner, when a freer flight would have been more natural to him and more convincing to the hearer? We put this as a question, not having heard other music by Mr. Szymanowski, and not having reached any conclusion about this symphony satisfactory to ourselves.

The form of the work is unusual: a first movement, more or less after accepted models; a second movement, following without a break, in the form of variations. These variations are of such character that they suggest, now the symphony scherzo or minuet, now the slow movement and at last the fugued finale.

Composer Called to Platform

Thus there are really present all the elements of the classic symphony, with an uncommon unity of design. As a matter of fact, both movements come close together because of the intimate relations of all the themes and the cunning with which they are varied or juxtaposed. This symphony is very serious and very sincere. That is not to say that it is academic. It is a symphony to be heard again. It was well received yesterday, and the composer called to the platform where he bowed his thanks to orchestra and audience.

Franck's interlude from the "Redemption" must be ranked among his poorest music. It is theatrical and cheap. It savors of Meyerbeer far more than of the lofty soul which originated the great symphony, the quartet and quintet and other of the music of the truly noble Franck.

Casella's Suite

The outstanding impression of the concert is the performance of Casella's suite. Mr. Monteux is to be thanked for playing it a second time in a season. Ultra-modern in harmony and instrumental coloring, it produces very wonderfully the sense of beautiful far off things, of another and incomparably more gorgeous age. Mrs. Littlefield sang admirably the voice part in the Barcarolle. The effect haunts the memory, as does that of the entire suite, which is now seen to be a delightful and significant addition to the modern repertory.

Finally Weber's overture to "Oberon" was played with a fancy and a spirit which breathed fresh flame into its dying embers, and made one realize again the fresh and youthful genius of the composer.

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incidental solo for soprano voice which diversifies Casella's piece.

This number and the two familiar classics which filled the rest of the concert were especially well played. The symphonic piece from Franck's "Redemption" has never sounded so impressive at these concerts, nor has Weber's overture to "Oberon" ever been more vividly played. Mr Monteux can do much more than justice to such romantic music as these pieces.

In them his work has the imaginative delicacy and the extraordinary technical competence that often seem to fail him in dealing with the music of such greater, and therefore less human, composers as Mozart and Wagner, and too often Beethoven. He is, of course, in everything a capable routine conductor. But at his best he is much more than that a fact some of his audiences still fail to realize.

Next week Beethoven's Seventh Symphony, Rachmaninoff's Second Pianoforte Concerto and numbers from Pierne's incidental music for Pierre Loti's dramatization of his novel, "Ramuntcho," fill the program. Wilhelm Bachaus will be the soloist, reappearing after many years of absence.

GLOBE-JAN. 16

MUSIC

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Massachusetts — The twelfth concert of the Boston Symphony Orchestra was given on January 20. The program was as follows: Szymanowski, Symphony No. 2; Franck, Symphonic Piece from "The Redemption"; Casella, Suite from "Le Couvent sur l'Eau"; Weber, Overture to "Oberon."

The symphony by Szymanowski, played for the first time in America, might be characterized as a symphony for the violin. The opening theme is first stated by a solo violin which plays a prominent part throughout the remainder of the work and practically all the important melodic designs are confided to the first violins, in unison or divided into groups. The symphony is somewhat novel in form as it is in only two divisions, the second of which is a theme with variations so arranged in matters of tempo and mood as to furnish the contrasts usually offered by the more conventional adagio, scherzo, and finale. This innovation is a not unhappy one, though the day of the symphonic variation is perhaps past.

The harmonic scheme of this symphony is richly chromatic, in fact the uninterrupted flow of chromatic harmonies produces a restless and sometimes incoherent effect. The orchestration, while skillful, is also monotonous and at times thick. All the instruments seem to be playing nearly all the time and one longs for a moment of relaxation from the ceaseless succession of notes. There are also many sequences and similar devices, which are not out of place in themselves and yet tend to increase the prevailing monotony. The finale fugue may be a marvel of contrapuntal ingenuity. Its musical effect, however, was one of extreme harshness.

Casella's suite once more gave pleasure and confirmed the favorable impression which it made when played here last October. Mr. Monteux gave a remarkably impressive reading of the César Franck Symphonic Piece, one which was in keeping with the exalted tone of the music and he also brought to Weber's overture an agreeable freshness and sincerity. This ability to rejuvenate works of the older repertory has long been one of Mr. Monteux's most noticeable characteristics. It is a great quality in a conductor appearing before the same audience week after week. The playing of the orchestra was, as usual, brilliant, particularly in the pieces by Franck and Casella.

MONITOR-JAN. 21.

Popular Orchestral Concerts

Pierre Monteux, conductor of the Boston Symphony Orchestra, in deigning to give an extra performance once a month this season, has fallen in line with Frederick Stock, who has long led the Chicago Symphony Orchestra, Emil Oberhoffer, who against odds of one sort and another is keeping the Minneapolis Symphony Orchestra going, and Rudolph Ganz, who last year succeeded Max Zach in the direction of the St. Louis Symphony Orchestra. In posting his show bills for five popular Monday nights, as well as for the regular twenty-four Friday afternoons and Saturday evenings, the Boston conductor accepts an idea which has been widely tested in the United States, to say nothing of other countries, and found rewarding. In acknowledging that his organization owes a service to that part of the public which is interested in music moderately, as well as that part which makes it a primary diversion, he adopts a policy which other conductors have shown to be good.

And still, the out-of-course concerts of Mr. Monteux should probably be regarded as more or less an independent procedure, and not a mere imitation of what Mr. Stock of Chicago and Mr. Oberhoffer of Minneapolis have done before him, or even of what Sir Henry Wood of London did before Mr. Stock and Mr. Oberhoffer. Granted that the Monday night extra performances may be described as a tardy development in the artistic progress of Boston, they may nevertheless prove to have certain traits that are wanting in any popular musical enterprises hitherto.

The question is largely one of programs. Which of the symphony orchestra conductors who are offering popular series of concerts in addition to their regular schedule, hold high standards as to the music presented? To take Mr. Monteux first, and to judge him by the second of the two monthly programs he has given thus far, his standard is as high, beyond dispute, as that reached by his fellow-conductors in the United States. Indeed, it quite equals that of visiting conductors from Europe who in recent years have traveled on the American concert circuit with their own orchestras. A program that includes Beethoven's fifth symphony, Debussy's "Afternoon of a Faun" prelude and Wagner's "Tannhäuser" overture, and opera arias for solo singer, is veritably near to first-class. None of the Sunday afternoon popular programs got up by Mr. Ganz this season for the Odeon audiences of St. Louis, compare in seriousness with Mr. Monteux's January program. Few of the Thursday night concerts provided by Mr. Stock at Orchestra Hall, Chicago, in former seasons, have contained such significant material; and likewise but an occasional one of the Sunday afternoon popular concerts given by Mr. Oberhoffer at the Auditorium in Minneapolis has been of such importance. In St. Louis, the selections presented are almost uniformally single movements from symphonies and other short things, with an occasional concerto, performed in its entirety by orchestra and soloist. In Chicago, a complete symphony has been now and then played, the range of choice running from Goldmark's "Rustic Wedding" symphony to Tschaikowsky's symphony No. 4 in F minor. If it is a mark of distinction for an orchestra to do without a soloist, then so much higher the rating of Chicago. For Mr. Stock has been able to interest popular audiences, unassisted by a singer or by virtuoso of the violin or the piano. In Minneapolis, Dvorák's "New World" symphony, Kallinikoff's first symphony, and Beethoven's fifth have been performed, besides complete suites of the "Peer Gynt" and "Nutcracker" type, and many of the brighter overtures and the more highly colored tone poems.

Programs, however, are not the whole of the matter. Standards of interpretation also count. Let Mr. Monteux, when conducting the fifth symphony of Beethoven at a popular concert, put his men through their parts in a careless, uninspired manner, then vanishes all acclaim of the occasion for him. Let Mr. Ganz, on the other hand, at one of his popular Sunday matinées, arouse his players to the picturesque splendors of the "Caucasian" suite of Ippolitoff-Ivanoff, and he becomes the conductor worth people's talking about. The size and scope of the undertaking, in other words, means no more than the quality of effort that goes into it.

MONITOR- JAN. 21

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late as the season of 1914-[illegible] "Oberon" had not been heard at the subscription concerts since the latter year. Of the three it has suffered the most at the hands of time. Rezia's peroration, her "Whooping it up" at the end of the overture, no longer excites one; in fact, it now seems perfunctory and singularly suited to an orchestrion. But the slow, mysterious measures in the "Euryanthe" overture, and the greater part of the prelude to "Des Freischuetz" are still fresh and o'er mastering.

The concert will be repeated tonight. The program of next week is as follows: Beethoven, Symphony No. 7, A major; Rachmaninov, Piano Concerto, C minor, No. 2 (Wilhelm Bachaus, pianist); Pierne, Overture to "Ramuntcho" (first time in Boston); Basque Rhapsody from "Ramuntcho."

HERALD-JAN. 21.

CONCERT NOTES

WILHELM BACHAUS

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Wilhelm Bachaus, the pianist, will appear as soloist at this concert, playing the Second Concerto of Rachmaninoff in C minor.

TRAV. JAN. 21.

FAMILIAR pieces, for the most part, fill Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening. One of them, however, will bring to Symphony Hall a pianist of many virtues, William Bachaus, only once before and in distant year visitor to Boston. He returns in the maturity of well grounded and well rounded powers. He will be heard in Rakhmaninov's Concerto in C minor, a testing piece, to which the composer has already made a remembering audience well disposed. Beethoven's Seventh Symphony—of the dance-rhythms—will precede the Concerto. Two pieces new to Boston will follow it—the Prelude and a Basque Rhapsody from the incidental music written by the Parisian, Pierné, to "Ramuntcho," Pierre Loti's play of the Basque country, once produced at the Odéon by Antoine.

On Monday and Tuesday afternoons at four o'clock and through an hour thereafter, the Symphony Orchestra will give its first concerts of the season for young people. The programme for both is one and the same, viz.: Saint-Saëns's "Heroic March"; the slow movement from Beethoven's Second Symphony; the Prelude, Minuet and Carillon from Bizet's music to Daudet's play, "The Woman of Arles"; two of Dvoràk's Slavonic Dances; and the Overture to Wagner's opera "Rienzi." So Mr. Monteux has chosen pieces to persuade his hearers of the teens that an orchestral concert can be amusing, interesting, generally pleasurable. He himself will conduct and the orchestra responds quickly to its youthful audience. For the most part the tickets have been distributed through schools. Adults may not purchase those that remain unless one young person—or more—accompanies them.

TRANS. JAN 21

POST-JAN-21

COMPOSER APPEARS ON SYMPHONY STAGE

SzymanovskiAcknowledges Generous Applause

The novelty on yesterday's Symphony concert program, a Symphony in B flat by Karel Szymanovski, although it showed an individual musical imagination and a personal musical idiom, failed to impress the listener with the sense that a new genius had appeared. If Mr Szymanovski had written as few notes as possible, instead of trying to provide every player with something to do all the time, one's impression might have been different.

The musical ideas were so drowned in the mass of sound from the full orchestra playing almost constant forte that they were hard to grasp. The orchestration was too full to be brilliant. Rescoring and condensation might make this symphony into a really notable work, if more variety of themes, instrumentation and rhythms could be introduced. The composer came upon the stage to acknowledge the applause, which was of encouraging volume.

Casella's suite from his ballet, "Le Couvent sur l'Eau," has the economy of means in producing vivid contrasting effects which Szymanovski's work lacks. But it is as facile, as easily clever as the symphony in B flat is serious. Better such a trifle well done than a masterpiece manque. Mrs Littlefield, as at the first performance earlier in the season, gave an admirable performance of the

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SYMPHONY GIVES 12TH CONCERT

Szymanovski Composition Played for First Time in America

CONCERT WILL BE REPEATED TONIGHT

By PHILIP HALE

The 12th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Szymanovski, Symphony No. 2, B flat major (first time in America); Franck, Symphonic piece from "The Redemption"; Cassella, Orchestral Excerpts from "The Convent on the Water"; Weber, Overture to "Oberon."

Mr. Szymanovski, who attended the rehearsals and the concert, said modestly that this symphony was composed when he was young; that if he were to use the same thematic material today he would unite certain pages in a different manner. As it was, during the week, he, of his own will, lightened the score, which, indeed, might to advantage be further changed in order to gain needed

contrasts in the first movement. As Saint-Saens said, the young composer puts everything in; when he is older he takes many things out.

This symphony, first produced at Warsaw, has been frequently played in German and Austrian cities and is in the repertoire of leading orchestras of those countries. The symphony is in two sections; a first movement, an Allegro moderato; a second, comprising a theme with seven variations, ending with an elaborate fugue. Mr. Monteux omitted two of the variations. The theme and the first three variations are in the place of the conventional slow movement; the fourth is in the form of a Scherzo; the fifth and sixth are respectively a gavotte and minuet.

The chief motives of the first movement have a decided profile. The first arrests at once the attention by its decisive character; the second is of a more sensuous nature. These themes are treated with marked contrapuntal skill, but in the development there is a lack of contrast in emotional expression and in orchestral coloring. There are two stirring climaxes. As a whole, the movement appeals more to the brain than to the soul. The music has individuality, the individuality of a thinker rather than of one possessed by a vivid sense of beauty. The theme for the variations is original, unusual. Of the ingenious variations the Scherzo, Gavotte and Minuet are the most appealing. The complex Fugue is one of toil and trouble.

Mr. Szymanovski in later years composed a symphonic poem, "The Song of the Night," for orchestra, solo voice and chorus, and music for violin and piano, that are said to show a poetic imagination. A few of his songs, sung here in 1913 and 1914, showed a warmer side of his musical nature than was revealed in the symphony played yesterday. Mr. Monteux took great pains in the preparation. The orchestra overcame brilliantly the many difficulties. Yet the absence of contrasts, of varied coloring, of any direct and spontaneous outbursts of emotion, was felt by the well disposed audience.

French conductors in Paris or sojourning in this country are never weary of the symphonic piece from Franck's "Redemption." It is not easy to understand this passionate regard. The music is unmistakably Franckian, but it is not of that great composer's first quality. The chief theme has the peculiar serenity, but the development is diffuse. The energetic phrase for the brass strikes one as rather cheap.

It was a pleasure to hear Cassella's music again. The Barcarolle with the wordless, haunting song, sung by Mrs. Littlefield with greater freedom than before; the Saraband and the Dance of the Chattering Old Ladies delighted the hearers even more than when the excerpts were played in October.

There was a time in the history of this orchestra when the overtures to "Oberon," "Der Freischuetz" and "Euryanthe" were expected each season. The three were performed even as

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TIMES

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ork City
JAN 22 1922

such a contact with the peoples of other countries.

A striking portrait—John Philipp's painting of Arthur Nikisch, conductor of the London Symphony Orchestra and formerly leader of our own Boston Symphony. It is on display at the Sterner Gallery.

Peter A. Juley.

The Boston Symphony concert on Tuesday night is the outstanding musical event this week in Providence. The week opens with an organ recital at the Central Congregational Church this afternoon and a concert by Alice Pancada, soprano, and Alfred Mascarenhas to-night.

To-morrow night, the annual meeting of the Rhode Island Federation of Music Clubs will be followed by a special programme. The Catholic Woman's Club is giving "The Chimes of Normandy" on Wednesday evening. Thursday morning is the meeting of the Chaminade Club.

Musical events of the future announced include a concert by Alice Nielson on Feb. 5; a recital by Mme. Avis Bliven-Charbonnel on Feb. 10, and one by Hulda Lashanska and Yolando Mero on Feb. 12.

Bronislaw Huberman

Soloist With Boston Symphony at Infantry Hall Tuesday Night.

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Pierre Monteux, conductor of the Boston Symphony Orchestra, will give a programme slightly different from that originally announced for the next symphony concert on Tuesday evening, in Infantry Hall. It will include the overture to Weber's fairy opera, "Oberen," Brahms's "Variations on a Theme by Haydn," Franck's symphonic piece from his choral work, "The Redemption," and the Polovtsian dances from the opera, "Prince Igor," by Borodin, the famous Russian composer.

The soloist for the concert, Bronislaw Huberman, is a Polish violinist, who came to America last month for the first time, although his name has long been familiar from his work in Europe. Huberman was born in 1882 in a village of Russian Poland near Warsaw. The musical talent of the boy, in infancy, was perceived by his father, who carefully arranged for a thorough course of training. The boy made such progress that at the age of 7 he played Spohr's extremely difficult second violin concerto

After nine months of study with the great master, Joachim, in Berlin, he appeared publicly as a boy wonder, first as an assisting artist in a concert by Adelina Patti in London. The public was amazed and delighted at the genius of the boy of 12, who met success in capital after capital of Europe, including 12 concerts in Vienna during the same season.

The composer Brahms, after hearing him play his difficult violin concerto, embraced him warmly and took an eager interest in his career. As the boy Huberman grew into the mature artist his standing with his public in many cities came to be of the highest, say criticisms of him. In this, his first appearance in Providence, he will play with the orchestra Mendelssohn's popular violin concerto.

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PROV-JOURNEL - JAN 22

Young People's Concerts by the Symphony Orchestra

Tomorrow and Wednesday afternoons, Jan. 23 and 25, in Symphony Hall, at 4 o'clock, the full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux, will give a pair of special concerts for the younger generation of Greater Boston, according to the plan so successfully inaugurated two years ago.

The programme which Pierre Monteux has made for both these concerts will be one hour long and will include: Saint-Saens' "Marche Heroique," the Larghetto from Beethoven's Second Symphony, Bizet's First "L'Arlesienne" Suite, consisting of Prelude, Minuet and Carillon, two Slavonic Dances by Dvorak, and Wagner's Overture to "Rienzi."

Adults will not be admitted to these concerts unless accompanied by children. All seats are being distributed through the schools of Greater Boston.

Bachaus Symphony Soloist

Beethoven's Seventh Symphony in A major will be presented by Pierre Monteux and the Boston Symphony Orchestra at the next regular pair of concerts in Symphony Hall next Friday afternoon, Jan. 27, and Saturday evening, Jan. 28, this pair of concerts to be followed by a week of absence in which the orchestra will play in other cities.

Wilhelm Bachaus, pianist, will appear as soloist at this concert, playing with the orchestra the Second Concerto of Rachmaninoff in C minor. Mr. Bachaus is undoubtedly remembered by many from his former sojourn in America in the seasons of 1912-13 and 1913-14, in which he appeared notably as soloist with the Boston Symphony Orchestra. His present visit to the United States follows a highly successful tour of South America. A graduate of the Leipsic Conservatory and a favorite pupil of Eugen d'Albert, he gave his first public concerts at the age of 16. At 21 he was unanimously awarded the celebrated Rubinstein prize of 25,000 francs over 25 other competitors in Paris. Since that time he has steadily advanced in the command of his art, having now reached his 38th year.

A work new to Boston to be played on this programme is the incidental music which Pierne has written to "Ramuntcho," the play of Pierre Loti on the Basque people. The numbers to be played are the Overture and "Rapsodie Basque."

POST-JAN 22

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SYMPHONY PROGRAM

Beethoven's Seventh Symphony will be presented by Pierre Monteaux and the Boston Symphony Orchestra at the concerts in Symphony Hall next Friday afternoon and Saturday evening. Wilhelm Bachaus, pianist, will appear as soloist, playing with the orchestra the second concerto of Rachmaninoff, in C minor. A graduate of the Leipsic Conservatory and a favorite pupil of Eugen d'Albert, he gave his first public concerts at the age of sixteen. Since that time he has advanced to a place in the front ranks of pianists. Pierne's "Ramuntcho" overture and "Rhapsodie Basque" are orchestral novelties on the program.

ADVTSR. JAN 22

CHILDREN ENJOY THE SYMPHONY

First of Young People's Concerts of the Season

Yesterday afternoon was a gala day at Symphony Hall for the school children of Boston. The first of this season's Young Peoples' Symphony concerts was given to an enthusiastic, attentive and delighted audience.

HEARTY IN APPLAUSE

Conductor Monteux had most appropriately made up a programme of melodious and easily comprehended music and the heartiness of the applause testified to his good judgment. The programme was as follows: St. Saens, "Heroic March," Beethoven, "Larghetto" from second symphony, Bizet, "L'Arlesienne Suite No. 1." Dvorak, "Slavonic Dances," Wagner, "Rienzi Overture."

The St. Saens "march" was perhaps the least attractive number, from a purely musical standpoint, but it was well orchestrated and although slight in musical content, made a good opening number for a concert of this nature.

Appear to Like Beethoven

Beethoven's "Larghetto" received an exceptionally fine performance and was evidently thoroughly appreciated. The same may be said of the dance music of Bizet and Dvorak—the incisive and infectious rhythms of which Mr. Monteux knows well how to bring out.

At last came the Rienzi Overture, which was so unusual, so startling, and so dramatic that even a few small, restless boys in the back of the hall sat up and took notice of nothing else.

Music of Youth for Youth

It is the fashion nowadays to speak lightly of the Rienzi Overture—to call it flamboyant, sensational and in general to dismiss it as a piece of poster picture-card music, yet the present writer—in view of subsequent events—discovered in it the bold and unafraid gestures of a youthful musical giant.

It was composed in Wagner's early youth—it has the faults of youth—yet perhaps for this very reason was it most fittingly presented to, and appreciated by the youth of this generation.

In it the god of 19th century music—which Wagner ultimately became—is clearly foreshadowed. The applause which followed its rendition was hearty and spontaneous.

This is the third season of these Young Peoples' concerts. The idea is a fine one—of undoubted educational value—and judging by yesterday's concert deservedly successful. The management is certainly to be complimented.

POST-JAN.24

SYMPHONY PLAYS TO SCHOOL PUPILS

Orchestra Gives First of Annual Concert Series

By PHILIP HALE

The first of the concerts for the school children of Greater Boston given by the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall, which was completely filled. The program, well suited to the occasion, was as follows: Saint-Saens's "Heroic March," composed in 1871 and first performed on Dec. 10 of that year. The march was originally in a cantata for a concert at the opera in 1870, but this cantata was not performed. Saint-Saens dedicated the march to the memory of Henri Regnault, the celebrated painter, a victim of the Franco-Prussian war. Regnault was one of his intimate friends and joined him in mad musical pranks. This march, by the way, was performed at Saint-Saens funeral in the Madeline.

Then came the Larghetto from Beethoven's Symphony, No. 21, D major, which was followed by the Prelude, Minuet and Carillon from Bizet's music for Daudet's "L'Arlesienne." Two Slavonic Dances of Dvorak; then the overture to "Rienzi" brought the end. The Dances were from the first set. There was a time in the history of the orchestra when some of Dvorak's Dances were often on the programs. It is well to remember that he wrote other music than the "From the New World" Symphony, music that is more spontaneous, more characteristic, before the simple soul was spoiled by adulation and the success of "Serious," i. e., dull vocal works in England. His Scherzo Capriccioso would be worth reviving at a subscription concert of the orchestra.

The orchestra played as if the audience were one of Friday afternoon or Saturday evening. Who knows whether young people are not as critical—they are certainly more honest in the expression of opinion—than older, more sophisticated but timorous persons? Yesterday the children, who were attentive and evidently interested, seemed especially pleased with Beethoven's music—and here it was not pronounced rhythm or the beating of drums that appealed to them—the Carillon, and Dvorak's Dances.

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HERALD-JAN.24

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Numbers of Explosive Character Easily the Favorites

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A symphony audience that chews gum, even to the technical perfection of making rhythmic poppings with it; a symphony audience whose feminine contingent wears red tam o'shanters for the most part; a symphony audience that comes shouting to the hall, and beguiles the tedium of waiting for trolley cars afterward by getting up wrestling and boxing matches on the sidewalk; a symphony audience for whose convenience the august traditional hour of 2 o'clock is set over to 4—this was the type of yesterday's audience at the first of this year's series of young people's concerts in Symphony Hall, opening the third season of these concerts. The same program will be repeated tomorrow afternoon; a second pair of concerts will be given in April.

Except for teachers and an occasional parent, the audience was wholly of school children. The tickets had been sent out through the schools, and by the teachers sold to the pupils. And the series was promptly oversubscribed.

Children as young as 9 were included; students from the New England Conservatory—typical Americans these, for if one forgot that there was to be a concert and left her ticket at home, one did not on that account despair when memory came back. One went instead boldly down to the door and told the doorman: "I had a ticket but I left it at home." And in true American fashion one convinced that doorman, and that doorman in similar style somehow got one a spare seat that had been left with him for just such an emergency.

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PROV. NEWS-JA

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Here is a violinist of rare abilities, a true artist with amazing control of the mechanics of his instrument and an overpowering sense of tonal beauty which makes his work a charm and delight. Not only the sweeping b ork City JAN 22 1922

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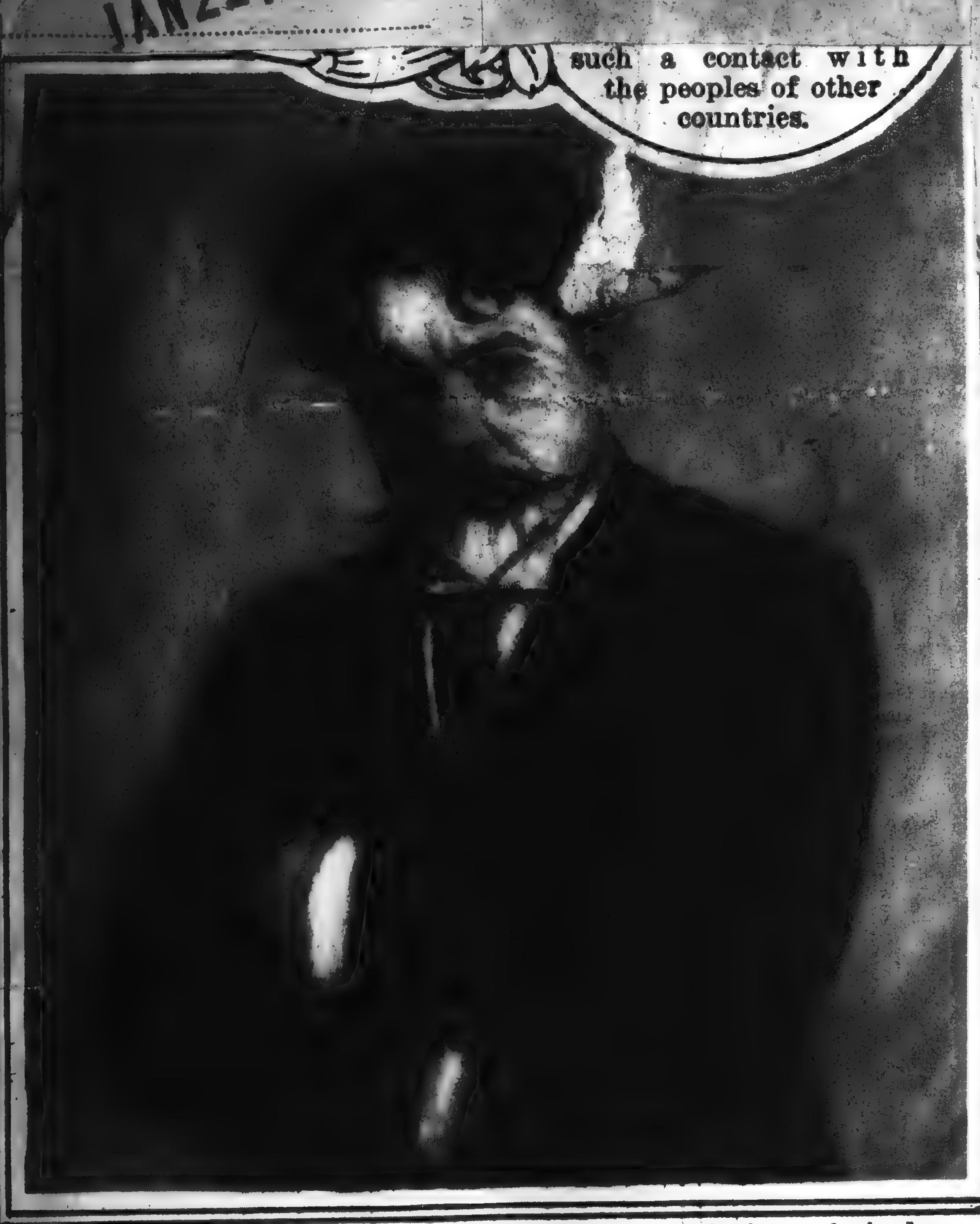

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The soloist for the concert, Bronislaw Huberman, is a Polish violinist, who came to America last month for the first time, although his name has long been familiar from his work in Europe. Huberman was born in 1882 in a village of Russian Poland near Warsaw. The musical talent of the boy, in infancy, was perceived by his father, who carefully arranged for a thorough course of training. The boy made such progress that at the age of 7 he played Spohr's extremely difficult second violin concerto with ease.

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* * *

BROV-JOURNEL- JAN22.

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Tomorrow and Wednesday afternoons, Jan. 23 and 25, in Symphony Hall, at 4 o'clock, the full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux, will give a pair of special concerts for the younger generation of Greater Boston, according to the plan so successfully inaugurated two years ago.

The programme which Pierre Monteux has made for both these concerts will be one hour long and will include: Saint-Saens' "Marche Heroique," the Larghetto from Beethoven's Second Symphony, Bizet's First "L'Arlesienne" Suite, consisting of Prelude, Minuet and Carillon, two Slavonic Dances by Dvorak, and Wagner's Overture to "Rienzi."

Adults will not be admitted to these concerts unless accompanied by children. All seats are being distributed through the schools of Greater Boston.

Bachaus Symphony Soloist

Beethoven's Seventh Symphony in A major will be presented by Pierre Monteux and the Boston Symphony Orchestra at the next regular pair of concerts in Symphony Hall next Friday afternoon, Jan. 27, and Saturday evening, Jan. 28, this pair of concerts to be followed by a week of absence in which the orchestra will play in other cities.

Wilhelm Bachaus, pianist, will appear as soloist at this concert, playing with the orchestra the Second Concerto of Rachmaninoff in C minor. Mr. Bachaus is undoubtedly remembered by many from his former sojourn in America in the seasons of 1912-13 and 1913-14, in which he appeared notably as soloist with the Boston Symphony Orchestra. His present visit to the United States follows a highly successful tour of South America. A graduate of the Leipsic Conservatory and a favorite pupil of Eugen d'Albert, he gave his first public concerts at the age of 16. At 21 he was unanimously awarded the celebrated Rubinstein prize of 25,000 francs over 25 other competitors in Paris. Since that time he has steadily advanced in the command of his art, having now reached his 38th year.

A work new to Boston to be played on this programme is the incidental music which Pierne has written to "Ramuntcho," the play of Pierre Loti on the Basque people. The numbers to be played are the Overture and "Rapsodie Basque."

POST-JAN.22.

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SYMPHONY PROGRAM

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ADVTSR. JAN.22

CHILDREN ENJOY THE SYMPHONY

First of Young People's Concerts of the Season

Yesterday afternoon was a gala day at Symphony Hall for the school children of Boston. The first of this season's Young Peoples' Symphony concerts was given to an enthusiastic, attentive and delighted audience.

HEARTY IN APPLAUSE

Conductor Monteux had most appropriately made up a programme of melodious and easily comprehended music and the heartiness of the applause testified to his good judgment. The programme was as follows: St. Saens, "Heroic March," Beethoven, "Larghetto" from second symphony, Bizet, "L'Arlesienne Suite No. 1," Dvorak, "Slavonic Dances," Wagner, "Rienzi Overture."

The St. Saens "march" was perhaps the least attractive number, from a purely musical standpoint, but it was well orchestrated and although slight in musical content, made a good opening number for a concert of this nature.

Appear to Like Beethoven

Beethoven's "Larghetto" received an exceptionally fine performance and was evidently thoroughly appreciated. The same may be said of the dance music of Bizet and Dvorak—the incisive and infectious rhythms of which Mr. Monteux knows well how to bring out.

At last came the Rienzi Overture, which was so unusual, so startling, and so dramatic that even a few small, restless boys in the back of the hall sat up and took notice of nothing else.

Music of Youth for Youth

It is the fashion nowadays to speak lightly of the Rienzi Overture—to call it flamboyant, sensational and in general to dismiss it as a piece of poster picture-card music, yet the present writer—in view of subsequent events—discovered in it the bold and unafraid gestures of a youthful musical giant.

It was composed in Wagner's early youth—it has the faults of youth—yet perhaps for this very reason was it most fittingly presented to, and appreciated by the youth of this generation.

In it the god of 19th century music—which Wagner ultimately became—is clearly foreshadowed. The applause which followed its rendition was hearty and spontaneous.

This is the third season of these Young Peoples' concerts. The idea is a fine one—of undoubted educational value—and judging by yesterday's concert deservedly successful. The management is certainly to be complimented.

POST-JAN.24

SYMPHONY PLAYS TO SCHOOL PUPILS

Orchestra Gives First of Annual Concert Series

By PHILIP HALE

The first of the concerts for the school children of Greater Boston given by the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall, which was completely filled. The program, well suited to the occasion, was as follows: Saint-Saens's "Heroic March," composed in 1871 and first performed on Dec. 10 of that year. The march was originally in a cantata for a concert at the opera in 1870, but this cantata was not performed. Saint-Saens dedicated the march to the memory of Henri Regnault, the celebrated painter, a victim of the Franco-Prussian war. Regnault was one of his intimate friends and joined him in mad musical pranks. This march, by the way, was performed at Saint-Saens funeral in the Madeline.

Then came the Larghetto from Beethoven's Symphony, No. 21, D major, which was followed by the Prelude, Minuet and Carillon from Bizet's music for Daudet's "L'Arlesienne." Two Slavonic Dances of Dvorak; then the overture to "Rienzi" brought the end. The Dances were from the first set. There was a time in the history of the orchestra when some of Dvorak's Dances were often on the programs. It is well to remember that he wrote other music than the "From the New World" Symphony, music that is more spontaneous, more characteristic, before the simple soul was spoiled by adulation and the success of "Serious," i. e., dull vocal works in England. His Scherzo Capriccioso would be worth reviving at a subscription concert of the orchestra.

The orchestra played as if the audience were one of Friday afternoon or Saturday evening. Who knows whether young people are not as critical—they are certainly more honest in the expression of opinion—than older, more sophisticated but timorous persons? Yesterday the children, who were attentive and evidently interested, seemed especially pleased with Beethoven's music—and here it was not pronounced rhythm or the beating of drums that appealed to them—the Carillon, and Dvorak's Dances.

These concerts are of great benefit in the development of a taste for orchestral music. From these children future audiences must come. It is a good thing for them to know that music can be gay without being cheap and vulgar; that Beethoven is not a name to inspire fear; that "high-brow" music may interest them as much as "low-brow" pieces.

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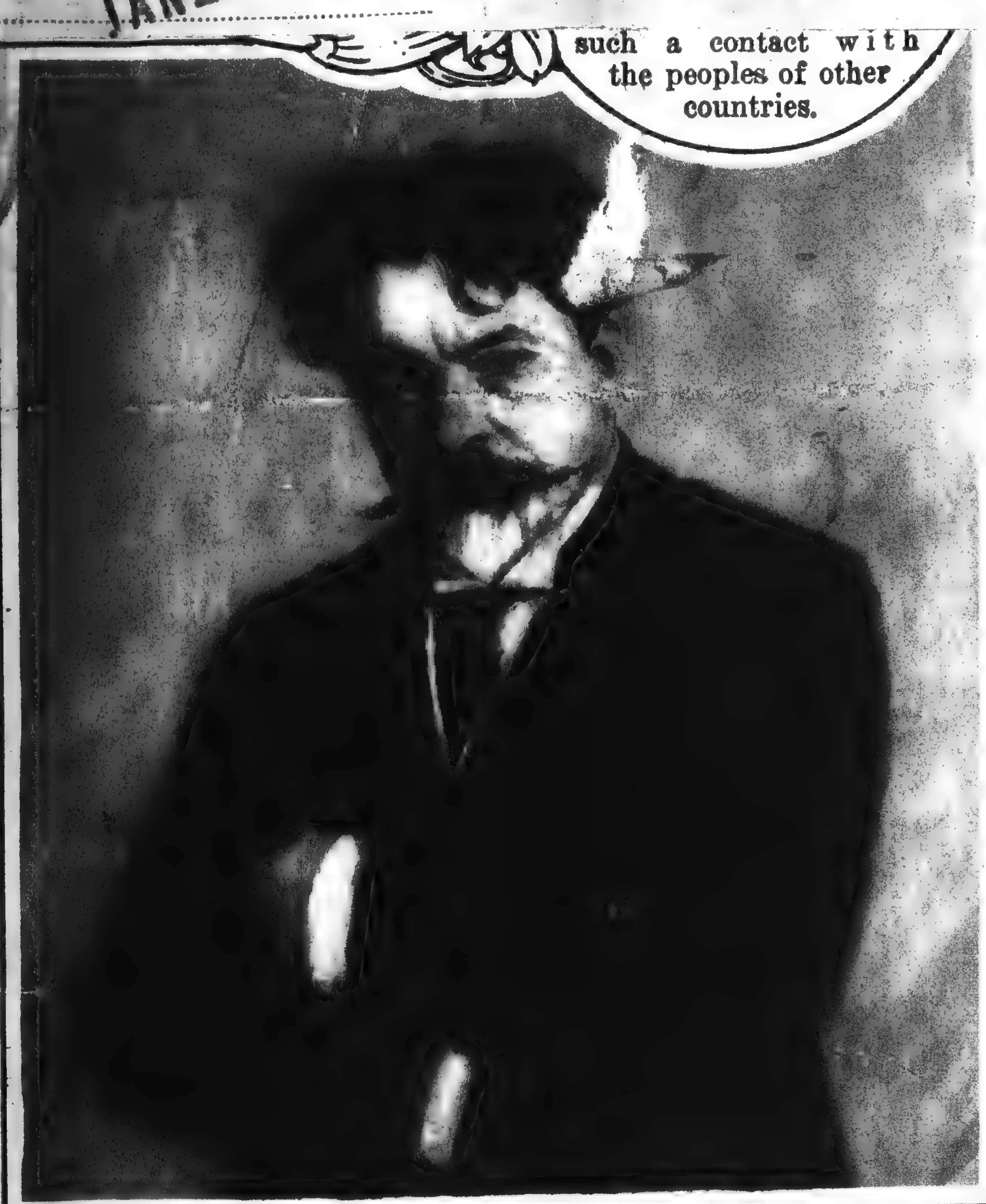

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Bachaus Symphony Soloist

Beethoven's Seventh Symphony in A major will be presented by Pierre Monteux and the Boston Symphony Orchestra at the next regular pair of concerts in Symphony Hall next Friday afternoon, Jan. 27, and Saturday evening, Jan. 28, this pair of concerts to be followed by a week of absence in which the orchestra will play in other cities.

Wilhelm Bachaus, pianist, will appear as soloist at this concert, playing with the orchestra the Second Concerto of Rachmaninoff in C minor. Mr. Bachaus is undoubtedly remembered by many from his former sojourn in America in the seasons of 1912-13 and 1913-14, in which he appeared notably as soloist with the Boston Symphony Orchestra. His present visit to the United States follows a highly successful tour of South America. A graduate of the Leipsic Conservatory and a favorite pupil of Eugen d'Albert, he gave his first public concerts at the age of 16. At 21 he was unanimously awarded the celebrated Rubinstein prize of 25,000 francs over 25 other competitors in Paris. Since that time he has steadily advanced in the command of his art, having now reached his 38th year.

A work new to Boston to be played on this programme is the incidental music which Pierne has written to "Ramuntcho," the play of Pierre Loti on the Basque people. The numbers to be played are the Overture and "Rapsodie Basque."

POST-JAN.22

[55]

SYMPHONY PROGRAM

Beethoven's Seventh Symphony will be presented by Pierre Monteaux and the Boston Symphony Orchestra at the concerts in Symphony Hall next Friday afternoon and Saturday evening. Wilhelm Bachaus, pianist, will appear as soloist, playing with the orchestra the second concerto of Rachmaninoff, in C minor. A graduate of the Leipsic Conservatory and a favorite pupil of Eugen d'Albert, he gave his first public concerts at the age of sixteen. Since that time he has advanced to a place in the front ranks of pianists. Pierne's "Ramuntcho" overture and "Rhapsodie Basque" are orchestral novelties on the program.

ADVTSR. JAN.22

CHILDREN ENJOY THE SYMPHONY

First of Young People's Concerts of the Season

Yesterday afternoon was a gala day at Symphony Hall for the school children of Boston. The first of this season's Young Peoples' Symphony concerts was given to an enthusiastic, attentive and delighted audience.

HEARTY IN APPLAUSE

Conductor Monteux had most appropriately made up a programme of melodious and easily comprehended music and the heartiness of the applause testified to his good judgment. The programme was as follows: St. Saens, "Heroic March." Beethoven, "Larghetto" from second symphony, Bizet, "L'Arlesienne Suite No. 1." Dvorak, "Slavonic Dances," Wagner, "Rienzi Overture."

The St. Saens "march" was perhaps the least attractive number, from a purely musical standpoint, but it was well orchestrated and although slight in musical content, made a good opening number for a concert of this nature.

Appear to Like Beethoven

Beethoven's "Larghetto" received an exceptionally fine performance and was evidently thoroughly appreciated. The same may be said of the dance music of Bizet and Dvorak—the incisive and infectious rhythms of which Mr. Monteux knows well how to bring out.

At last came the Rienzi Overture, which was so unusual, so startling, and so dramatic that even a few small, restless boys in the back of the hall sat up and took notice of nothing else.

Music of Youth for Youth

It is the fashion nowadays to speak lightly of the Rienzi Overture—to call it flamboyant, sensational and in general to dismiss it as a piece of poster picture-card music, yet the present writer—in view of subsequent events—discovered in it the bold and unafraid gestures of a youthful musical giant.

It was composed in Wagner's early youth—it has the faults of youth—yet perhaps for this very reason was it most fittingly presented to, and appreciated by the youth of this generation.

In it the god of 19th century music—which Wagner ultimately became—is clearly foreshadowed. The applause which followed its rendition was hearty and spontaneous.

This is the third season of these Young Peoples' concerts. The idea is a fine one—of undoubted educational value—and judging by yesterday's concert deservedly successful. The management is certainly to be complimented.

POST-JAN.24

SYMPHONY PLAYS TO SCHOOL PUPILS

Orchestra Gives First of Annual Concert Series

By PHILIP HALE

The first of the concerts for the school children of Greater Boston given by the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall, which was completely filled. The program, well suited to the occasion, was as follows: Saint-Saens's "Heroic March," composed in 1871 and first performed on Dec. 10 of that year. The march was originally in a cantata for a concert at the opera in 1870, but this cantata was not performed. Saint-Saens dedicated the march to the memory of Henri Regnault, the celebrated painter, a victim of the Franco-Prussian war. Regnault was one of his intimate friends and joined him in mad musical pranks. This march, by the way, was performed at Saint-Saens funeral in the Madeline.

Then came the Larghetto from Beethoven's Symphony, No. 21, D major, which was followed by the Prelude, Minuet and Carillon from Bizet's music for Daudet's "L'Arlesienne." Two Slavonic Dances of Dvorak; then the overture to "Rienzi" brought the end. The Dances were from the first set. There was a time in the history of the orchestra when some of Dvorak's Dances were often on the programs. It is well to remember that he wrote other music than the "From the New World" Symphony, music that is more spontaneous, more characteristic, before the simple soul was spoiled by adulation and the success of "Serious," i. e., dull vocal works in England. His Scherzo Capriccioso would be worth reviving at a subscription concert of the orchestra.

The orchestra played as if the audience were one of Friday afternoon or Saturday evening. Who knows whether young people are not as critical—they are certainly more honest in the expression of opinion—than older, more sophisticated but timorous persons? Yesterday the children, who were attentive and evidently interested, seemed especially pleased with Beethoven's music—and here it was not pronounced rhythm or the beating of drums that appealed to them—the Carillon, and Dvorak's Dances.

These concerts are of great benefit in the development of a taste for orchestral music. From these children future audiences must come. It is a good thing for them to know that music can be gay without being cheap and vulgar; that Beethoven is not a name to inspire fear; that "high-brow" music may interest them as much as "low-brow" pieces.

The concert will be repeated for other children Wednesday afternoon at 4 o'clock.

HERALD-JAN.24

SYMPHONY AUDIENCE OF UNUSUAL TYPE

School Children Crowd Hall at Concert

Numbers of Explosive Character Easily the Favorites

A symphony is always a symphony; the Symphony Orchestra is always more or less the Symphony Orchestra, depending somewhat on the temperament of the reigning conductor. And until recently, writers all over the land have mentioned a "symphony audience," as if that too were a type. It isn't so any longer.

A symphony audience that chews gum, even to the technical perfection of making rhythmic poppings with it; a symphony audience whose feminine contingent wears red tam o'shanters for the most part; a symphony audience that comes shouting to the hall, and beguiles the tedium of waiting for trolley cars afterward by getting up wrestling and boxing matches on the sidewalk; a symphony audience for whose convenience the august traditional hour of 2 o'clock is set over to 4—this was the type of yesterday's audience at the first of this year's series of young people's concerts in Symphony Hall, opening the third season of these concerts. The same program will be repeated tomorrow afternoon; a second pair of concerts will be given in April.

Except for teachers and an occasional parent, the audience was wholly of school children. The tickets had been sent out through the schools, and by the teachers sold to the pupils. And the series was promptly oversubscribed.

Children as young as 9 were included; students from the New England Conservatory—typical Americans these, for if one forgot that there was to be a concert and left her ticket at home, one did not on that account despair when memory came back. One went instead boldly down to the door and told the doorman: "I had a ticket but I left it at home." And in true American fashion one convinced that doorman, and that doorman in similar style somehow got one a spare seat that had been left with him for just such an emergency.

Children Mercilessly Exclusive

The program announced "No adult will be admitted to these concerts unless accompanied by one or more children." The small number of adults present hinted that the children had been merciless in their exclusiveness.

They came from darkest Dorchester, the trolleys brought swarms of them from sunny South Boston, they trooped across town on foot from regions of Back Bay hitherto supposed to be almost childless. The cars from Park st and the cars from Brookline had to move slowly across Massachusetts av in the swirling tide of kids.

"Is that the Arena?" one boy asked rather wistfully, as he left his crosstown car. It sounded a bit as if he already regretted the investment of his 50 cents. And two other young rascals didn't stop at wistfulness. They had aisle seats in the 50-cent section, which is to say well forward on the floor. They enjoyed thoroughly the voyage of discovery to their seats and the exercise of their right of possession by virtue of holding checks. They were interested in the tuning up, and excited visibly by the first bursts of the Saint-Saens "Heroic March" with which the program began. They stood the second movement of the second Beethoven symphony, but that was all.

"Come on," said Reddy.

Inaudible reply.

"Jus' across Mass av."

Another inaudible objection.

"Ah, I have. Come on."

And the two chaps—about 11 apiece, they were—sneaked unobtrusively up the aisle and went to the movies.

Beethoven Too Much for Them

The Beethoven number was a little too much for many of the youngsters, and more or less horse-play went on; the little heads were restless, and Mr Monteux, who had all the air of a good-humored and patient schoolmaster, had some difficulty in getting silence.

But the tearing unisons of the opening bars of Bizet's "L'Arlesienne' 'suite No. 1, caught the attention of the children again, and they listened with a peculiar quality of intentness—all except the inevitable few, who were incredibly insensible to the music and talked steadily all through the hour and 10 minutes during which the concert lasted.

Dvorak's Two Slavonic Dances and the overture to "Rienzi" completed the program, both pieces being apparently chosen for their percussiveness, and their vivid, explosive character, for the purpose of holding the attention of the young auditors.

The overture was received more favorably than any other piece of the afternoon, and the youngsters applauded earnestly and long, until Mr Monteux came back to the stage to bow his acknowledgements. The audience liked the Slavonic whirl, also, but was entirely unmoved by the Beethoven Larghetto. To this extent the choice of numbers was justified.

It is impossible to guess how many of the children were at their first concert; there were signs that the percentage was large. It is equally impossible to guess how much the attendance was a matter of adventure, of curiosity, rather than of any wish to hear music.

The children were visibly interested in the instrumentation. If the brass struck in, there was instant craning of necks to identify the horn; there was constant search for the players of percussion instruments, and the tinkling of the harps in the Saint-Saens number set everybody searching for them.

In the outrush at the close not a single comment on the music could be heard, though discussion was vociferous. But here and there one saw a still rapt face, or star-gleaming eyes, not yet come back to the realities.

GLOBE-JAN 2

BOSTON SYMPHONY IN THIRD CONCERT DRAWS BIG CROWD

The Boston Symphony Orchestra gave its third Providence concert of the season in Infantry Hall, playing the following programme, amended from that originally announced.

The programme: Weber, Overture to "Oberon;" Franck, Symphonic piece from "The Redemption;" Mendelssohn, Concerto for violin and orchestra; Brahms, Variations on a theme by Handel; Borodine, Polovtsian dances from "Prince Igor."

The only item on the entire programme with any savor of novelty was the Borodine Dances from "Prince Igor," which brought to a colorful close a concert that, as a whole, was rather colorless. The "Oberon" Overture has done service in the concert hall these many, many years and the fact that it still retains much of its freshness after almost endless iteration bears witness to its inherent and abiding charm. Likewise, the Franck excerpt has become a classic of symphony concerts, albeit the library of the Boston Orchestra contains much more imaginative music unheard within the longest memory. Why is nothing new vouchsafed us? At home, in other cities, audiences of the orchestra have heard Schoenberg's "Verklarte Nacht," pieces of the moderns of Italy and of France, new music—relatively—out of Russia; but when M. Monteux's band travels hither it seems it must needs exhume the overtures from Oberon, from Der Freischutz, this or that "tone-poem" of Liszt, or some such thrice familiar matter. It cannot be truly said that Providence audiences of the symphony orchestra are unresponsive to newer and more unfamiliar music. They have not even had the opportunity to hear it, at least not in this city, where even Wagner seems denied us of late.

The orchestra's other number was the Brahms's Variations on a theme by Haydn. The theme itself is no marvel of beauty or charm and the variations are what variations usually are—exceedingly tiresome.

The soloist of the evening was Mr. Bronislaw Hubermann, who elected to play the favorite Mendelssohn Concerto. He gave it a beautiful performance and was enthusiastically recalled by the good-sized audience.

It is sincerely to be hoped that the programme of the next concert will be a bit more interesting. But there. Perhaps we should rather be grateful to whatever gods spared us the Handel "Double Concerto," originally announced.

J. HARVEY BARBER.

PROV.NEWS-JA

HUBERMAN'S PLAYING AROUSES AUDIENCE

Polish Violinist Wins Ovation at Boston Symphony Concert.

Conductor Pierre Monteux of the Boston Symphony Orchestra presented to a Providence audience a new violin soloist last evening when the orchestra gave its third Providence concert of the season. It was a typical symphony concert in every respect, inspiring and soul-satisfying, but the feature of extraordinary interest was undoubtedly the playing of the soloist, Bronislaw Huberman, Poland's contribution to American musical art.

Here is a violinist of rare abilitie a true artist with amazing control o the mechanics of his instrument an an overpowering sense of tonal beau which makes his work a charm and delight. Not only the sweeping b arm and the facile fingers, not the cultured and developed musical intelligence of the player, produce such effects as those achieved by Huberman last evening. It was the real soul of the artist finding expression, and his interpretation of the Mendelssohn concerto was a real delivery of the composer's message, a story told by the genius of a master artist.

Of rare beauty was his playing of the wonderful second movement, the glorious andante, which fairly swept the audience along with its sweetly sung strains. There may be living today violinists with greater technical power than Huberman although surely he displayed sufficient of sheer skill to satisfy the most exacting lover of musical mechanics, but last evening's audience was thoroughly satisfied that it was listening to an artist. Repeated rounds of applause testified to the impression his playing made.

The orchestra numbers were played with splendid effect, particularly the Franck symphonic piece, and the familiar "Oberon" overture was beautifully played. The final number, the dances by Borodin, is truly Slavic, abounding in odd and novel features. It was played with masterly precision and superb finish. The programme follows:

Weber..........Overture to "Oberon"
Brahms......Variations on a Theme by Haydn, Op. 56a
Franck......Symphonic Piece from the Symphonic Poem, "La Redemption"
Mendelssohn....Concerto for Violin in E-minor, Op. 64
I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo; Allegro molto vivace
Borodin....Polovtsian Dances from the Opera "Prince Igor"

GLOBE- JAN.24.

ARTISTS PLEASE LARGE AUDIENCE

Excellent Program Rendered by Boston Symphony Orchestra in Concert Here.

A welcome and refreshing contrast was the significant feature of the program offered by the Boston Symphony Orchestra at the third concert of the season in Infantry Hall, last evening. For the first time in many years the program offered no symphony yet in its place the program ranged from Weber's Eighteenth Century Overture to "Oberon," which somehow never grows old—to Borodin's superb dance music from "Prince Igor."

Bronislaw Huber, violinist, was the soloist of the concert and the program was given in the following order: Overture to "Oberon," Weber; variations on a theme by Haydn, op. 56a, Brahms; symphonic piece from "La Redemption," Franck; concerto for violin in E-minor, op. 64, Mendelssohn; "Polovtsian Dances" from "Prince Igor," Borodin.

The exquisite harmony and melody of the Weber overture was brought out by Mr. Monteux and his men in all the fullness of its perennial beauty and in the Brahm's variations on a Haydn theme, the strings and wood winds interpreted with magnificent effect with the various musical pictures so unerringly visualized by this great master.

In the piece from "La Redemption," by Caesar Franck, the French composer gives the hearer a sense of expansion in beauty and faltiness of style a characteristic which is his forte and his distinguishing mark of genius. It was given a masterly performance by the orchestra.

Naturally much of the interest of the concert centred in Mr. Huberman, the soloist, who was heard here for the first time.

Huberman appeared in this country almost a quarter of a century ago as a boy prodigy, but after his first American tour he did not return to the United States until last October, when he made his "second American debut" at Carnegie Hall in recital with Paul Frenkel at the piano. Mr. Huberman subsequently played in Chicago, in recital, and made his debut as an orchestral soloist in this country with the Minneapolis Symphony at St. Paul on Oct. 27. On this occasion, Mr. Huberman played the Beethoven Concerto, which he has since played in New York with the Philharmonic Orchestra under Josef Stransky and again at the farewell concert of Dr. Richard Strauss.

This great artist played the Mendelssohn Concerto as if it had been written yesterday, and his musical conception of this big number—while differing greatly from the familiar interpretation given it by other famous violinists—was yet, perhaps a true recreation of the composer's dream. Indeed, the work of Huberman, his artistic qualities, his intelligence, his fervor and his perfection of technique revealed him as a violinist of the very first rank. He plays in the "grand manner" and does it with passion and exquisite sensibility for the possibilities of his instrument though at times the artist seemed to over reach himself in the matter of tempermamment and emotional display.

The concert ended in a realistic blaze of musical glory in the splendid performance by the orchestra of Borodin's colorful and barbaric "Polovtsian Dances."

N. B. P.

PROV. TRIB. JAN. 25

BOSTON SYMPHONY, HUBERMAN SOLOIST, DELIGHTS HEARERS

The Boston Symphony Orchestra, Pierre Monteux conducting, played here last evening for the third time this season. It was a symphony concert without a symphony, and, for soloist, featured Bronislaw Huberman, a noted violinist, who played here for the first time. M. Monteux's programme offered much that was interesting, and his men played in a manner that elicited a hearty response from the audience. The attendance, though not so large as at preceding concerts this season, nearly filled the hall.

The programme was played as follows:

Weber..................Overture to "Oberon"
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I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo; Allegro molto vivace
Borodin......Polovtsian Dances from the Opera "Prince Igor"

One never tires of the fine Weber overture. M. Monteux gave it a spirited reading and with the exception of a slight disagreement in the first violin section in the earlier measures the ensemble was excellent.

In the Brahms variations on a Haydn theme, M. Monteux sustained the listener's interest by the variety and beauty of his conceptions of what might be termed separate musical pictures. The themes of Haydn have proved an inexhaustible source of material for later composers and Brahms found in this instance one well fitted for his skill in contrapuntal treatment. The work is highly interesting in the sheer beauty of the musical effects produced and it also repays the close attention of those who delight in skillful manipulation of the orchestra voices. There are variations which fairly sparkle in their technical brilliance, dainty dance movements, and still others in which the composer's mastery of instrumentation focusses attention. The lightness of style maintained throughout the piece was a noticeable and pleasing feature of the orchestra's work.

Entirely different and filled with instrumental coloring was the symphonic piece by Franck. The purity and elevation of style so characteristic of this French writer was clearly and beautifully expressed in the appreciative and sympathetic reading accorded it by M. Monteux. The effect of portions of the work is heightened by use of divided violins.

Much interest attached to the appearance of Bronislaw Huberman. His fine reputation as solo artist preceded him here.

Mr. Huberman is now on his first tour of this country as a mature artist. About 25 years ago, however, he visited the United States, appearing in several of the larger cities as a wonder child. There were a few in last evening's audience who heard him play in Boston in the days of his early youth and his remarkable playing is fresh in their memory. Curiously enough, at his final Boston concert, years ago, he played the Mendelssohn concerto, which was also his choice last evening. This concerto is always a favorite and at its conclusion last night the violinist received a great tribute of applause.

Mr. Huberman's playing of the work was not at all along conventional lines. The artistic value of his interpretation might easily be a debatable question. It was extremely temperamental, and in making it so the player's style lost the repose which is essential to the concerto's best effect. There was an over-exaggeration of rhythmic accent in the first movement and at times a forcing of the tone which caused the rasping of strings against the finger board. The simplicity of the slow movement was distorted by emotionalism and the finale, admittedly a show movement, but one in which speed of finger should be tempered with reason, was raced at such a pace that clarity was sacrificed.

Brilliance was the outstanding feature of Mr. Huberman's performance, and, viewed from the virtuoso standpoint, it was highly successful.

Borodin's wild, barbaric "Polovtsian Dances" made an exciting finish to the programme. This is music which suggests the primitive. It deals the listening ear terrible blows, but the pain is sweet. Vivid harmonies and strong, insistent rhythm hold the attention as if in a vise. The dances were played with great vigor and were enthusiastically applauded.

A. F. P.

PROV. BULL - JAN. 25.

BOSTON SYMPHONY DELIGHTS HEARERS

Concert Opened with Overture to "Oberon," M. Monteux Giving Fine Reading.

HUBERMAN SOLO ARTIST

Brahm's Variations Hold Interest of Large Audience.—Borodin's "Polovtsian Dances" a Vivid Finish

The Boston Symphony Orchestra, Pierre Monteux conducting, played here last evening for the third time this season. It was a symphony concert without a symphony, and, for soloist, featured Bronislaw Huberman, a noted violinist, who played here for the first time. M. Monteux's programme offered much that was interesting, and his men played in a manner that elicited a hearty response from the audience. The attendance, though not so large as at preceding concerts this season, nearly filled the hall.

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A. F. P.

PROV. JOURNEL - JAN. 25.

BOSTON SYMPHONY TO HONOR FORMER LEADER

Orchestra to Play Funeral March for Hungarian Conductor

The Boston Symphony Orchestra will honor Arthur Nikisch, Hungarian conductor who was once its leader, at concerts tomorrow afternoon and Saturday evening by playing the funeral march from Wagner's "Gotterdammerung." Nikisch died in Leipsic on Monday.

Of those who have conducted the Boston Symphony Orchestra, Nikisch was the first to die. He was its third conductor, following Georg Henschel and Wilhelm Gericke, for the seasons 1889 to 1893.

Sixteen of the musicians who played under the baton of Nikisch are still members of the Boston Symphony Orchestra: H. Berger, S. Goldstein, J. Hoffmann, W. Krafft, F. Mahn, J. Mullaly, violins; M. Kluge and F. Zahn, viola; A. Schroeder, violoncello; G. Gerhardt, bass; F. Mueller, English horn; F. Hain and H. Lorbeer, French horn; J. Mann, trumpet; C. Hampe, trombone. Richard Burgin, concert master of the orchestra, has served many times in the same capacity under Nikisch in Europe.

The Boston Symphony Orchestra will present a wreath at the funeral of Nikisch as a tribute to his genius and in gratitude for his distinguished services as its former conductor.

HERALD - JAN. 26

SYMPHONY ORCHESTRA TO HONOR NIKISCH

The Funeral March from Wagner's "Gotterdammerung" will be added to the programme of the Boston Symphony concerts tomorrow afternoon and Saturday evening, in honor of Arthur Nikisch, the great Hungarian conductor, whose death occurred in Leipsic on Monday. Of those who have conducted the Boston Symphony Orchestra, Nikisch was the first to die. He was its third conductor, following Georg Henschel and Wilhelm Gericke, and holding this post during the seasons 1889 to 1893. When he first came to the orchestra and heard the ensemble which Gericke had trained to so remarkable a degree of perfection, Nikisch is credibly reported to have said: "All I have to do is to poetize."

Sixteen of the musicians who played under the baton of Nikisch are still members of the Boston Symphony Orchestra, as follows: H. Berger, S. Goldstein, J. Hoffman, W. Krafft, F. Mahn, J. Mullaly, violins; M. Kluge and F. Zahn, violas; A. Schoeder, violoncello; G. Gerhardt, bass; F. Mueller, English horn; F. Hain and H. Lorbeer, French horns; J. Mann, trumpet; C. Hampe, trombone. Richard Burgin, the concert master of the orchestra, has served many times in the same capacity under Nikisch in Europe.

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POST - JAN. 26.

Enter Pierne

Of the two pieces from Gabriel Pierné's incidental music to Pierre Loti's drama, "Ramuntcho," that Mr. Monteux and the Symphony Orchestra will play today and tomorrow, one, the Overture, is wholly new to Boston. The other, a "Basque Rhapsody," has already received two performances in Boston—the first at a concert of the Boston Orchestral Club in 1910, under the direction of Mr. Longy; the second, also under Mr. Longy's baton, at a concert by the orchestra of the MacDowell Club a year ago last spring. In treatment and character Overture and Rhapsody are much alike. Both are based upon tunes from the Biscayan country and in each several melodies are set down successively, with but little development. The Overture begins in moderate tempo in the key of E-flat major, with a theme in five-eight time, and this unusual rhythm holds sway for several pages. An Andante in G-flat major brings appropriate contrast and also an interesting bit of orchestration. The broadly songful melody is announced by first trumpet and first trombone in octaves, while the second trumpet, a second and third trombone, horn, bassoon and sarrusophone supply the supporting harmonies. The final division of the Overture has for its basis a lively tune not unlike a Bolero—for this Basque music is half Spanish.

W. S. S.

A full week of journeying will await the Symphony Orchestra when it departs from Boston next Sunday evening. On Monday it will play for the first time in Richmond; on Tuesday, it will revisit Washington; on Wednesday, it will be heard in Baltimore. Then follow, on Thursday, Friday and Saturday, the usual concerts in New York and Brooklyn. In New York on Thursday, Mr. Monteux will repeat Mr. Szymanovski's Symphony and the fragments of Casella's ballet-music so well received here. On Saturday he will set Schönberg's Sextet for Strings for a second time on one of his programmes for New York.

TRANS JAN. 27.

SYMPHONY GIVES 13TH CONCERT

Siegfried's Funeral Music Played in Memory of Arthur Nikisch

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 13th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony No. 7, A major; Rachmaninov, Piano Concerto No. 2, C minor; Pierne, overture and Basque Rhapsody from the music to Loti's play "Ramuntcho."

Before the symphony, Siegfried's Funeral music from "Dusk of the Gods" was performed in memory of Arthur Nikisch, the third conductor of the orchestra. The choice of this tribute was peculiarly appropriate, for Mr. Nikisch excelled in the interpretation of the romantic composers.

After the impressive performance, there was incongruous, impertinent applause, on the part of certain hearers. Perhaps, not having noticed the title page of the program-book, they mistook the march for the first movement of the symphony. This is a charitable supposition. Yet there are restless, excitable souls who would applaud the officiating clergyman at a funeral.

Pierne's overture was played here for the first time. The Basque Rhapsody was heard at a concert of the Boston Orchestral Club, led by Mr. Longy, on Jan. 26, 1910. The overture is practically a fantasia on Basque folk songs and dances. The thematic material of the Rhapsody is from the same source. This strange people with a strange language have folk music of singular individuality. In some of the airs there is a trace of eastern influence. It has been thought by some folk-lorists that these Moors shaped melodies older than their revival in Spain, or in certain cases introduced their own. It is imprudent to speak pontifically about the origin of folk songs in any country. The Basque airs chosen by Pierne for the two compositions are of contrasting gaiety and melancholy. He harmonized them skilfully, preserving their simplicity, their naivete, and clothed them in a brilliant orchestral dress without modern sophistication. The performance was brilliant.

Rachmaninov's concerto has been played here twice by the composer; once by Mr. Gabrilowitsch. Yesterday the pianist, who had visited this country in 1912-13, was Mr. William Bachaus, as he is known in the United States; Mr. Wilhelm Backhaus, as he is known in Germany. The concerto demands full sonority. This Mr. Bachaus was unable to obtain although he has by nature and art ample strength for any concerto. His performance was well-rhythmed, intelligent, musical, and in the gentler portions of the work he showed delicacy and the ability to "sing" a melodic passage. In the more vigorous measures he could not always cope with the orchestra. This was not the fault of Mr. Monteux or the orchestral players. The concerto is of uneven worth. The first movement is labored and has little marked character. It might have been written by any German, technically well-trained, who was acquainted with the music of Tchaikovsky. The Adagio and the Finale have more racial spirit and are well designed to win the favor of the crowd; the Adagio by its agreeable sentiment, the Finale by the sharply defined themes, the hustle and rush, the crescendo of excitement, with the apotheosis—full vigor of the orchestra with a long and sweeping cantilena, an obvious tune—truly an ad captandum Finale.

Mr. Monteux gave an interesting and effective reading of Beethoven's symphony without attempting the futile task of modernization or rejuvenation; a task in which some "prima donna" conductors more solicitous for their own glorification than that of the composer find delight and win the applause of those who are bored, unhappy, unless the conductor "does something," "gives them a thrill," "makes them sit up." They would welcome an actor who, in support of the theory that Hamlet was mad, would have straw in his hair while he recited "To be or not to be" with exaggerated emphasis, semaphoric gestures, and a wild expression in his eye. Mr. Monteux has given admirable interpretations of the great masters of the past. That of the 7th symphony is one of them.

The concert will be repeated tonight. Next week the orchestra will be away. The program for the concerts of Feb. 10, 11 will be as follows: Schumann, Symphony No. 1, B flat major; Handel, Concerto in F major for strings and two bands of wind instruments; Liadov, Folk Tales, "Kikimora," "The Enchanted Lake," and "Baba - Yaga"; Smetana, Symphonic Poem, "Wallenstein's Camp."

HERALD - JAN 26.

SYMPHONY CONCERT

William Bachaus, who has not been in this country for a number of years, returned to Boston yesterday afternoon to play Rachmaninov's Piano Concerto in C minor at the Symphony concert.

It is a curious coincident that just a year ago Mr. Bachaus was playing this same concerto at a concert in Leipsic under Arthur Nikisch, for whom Mr. Monteux played Siegfried's Funeral March from "Gotterdammerung" as a memorial tribute.

The audience applauded Mr. Bachaus to the echo, but it seemed to be the consensus of opinion that certainly in the first movement, if not in all three, there was too much orchestration for the artist to surmount.

It was only by watching his fast-flying hands that one could know that he was playing much of the time. However, when the orchestra did subside, the tone of the pianist was powerful and beautiful.

Mr. Monteux opened his program with the Funeral March and followed it by the Beethoven Symphony in A major. This was exceedingly well played—so much so that Mr. Monteux was obliged to call the entire orchestra to its feet in acknowledgment.

The incidental music to "Ramantcho," a play by Pierre Loti, concluded the program. It was the first time that the music of Pierce has been played here. It is the appealing sort with marked rhyth and lots of quaint little old melodies.

AMER - JAN. 23

NIKISCH'S MEMORY HONORED

Symphony Plays Tribute; Backhaus, Soloist, at Piano

BY OLIN DOWNES

In memory of Arthur Nikisch, one of the greatest of modern conductors, and conductor of the Boston Symphony Orchestra in years gone by, the Funeral March from Wagner's "Die Gotterdamerung" opened the concert given by the arm and the facile fingers, not the cultured and developed musical intelligence of the player, produce such effects as those achieved by Huberman last evening. It was the real soul of the artist finding expression, and his interpretation of the Mendelssohn concerto was a real delivery of the composer's message, a story told by the genius of a master artist.

Of rare beauty was his playing of the wonderful second movement, the glorious andante, which fairly swept the audience along with its sweetly sung strains. There may be living today violinists with greater technical power than Huberman although surely he displayed sufficient of sheer skill to satisfy the most exacting lover of musical mechanics, but last evening's audience was thoroughly satisfied that it was listening to an artist. Repeated rounds of applause testified to the impression his playing made.

The orchestra numbers were played with splendid effect, particularly the Franck symphonic piece, and the familiar "Oberon" overture was beautifully played. The final number, the dances by Borodin, is truly Slavic, abounding in odd and novel features. It was played with masterly precision and superb finish. The programme follows:

Weber..........Overture to "Oberon"
Brahms......Variations on a Theme by Haydn, Op. 56a
Franck......Symphonic Piece from the Symphonic Poem, "La Redemption"
Mendelssohn....Concerto for Violin in E-minor, Op. 64
I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo; Allegro molto vivace
Borodin....Polovtsian Dances from the Opera "Prince Igor"

GLOBE- JAN.24

ARTISTS PLEASE LARGE AUDIENCE

Excellent Program Rendered by Boston Symphony Orchestra in Concert Here.

A welcome and refreshing contrast was the significant feature of the program offered by the Boston Symphony Orchestra at the third concert of the season in Infantry Hall, last evening. For the first time in many years the program offered no symphony yet in its place the program ranged from Weber's Eighteenth Century Overture to "Oberon," which somehow never grows old—to Borodin's superb dance music from "Prince Igor."

Bronislaw Huber, violinist, was the soloist of the concert and the program was given in the following order: Overture to "Oberon," Weber; variations on a theme by Haydn, op. 56a, Brahms; symphonic piece from "La Redemption," Franck; concerto for violin in E-minor, op. 64, Mendelssohn; "Polovtsian Dances" from "Prince Igor," Borodin.

The exquisite harmony and melody of the Weber overture was brought out by Mr. Monteux and his men in all the fullness of its perennial beauty and in the Brahm's variations on a Haydn theme, the strings and wood winds interpreted with magnificent effect with the various musical pictures so unerringly visualized by this great master.

In the piece from "La Redemption," by Caesar Franck, the French composer gives the hearer a sense of expansion in beauty and faltiness of style a characteristic which is his forte and his distinguishing mark of genius. It was given a masterly performance by the orchestra.

Naturally much of the interest of the concert centred in Mr. Huberman, the soloist, who was heard here for the first time.

Huberman appeared in this country almost a quarter of a century ago as a boy prodigy, but after his first American tour he did not return to the United States until last October, when he made his "second American debut" at Carnegie Hall in recital with Paul Frenkel at the piano. Mr. Huberman subsequently played in Chicago, in recital, and made his debut as an orchestral soloist in this country with the Minneapolis Symphony at St. Paul on Oct. 27. On this occasion, Mr. Huberman played the Beethoven Concerto, which he has since played in New York with the Philharmonic Orchestra under Josef Stransky and again at the farewell concert of Dr. Richard Strauss.

This great artist played the Mendelssohn Concerto as if it had been written yesterday, and his musical conception of this big number—while differing greatly from the familiar interpretation given it by other famous violinists—was yet, perhaps a true recreation of the composer's dream. Indeed, the work of Huberman, his artistic qualities, his intelligence, his fervor and his perfection of technique reevaled him as a violinist of the very first rank. He plays in the "grand manner" and does it with passion and exquisite sensibility for the possibilities of his instrument though at times the artist seemed to over reach himself in the matter of tempermament and emotional display.

The concert ended in a realistic blaze of musical glory in the splendid performance by the orchestra of Borodin's colorful and barbaric "Polovtsian Dances."

N. B. P.

PROVTRIB. JAN.25

BOSTON SYMPHONY, HUBERMAN SOLOIST, DELIGHTS HEARERS

The Boston Symphony Orchestra, Pierre Monteux conducting, played here last evening for the third time this season. It was a symphony concert without a symphony, and, for soloist, featured Bronislaw Huberman, a noted violinist, who played here for the first time. M. Monteux's programme offered much that was interesting, and his men played in a manner that elicited a hearty response from the audience. The attendance, though not so large as at preceding concerts this season, nearly filled the hall.

The programme was played as follows:

Weber..................Overture to "Oberon"
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One never tires of the fine Weber overture. M. Monteux gave it a spirited reading and with the exception of a slight disagreement in the first violin section in the earlier measures the ensemble was excellent.

In the Brahms variations on a Haydn theme, M. Monteux sustained the listener's interest by the variety and beauty of his conceptions of what might be termed separate musical pictures. The themes of Haydn have proved an inexhaustible source of material for later composers and Brahms found in this instance one well fitted for his skill in contrapuntal treatment. The work is highly interesting in the sheer beauty of the musical effects produced and it also repays the close attention of those who delight in skillful manipulation of the orchestra voices. There are variations which fairly sparkle in their technical brilliance, dainty dance movements, and still others in which the composer's mastery of instrumentation focusses attention. The lightness of style maintained throughout the piece was a noticeable and pleasing feature of the orchestra's work.

Entirely different and filled with instrumental coloring was the symphonic piece by Franck. The purity and elevation of style so characteristic of this French writer was clearly and beautifully expressed in the appreciative and sympathetic reading accorded it by M. Monteux. The effect of portions of the work is heightened by use of divided violins.

Much interest attached to the appearance of Bronislaw Huberman. His fine reputation as solo artist preceded him here.

Mr. Huberman is now on his first tour of this country as a mature artist. About 25 years ago, however, he visited the United States, appearing in several of the larger cities as a wonder child. There were a few in last evening's audience who heard him play in Boston in the days of his early youth and his remarkable playing is fresh in their memory. Curiously enough, at his final Boston concert, years ago, he played the Mendelssohn concerto, which was also his choice last evening. This concerto is always a favorite and at its conclusion last night the violinist received a great tribute of applause.

Mr. Huberman's playing of the work was not at all along conventional lines. The artistic value of his interpretation might easily be a debatable question. It was extremely temperamental, and in making it so the player's style lost the repose which is essential to the concerto's best effect. There was an over-exaggeration of rhythmic accent in the first movement and at times a forcing of the tone which caused the rasping of strings against the finger board. The simplicity of the slow movement was distorted by emotionalism and the finale, admittedly a show movement, but one in which speed of finger should be tempered with reason, was raced at such a pace that clarity was sacrificed.

Brilliance was the outstanding feature of Mr. Huberman's performance, and, viewed from the virtuoso standpoint, it was highly successful.

Borodin's wild, barbaric "Polovtsian Dances" made an exciting finish to the programme. This is music which suggests the primitive. It deals the listening ear terrible blows, but the pain is sweet. Vivid harmonies and strong, insistent rhythm hold the attention as if in a vise. The dances were played with great vigor and were enthusiastically applauded.

A. F. P.

PROV. BULL - JAN. 25.

BOSTON SYMPHONY DELIGHTS HEARERS

Concert Opened with Overture to "Oberon," M. Monteux Giving Fine Reading.

HUBERMAN SOLO ARTIST

Brahm's Variations Hold Interest of Large Audience.—Borodin's "Polovtsian Dances" a Vivid Finish

The Boston Symphony Orchestra, Pierre

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PROV. JOURNEL-JAN.25.

BOSTON SYMPHONY TO HONOR FORMER LEADER

Orchestra to Play Funeral March for Hungarian Conductor

The Boston Symphony Orchestra will honor Arthur Nikisch, Hungarian conductor who was once its leader, at concerts tomorrow afternoon and Saturday evening by playing the funeral march from Wagner's "Gotterdammerung." Nikisch died in Leipsic on Monday.

Of those who have conducted the Boston Symphony Orchestra, Nikisch was the first to die. He was its third conductor, following Georg Henschel and Wilhelm Gericke, for the seasons 1889 to 1893.

Sixteen of the musicians who played under the baton of Nikisch are still members of the Boston Symphony Orchestra: H. Berger, S. Goldstein, J. Hoffmann, W. Krafft, F. Mahn, J. Mullaly, violins; M. Kluge and F. Zahn, viola; A. Schroeder, violoncello; G. Gerhardt, bass; F. Mueller, English horn; F. Hain and H. Lorbeer, French horn; J. Mann, trumpet; C. Hampe, trombone. Richard Burgin, concert master of the orchestra, has served many times in the same capacity under Nikisch in Europe.

The Boston Symphony Orchestra will present a wreath at the funeral of Nikisch as a tribute to his genius and in gratitude for his distinguished services as its former conductor.

HERALD- JAN.26

SYMPHONY ORCHESTRA TO HONOR NIKISCH

The Funeral March from Wagner's "Gotterdammerung" will be added to the programme of the Boston Symphony concerts tomorrow afternoon and Saturday evening, in honor of Arthur Nikisch, the great Hungarian conductor, whose death occurred in Leipsic on Monday. Of those who have conducted the Boston Symphony Orchestra, Nikisch was the first to die. He was its third conductor, following Georg Henschel and Wilhelm Gericke, and holding this post during the seasons 1889 to 1893. When he first came to the orchestra and heard the ensemble which Gericke had trained to so remarkable a degree of perfection, Nikisch is credibly reported to have said: "All I have to do is to poetize."

Sixteen of the musicians who played under the baton of Nikisch are still members of the Boston Symphony Orchestra, as follows: H. Berger, S. Goldstein, J. Hoffman, W. Krafft, F. Mahn, J. Mullaly, violins; M. Kluge and F. Zahn, violas; A. Schoeder, violoncello; G. Gerhardt, bass; F. Mueller, English horn; F. Hain and H. Lorbeer, French horns; J. Mann, trumpet; C. Hampe, trombone. Richard Burgin, the concert master of the orchestra, has served many times in the same capacity under Nikisch in Europe.

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POST- JAN.26.

Enter Pierne

Of the two pieces from Gabriel Pierné's incidental music to Pierre Loti's drama, "Ramuntcho," that Mr. Monteux and the Symphony Orchestra will play today and tomorrow, one, the Overture, is wholly new to Boston. The other, a "Basque Rhapsody," has already received two performances in Boston—the first at a concert of the Boston Orchestral Club in 1910, under the direction of Mr. Longy; the second, also under Mr. Longy's baton, at a concert by the orchestra of the MacDowell Club a year ago last spring. In treatment and character Overture and Rhapsody are much alike. Both are based upon tunes from the Biscayan country, and in each several melodies are set down successively, with but little development. The Overture begins in moderate tempo in the key of E-flat major, with a theme in five-eight time, and this unusual rhythm holds sway for several pages. An Andante in G-flat major brings appropriate contrast and also an interesting bit of orchestration. The broadly songful melody is announced by first trumpet and first trombone in octaves, while the second trumpet, a second and third trombone, horn, bassoon and sarrusophone supply the supporting harmonies. The final division of the Overture has for its basis a lively tune not unlike a Bolero—for this Basque music is half Spanish.

W. S. S.

A full week of journeying will await the Symphony Orchestra when it departs from Boston next Sunday evening. On Monday it will play for the first time in Richmond; on Tuesday, it will revisit Washington; on Wednesday, it will be heard in Baltimore. Then follow, on Thursday, Friday and Saturday, the usual concerts in New York and Brooklyn. In New York on Thursday, Mr. Monteux will repeat Mr. Szymanovski's Symphony and the fragments of Casella's ballet-music so well received here. On Saturday he will set Schönberg's Sextet for Strings for a second time on one of his programmes for New York.

TRANS JAN.27.

SYMPHONY GIVES 13TH CONCERT

Siegfried's Funeral Music Played in Memory of Arthur Nikisch

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

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After the impressive performance, there was incongruous, impertinent applause, on the part of certain hearers. Perhaps, not having noticed the title page of the program-book, they mistook the march for the first movement of the symphony. This is a charitable supposition. Yet there are restless, excitable souls who would applaud the officiating clergyman at a funeral.

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It is a curious coincident that just a year ago Mr. Bachaus was playing this same concerto at a concert in Leipsic under Arthur Nikisch, for whom Mr. Monteux played Siegfried's Funeral March from "Gotterdammerung" as a memorial tribute.

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AMER- JAN 23

NIKISCH'S MEMORY HONORED

Symphony Plays Tribute; Backhaus, Soloist, at Piano

BY OLIN DOWNES

In memory of Arthur Nikisch, one of the greatest of modern conductors, and conductor of the Boston Symphony Orchestra in years gone by, the Funeral March from Wagner's "Die Gotterdamerung" opened the concert given by the

Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall.

BACKHAUS AT PIANO

The remainder of the programme consisted of Beethoven's 7th symphony; Rachmaninoff's second piano concerto C minor, played by William Backhaus, and the Overture and "Caprice Basque" that Pierne composed for Pierre Lotis drama, "Ramuntcho." The overture was heard here for the first time. The Caprice had been introduced by Georges Longy at a concert of the Boston Orchestral Club, conducted by him in 1910.

The performance of the symphony was spirited, though there have been performances of this work at these concerts more euphonious in character. The music itself remains among the greatest Beethoven ever wrote, this though the influence of Haydn is strong in the opening allegro and in the scherzo. There is the introduction, as though vast portals were swinging open, to reveal a wondrous realm of light and joy. There is the incomparable genius with which Beethoven takes a fragment of a motive, or merely a rythm, and creates gigantically. There is the allegretto, of which the meaning lies deeper than any words, expressible only through music. There is the finale that swings and laughs until the very planets whirl in the dance. The performance was stormily applauded until the players rose with the conductor to make their acknowledgments.

Well Made Music

Mr. Backhaus then gave a performance of what is probably the best of the three piano concertos that Rachmaninoff has thus far published. He played with such technic of mastery, and a superb sense of form, that he gave the concerts almost a stronger and nobler character than it inherently possesses.

It is possible that a Slavic performer would have thrown his emotions more recklessly in the piece, and slapped on color with a broader and a wilder brush. But the concerto is more than a patch of color, more than a reek of Slavic emotion. It is not music of the first class, but it is certainly extremely well made music of the second, and the melancholy coloring, the sensuousness of the themes and the composer's power of building up a climax and scoring wonderfully for piano and orchestra are strongly felt.

POST - JAN. 28.

SYMPHONY HONORS MEMORY OF NIKISCH

Funeral Music Played for Former Conductor

Yesterday's Symphony concert began with an impressive performance of the "Siegfried Funeral Music," from Wagner's "Goetterdammerung," in memory of Arthur Nikisch, conductor of the orchestra from 1889 to 1893, who died in Leipzig Tuesday. It is a curious fact that although this is the 41st season of the Boston Symphony, all of the other conductors, Henschel, Gericke, Paur, Fiedler, Muck and Rabaud, are still living. A dozen of the present players and many in the audience must have revived memories of Nikisch's brilliant conducting as they listened to the "Funeral Music."

The soloist was Wilhelm Bachaus, unheard here since before the war, who played Rachmaniov's Second Pianoforte Concerto, last heard here from the composer's hands in 1919. The music is for the most part uninteresting, trivial and bombastic by turns. It is, however, admirably adapted to a display of technical mastery, the raison d'etre of most such pieces.

Mr Bachaus, though he failed to make his instrument sing, gave a virtuoso performance which was received with great enthusiasm by the audience. He is a phenomenally agile and muscular pianist.

Incidental music to Pierre Loti's dramatization of his novel "Ramuntcho," composed by Pierne for the performances at the Odeon in Paris in 1908, was played for the first time at these concerts. Basque dance tunes much less strange than their names, of which "Hancha ikhazketako" is a fair sample, furnish the thematic material, which is deftly handled, making light, agreeably innocuous music.

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GLOBE - JAN 28

[57]

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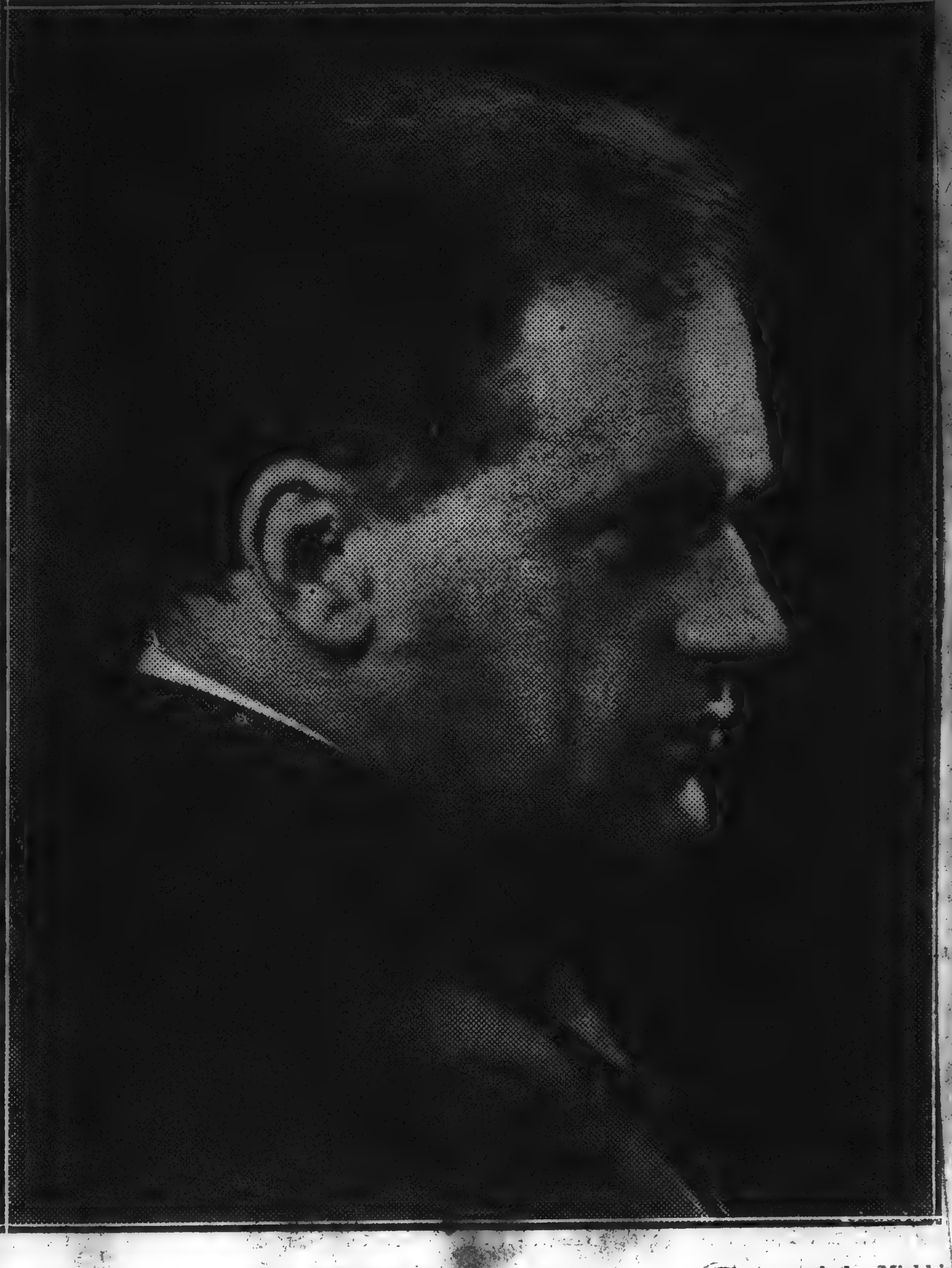
Mr. Bachaus, who has been a concert star since he was 16, ranks today among the foremost pianists. His performance of the Rachmaninoff concerts in C minor was at once virile and poetic. Here, again, Mr. Monteux and the orchestra displayed their mettle. Soloist and orchestra fairly shared the honors of a remarkable performance.

The novelty on the program, which will be repeated tonight, is the music written by Pierne, the French composer, for "Ramuntcho," a play by Pierre Lotti, which was brought out in Paris many years ago. The music is especially interesting for the reason that it includes song and dance themes from the Basque country, the home of Marshal Foch. Pierne's "Biscayan Rhapsody," music of a similar melodic tang and rhythmic snap, was added for full measure.

ADVTSR - JAN - 28

Maturity and Measure



Wilhelm Bachaus

(Photograph by Mishkin

Pianist of the Week at the Symphony Concerts

TRANS - JAN 28.

Symphony

SYMPHONY CONCERT

FROM MEMORIAL PIECE TO BASQUE RHAPSODY

The Dead Siegfried and the Dead Nikisch — Beethoven Again for the Music of Genius — Rakhmaninov Without Rakhmaninov—Folk-Dances Wild Yet Grave

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H. T. PARKER.

TRANS - JAN 28

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ADVTSR - JAN. 29.

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GLOBE - JAN. 29.

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The next Boston Symphony concerts in Symphony Hall will be given on Feb. 10 and 11, since this week will be occupied by the southern trip of the orchestra, to include concerts in Richmond, Washington, Baltimore, Brooklyn and New York. Mr. Monteux will head the program for the 14th pair of concerts, with Schumann's First Symphony in B-flat; Liadov's light suite will also be played, the movements of which are built on Russian folk themes, including "Kikimora," "The Enchanted Lake" and "Baba-Yaga." Handel's double concerto for strings and two wind orchestras, and Smetana's symphonic poem, "Wallenstein's Camp," will be the other numbers.

HERALD - JAN. 29

Dispatch

Richmond Va

IAN 18 1922

Concerning Boston Symphony.

Behind the musical achievements which the name of the Boston Symphony Orchestra, which is to appear at the City Auditorium on January 30, has come to represent, there lies a long record of the application of musical genius, the constancy of high purpose and the expenditure of wealth. The aim since its foundation in 1881 has been ever for the best attainable and only gradually, through years of upbuilding effort by one or another of the world's great conductors, has the goal been won.

Each of the hundred musicians in the orchestra is an accomplished artist. The leaders of the various sections are declared masters of their instruments and of a caliber scarcely to be found elsewhere. During the last two years the organization has profited signally by the powers of its present conductor, Pierre Monteux. No leader has come to the orchestra with a more distinguished record.

The famous old orchestra is now in its fortieth season and it is understood that never before has the schedule been so heavy. The program to be given in Richmond is said to be exceptionally fine. This visit of the Boston players will mark the close of the artists' course under the direction of Mrs. Wilson-Greene, tickets for which are now on sale at the Corley Company's, 213 East Broad Street.

SUN

ss New York City

JAN 21 1922

The fourth and last pair but one of Boston Symphony concerts to be given in New York this season will take place in Carnegie Hall a week from next Thursday evening and Saturday afternoon, February 2 and 4. The Second Symphony of Karl Szymanowski will open the Thursday concert, and thus give to this Polish composer, who is so highly spoken of in Europe, a first hearing in New York of his larger works.

For the Saturday concert the novelty will be Ravel's new choreographic poem, "La Valse," which will on this occasion have its first performance in New York.

Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall.

BACKHAUS AT PIANO

The remainder of the programme consisted of Beethoven's 7th symphony; Rachmaninoff's second piano concerto in C minor, played by William Backhaus, and the Overture and "Caprice Basque" that Pierne composed for Pierre Lotis drama, "Ramuntcho." The overture was heard here for the first time. The Caprice had been introduced by Georges Longy at a concert of the Boston Orchestral Club, conducted by him in 1910.

The performance of the symphony was spirited, though there have been performances of this work at these concerts more euphonious in character. The music itself remains among the greatest Beethoven ever wrote, this though the influence of Haydn is strong in the opening allegro and in the scherzo. There is the introduction, as though vast portals were swinging open, to reveal a wondrous realm of light and joy. There is the incomparable genius with which Beethoven takes a fragment of a motive, or merely a rythm, and creates gigantically. There is the allegretto, of which the meaning lies deeper than any words, expressible only through music. There is the finale that swings and laughs until the very planets whirl in the dance. The performance was stormily applauded until the players rose with the conductor to make their acknowledgments.

Well Made Music

Mr. Backhaus then gave a performance of what is probably the best of the three piano concertos that Rachmaninoff has thus far published. He played with such technic of mastery, and a superb sense of form, that he gave the concerts almost a stronger and nobler character than it inherently possesses.

It is possible that a Slavic performer would have thrown his emotions more recklessly in the piece, and slapped on color with a broader and a wilder brush. But the concerto is more than a patch of color, more than a reek of Slavic emotion. It is not music of the first class, but it is certainly extremely well made music of the second, and the melancholy coloring, the sensuousness of the themes and the composer's power of building up a climax and scoring wonderfully for piano and orchestra are strongly felt.

POST - JAN. 28.

SYMPHONY HONORS MEMORY OF NIKISCH

Funeral Music Played for Former Conductor

Yesterday's Symphony concert began with an impressive performance of the "Siegfried Funeral Music," from Wagner's "Goetterdammerung," in memory of Arthur Nikisch, conductor of the orchestra from 1889 to 1893, who died in Leipzig Tuesday. It is a curious fact that although this is the 41st season of the Boston Symphony, all of the other conductors, Henschel, Gericke, Paur, Fiedler, Muck and Rabaud, are still living. A dozen of the present players and many in the audience must have revived memories of Nikisch's brilliant conducting as they listened to the "Funeral Music."

The soloist was Wilhelm Bachaus, unheard here since before the war, who played Rachmaniov's Second Pianoforte Concerto, last heard here from the composer's hands in 1919. The music is for the most part uninteresting, trivial and bombastic by turns. It is, however, admirably adapted to a display of technical mastery, the raison d'etre of most such pieces.

Mr Bachaus, though he failed to make his instrument sing, gave a virtuoso performance which was received with great enthusiasm by the audience. He is a phenomenally agile and muscular pianist.

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Wilhelm Bachaus

(Photograph by Mishkin

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ADVTSR - JAN - 28

Symphony

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H. T. PARKE

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GLOBE - JAN. 29.

SYMPHONY PROGRAM

The next Boston Symphony concerts in Symphony Hall will be given on Feb. 10 and 11, since this week will be occupied by the southern trip of the orchestra, to include concerts in Richmond, Washington, Baltimore, Brooklyn and New York. Mr. Monteux will head the program for the 14th pair of concerts, with Schumann's First Symphony in B-flat; Liadov's light suite will also be played, the movements of which are built on Russian folk themes, including "Kikimora," "The Enchanted Lake" and "Baba-Yaga." Handel's double concerto for strings and two wind orchestras, and Smetana's symphonic poem, "Wallenstein's Camp," will be the other numbers.

HERALD - JAN.

IAN 1922

Concerning Boston Symphony.

Behind the musical achievements which the name of the Boston Symphony Orchestra, which is to appear at the City Auditorium on January 30, has come to represent, there lies a long record of the application of musical genius, the constancy of high purpose and the expenditure of wealth. The aim since its foundation in 1881 has been ever for the best attainable and only gradually, through years of upbuilding effort by one or another of the world's great conductors, has the goal been won.

Each of the hundred musicians in the orchestra is an accomplished artist. The leaders of the various sections are declared masters of their instruments and of a caliber scarcely to be found elsewhere. During the last two years the organization has profited signally by the powers of its present conductor, Pierre Monteux. No leader has come to the orchestra with a more distinguished record.

The famous old orchestra is now in its fortieth season and it is understood that never before has the schedule been so heavy. The program to be given in Richmond is said to be exceptionally fine. This visit of the Boston players will mark the close of the artists' course under the direction of Mrs. Wilson-Greene, tickets for which are now on sale at the Corley Company's, 213 East Broad Street.

SUN

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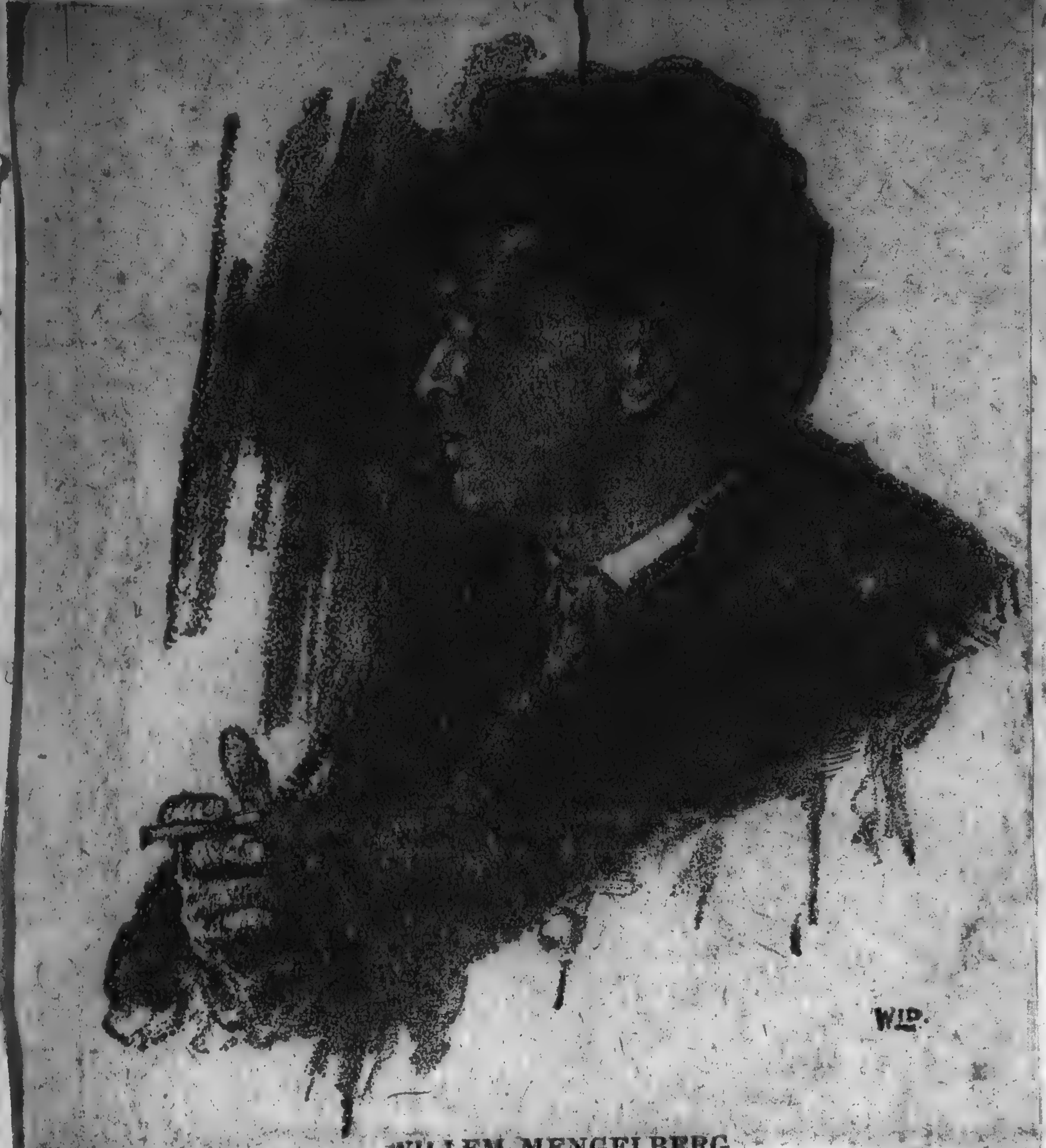
JAN 21 1922 D

The fourth and last pair but one of Boston Symphony concerts to be given in New York this season will take place in Carnegie Hall a week from next Thursday evening and Saturday afternoon, February 2 and 4. The Second Symphony of Karl Szymanowski will open the Thursday concert, and thus give to this Polish composer, who is so highly spoken of in Europe, a first hearing in New York of his larger works.

For the Saturday concert the novelty will be Ravel's new choreographic poem, "La Valse," which will on this occasion have its first performance in New York.

MUSIC ON CHOOSING A CONDUCTOR



WILLEM MENGELBERG

By RICHARD ALDRICH.

THE trustees of the Boston Symphony Orchestra are said to be seeking anxiously for a new conductor for that organization to succeed Pierre Monteux. His term of office comes to an end with the end of this season, and his contract, for whatever reason, is apparently not to be renewed. Mr. Monteux will have been the conductor of the orchestra for three seasons, having succeeded another Frenchman, Henri Rabaud, who was given the position at the beginning of the season of 1918-19, and who left it at the end of that season.

Mr. Monteux has been very highly thought of by many music lovers in Boston, and the public support given to the orchestra in its home town has been restored, it is said, to what it was in its palmiest days. The public support of the orchestra in New York, which fell off greatly during the troublous times of the war, has also increased considerably, though it is hardly back to what it was when every seat in Carnegie Hall was taken and there was a long waiting list. Nor has Mr. Monteux gained quite so high opinion in the estimation of New York music lovers as he apparently has in Boston. He is respected as a capable, intelligent and vigorous conductor of wide sympathies; but he has not proved an inspiration to many, nor has he satisfied fastidious demands. While the playing of the orchestra has improved under his direction, it has not reached the perfection that was once such a joy that it seemed—as it was—too good to be true forever.

The trustees of the Boston Orchestra are going through the doubt, uncertainty and anguish of spirit that fall to most trustees when they have to select a new conductor. What should be the principles applied in choosing a conductor? Should you seek out the greatest name and induce the owner of it to accept your seductive financial offer—or, what is much more likely, strain your resources to meet the demands he will make, which are certain to be enormous? Or should you seek out a man of talent without a great reputation, in the hope that, if not a potential genius, he will at least develop himself in your service to great usefulness and great ability?

There is danger in both courses. If you pick the man of supposed talent, you may saddle yourself with a mediocrity; and this has happened in regrettable instances. To do it successfully you must have the prescience and the judgment of men and musicianship and of musical promise that will be able to select a man not yet famous, and perhaps not yet wholly developed, who has the qualities that give him the potency of development.

On the other hand, is it wise to pay an enormous salary for the great reputation of a noted conductor of the "prima donna" class? There are grave objections to doing so, some of which are rooted in facts of human nature. When you pay a famous man, say, $45,000 for conducting half a season, it may justly be said that he cannot possibly give you $45,000 worth of conducting in that period. But the trouble is, he will try to. He will [illegible] irresistibly impelled to demonstrate to his employers and the public that he can do what other men cannot.

Even if he does not have the idea that he is commissioned to reveal to the American public for the first time in history what fine orchestral playing and great conducting are, he can hardly resist the temptation to show that he can put something into the music on his programs that nobody else has been able to, and can bring something out that has escaped the notice of others. He will be driven, even against his better nature, to resort to sensation of one kind or another; to impress the public with the most stupendous or the most fine-spun effects; to show them, in short, that they are getting their $45,000 worth.

But the finest musical values are not to be produced and estimated in this way; nor are they the ones that always make the greatest show or arouse the greatest excitement. Thrills down the back, delicious as they are, are not the only, or perhaps even the best, form of esthetic delight to be obtained from orchestral performance. There are other ways of playing upon the emotions, many different chords to be struck. It is even possible, among other appeals, to make an appeal to the intellect.

The results that can be obtained by fostering and developing sound musicianship and genuine talent in a musician whose innate qualities are capable of development are to be seen in Chicago, where Frederick Stock, the man selected by Theodore Thomas, has maintained an orchestra at the highest point of efficiency and has satisfied the music lovers of that city, year in and year out, for seventeen years. Nor should the experience of New York, with the fiery Russian meteor, Wassili Safonoff, be forgotten. Hailed as a magician because of the overpowering effects he obtained in a certain very narrow range of orchestral music, he was found to be a disappointment when he undertook to go outside that range and quite failed to satisfy the reasonable demands of taste and judgment.

It is a mistake to conclude too hastily from a successful stirring of the blood in certain pieces of exciting music that a conductor will necessarily be the one who can give the highest delight, the purest pleasure, from year to year in music of other styles and other schools. And yet a well-balanced series of season's programs must contain all schools, all styles; and the ideal conductor must have the wide sympathy, knowledge and commanding skill to include them all in his understanding and his powers of interpretation. An obvious and commonplace enough view; but one that is too often left out of account. The fiery meteor is not generally, perhaps never, the one who compasses this most successfully. In fact, it might plausibly be maintained that a conductor should be

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This seems to be thoroughly conservative and wholly within the bounds of reason. President Eliot may know of somebody in Western or Central Massachusetts who has founded and maintained a better orchestra—there is no limit to what might happen within the confines of the Bay State—but good old Eastern Massachusetts had reason enough to be decently satisfied with the Boston Symphony Orchestra, and to honor Major Higginson for his devotion to it.

This reminds us of the boast that used to be made on occasion by Rafael Joseffy, famous the world over in his day as a pianist, who spent the latter years of his life as an honored resident of North Tarrytown, N. Y. He used to declare, and it is not known that he was ever successfully controverted, that he was the best pianist in North Tarrytown.

N.Y. TIMES- JAN. 29.

MONTEUX OR NEWCOMER?

THE CONDUCTOR'S TERM NEARLY ENDED

Speculations as to a Successor — Three Courses Seemingly Open to the Trustees —A "Genius," a Young and Rising Talent, or a Leader of Sound and Proved Abilities—Mr. Monteux's Signal Services and High Deserts

ALONG with a few other chroniclers of the musical hour, the New York Times has remembered that the present term of Mr. Monteux as conductor of the Boston Symphony Orchestra will expire at the end of the current season. From this fact it infers rightly that the bankers, lawyers, men of business and men of the arts, who, as trustees, guide the fortunes of the band, are considering the future, even drawing near to decision upon it. Inevitably they are receiving much advice, many suggestions. There are the conductors, usually exceeding minor, who let it be known that they are "under consideration" for the post—a knowledge often confined to their own circle. There are the conductors, higher placed, whom their friends and partisans recommend insistently to the trustees' studious regard. There are the conductors at the head of their profession, who may or may not have intimated, through the proper channels, a receptive mind. There are the rising abilities of Europe, most of whom most of the trustees may know only through hearsay. About all and sundry there are the interested and disinterested advisers. Questions of income and guarantees, of nationality and public sentiment, of present and continuing policies, of prestige and the temper of audiences, must also be weighed.

No wonder that the trustees lay their fingers upon their lips and shake their heads with a pardonable show of weariness and dubiety. No wonder that, for once, the sustaining public of the Symphony Concerts has debated little and gossipped less of the future. Only the advocates of this or that newcomer are zealous; only those who seem to believe that nationality is the touchstone of ability in a conductor, are sharp upon the scent; only those who must be "on the inside" or perish of chagrin, venture to predict the choice. The rest of us who are much more numerous and may even have the progress and the prestige of the orchestra more impersonally at heart, keep a tranquil faith. Is there not the wisdom of the trustees, bestowing their busy leisure upon the affairs of the orchestra, to upbear us? Has not a manifest Providence sustained it through all the perils of the past five years; reëstablished it with its public at home, set it on the way to its old place with the public of other cities.

Why speed destiny? Yet The Times must spur it. "Apparently," it says, "Mr. Monteux's contract, for whatever reason, is not to be renewed." Perhaps it were wiser to wait and see; certainly it were more just to Mr. Mouteux to keep silence until, not "apparently" but "authoritatively" could be the written and printed word. A conductor, retiring or continuing, who has done such work as he for the Symphony Orchestra deserves courteous consideration unasked.

So comes into open discussion a matter intricate when it touches persons, yet by no means so perplexing when policies are in question. Three courses, indeed, seem to lie before the trustees. If they choose, they may seek as the next conductor for the Symphony Orchestra a man of the first rank in his calling, who in himself would overtop band, pieces and composers, who would become the Symphony Concerts to the public here and elsewhere, whose "genius" would shine (or be expected to shine) with unchanging glow from October even unto May. Mr. Toscanini is, Mr. Nikisch was, such a conductor; Mr. Mengelberg bears such a reputation. Some even would place the variable and often inert Mr. Weingartner beside them; others would count Mr. Stokowski such a conductor in the making. Of course these "geniuses" are costly and exacting. Upon them, as upon lower-placed mortals, come days when their light refuses to shine before men. Inevitably they concentrate and absorb the interest of the public to which they minister. The assisting orchestra becomes their instrument; they give the composers voice; making programmes they caress tenderly the necks of their battle-horses of the concert-hall. For a price and upon other terms, doubtless one or other of these geniuses could be persuaded to Boston.

At the other end of the scale are the rising men of European concert-halls, hardly known in Boston or indeed on this side of the Atlantic, who would cross it with their way to make before a new public, with their abilities to ripen under the freedom and the opportunity that our Symphony Concerts afford. So, of old, Mr. Nikisch came and conquered. Nowadays of these young powers is Mr. Goossens in London; Mr. Golchermann in Paris; Mr. Fitelberg, the wandering Pole; a mounting figure or two in Germany. America, unfortunately, yields not one, unless it be Mr. Gabrilowitsch. He is not young in years; old-established is his high reputation as pianist; yet as fixed conductor he began but a few seasons ago in Detroit. There, possibly, his works praise him; nearer to Boston, they are variously viewed. If the trustees of the orchestra are finally minded to take their chances with one or another in this rising European youth (as youth goes among conductors), a call to any of them would hardly go unanswered. Again might come a Nikisch in embryo; while yet again there are young abilities that never mature. A gambler's chance—if the contract run not too long—has its fascination; while for good or ill, scratch a young conductor and forthwith feel "the modernist."

For third course, the able men, the sound men remain—the conductors who can maintain an orchestra at an admirable technical and tonal prowess; who will keep the balance even between the classics, the moderns and the ultra-moderns; who will approach the chosen music intelligently and sympathetically; who will weekly ply their best powers to the pleasure of their hearers; who now and then will outdo themselves and stir all within earshot. Of such are most conductors in [illegible] mediate day and generation fro[illegible] grad to Paris and from Paris to [illegible]ork and Chicago. At their first concert and their last, they are practised and devoted men of talent, faithfully, ardently, open-mindedly exercised. They are not conductors of genius; no more are they conductors in embryo; least of all are they mere dull and wizened routineers. They have their individual qualities; they respect and heighten standards; often they broaden and deepen themselves. Like the cigarettes in the advertisement, "they satisfy"—and sometimes stimulate. If the trustees seek a conductor of this degree their searching need be neither long nor difficult.

Yet where, it is permissible to ask, will the trustees find such a newcomer—unless they are bent on change for the sake of change—who will much excel Mr. Monteux? He received the orchestra when it had fallen lowest in discipline, in esprit de corps, in quality of performance. He carried it through a secession that nearly dissolved it. He has brought it farther and farther along the way to its old merit and prestige. He bids fair to bring it still nearer. No conductor in the forty years of the Symphony Concerts has equalled him in the range, the interest, the freshness and open-mindedness of his programmes. Upon each and every sort of music so chosen he has bestowed the fullness of his abilities and his pains—often to no small eloquence. His audiences hear him gladly and into them more are entering a younger generation. Alone of the conductors of recent years, he has caught the ears of youth, and of a public that asks and has at last received "special concerts"—and upon both the future much depends. It may be the will of the trustees, as The Times asserts, that Mr. Monteux depart at the end of the current season. Yet it is he, who above all other men, has preserved for them the Boston Symphony Orchestra.

H. T. PARKER.

TRANS. JAN. 30

Boston Symphony Orchestra Commemorates Artur Nikisch

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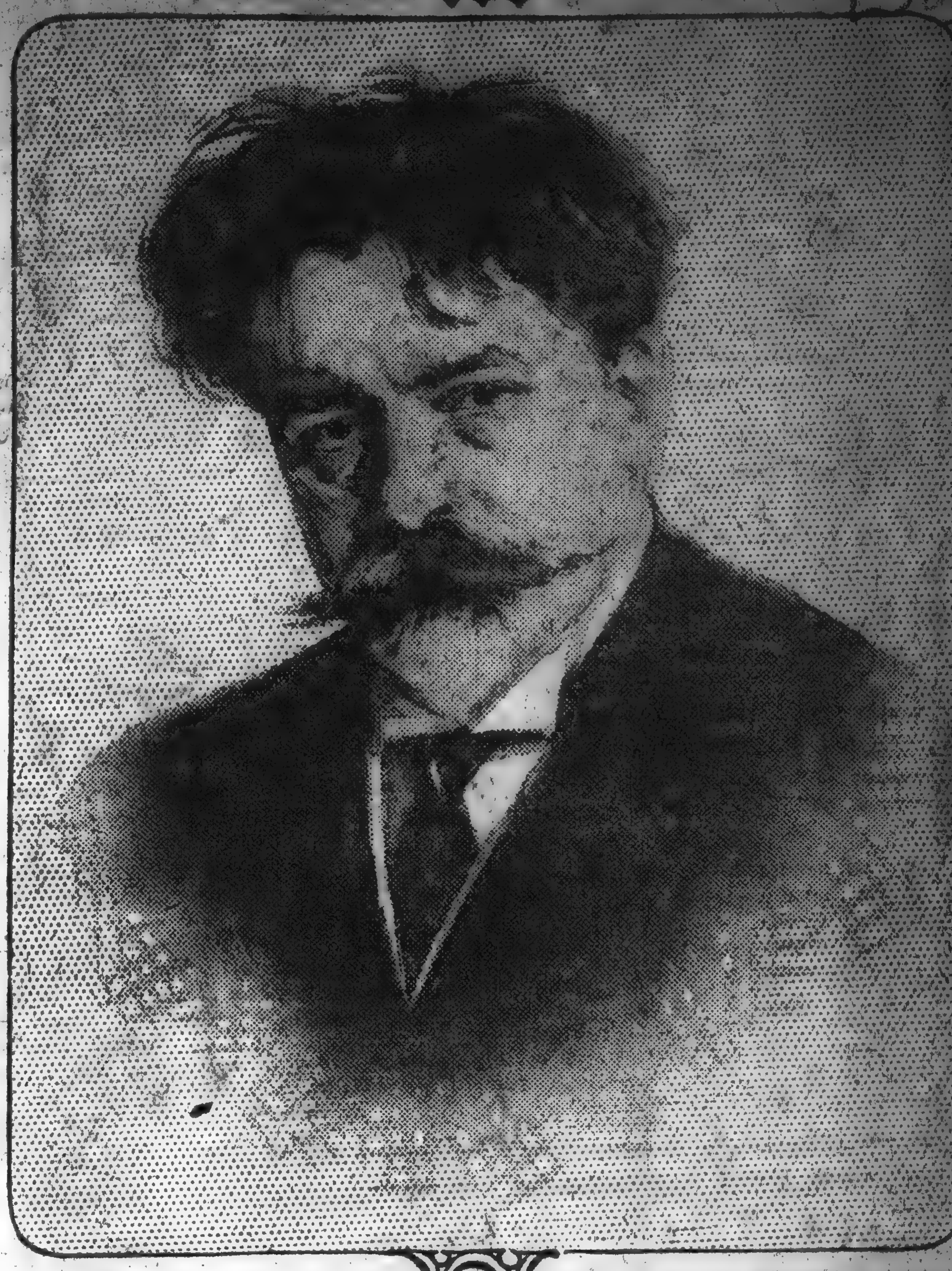

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N.Y. WORLD- JAN. 29.

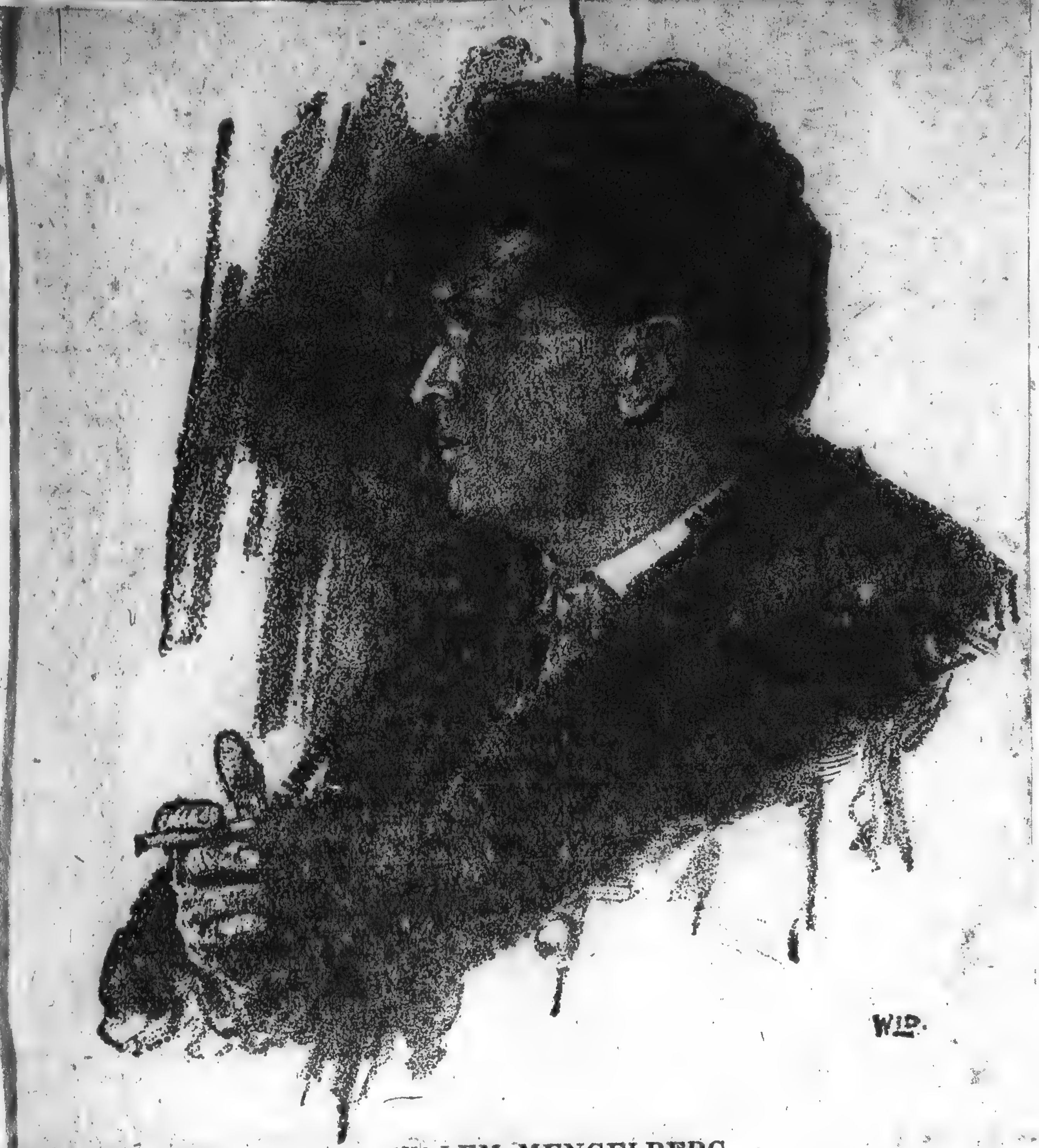
MUSIC

By RICHARD ALDRICH.

The Boston Symphony Orchestra.

Just why it happened that Beethoven's seventh symphony should have been three times played in New York within a week will doubtless never be explained. Mr. Monteux played it for the third time yesterday afternoon with the Boston Symphony Orchestra in Carnegie Hall, Mr. Coates having played it earlier in the pair of the New York Symphony Orchestra's concerts. [illegible] quick action on the part of both [illegible] Monteux and Mr. Mengelberg, a sim[illegible] duplication in the case of Ravel's "Valse" was avoided. The cond[illegible] of each of the four orchestra [illegible] concerts regularly in New York m[illegible] supposed to spend time both in th[illegible] and in the still watches of the [illegible] [illegible]ing to think of compositions [illegible]

MUSIC ON CHOOSING A CONDUCTOR



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N.Y. TIMES - JAN. 2[illegible]

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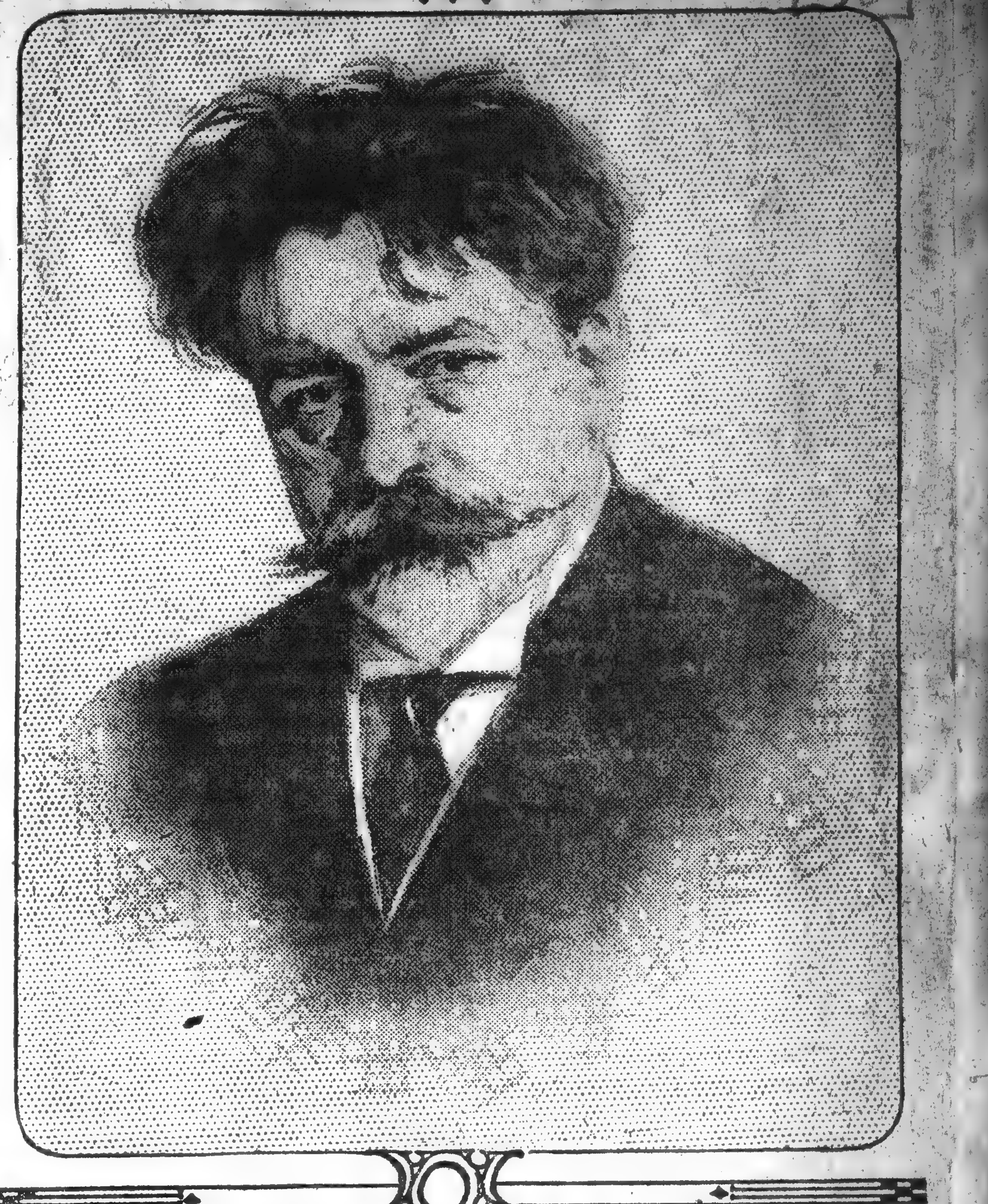

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Why speed destiny? Yet The Times must spur it. "Apparently," it says, "Mr. Monteux's contract, for whatever reason, is not to be renewed." Perhaps it were wiser to wait and see; certainly it were more just to Mr. Mouteux to keep silence until, not "apparently" but "authoritatively" could be the written and printed word. A conductor, retiring or continuing, who has done such work as he for the Symphony Orchestra deserves courteous consideration unasked.

So comes into open discussion a matter intricate when it touches persons, yet by no means so perplexing when policies, are in question. Three courses, indeed, seem to lie before the trustees. If they choose, they may seek as the next conductor for the Symphony Orchestra a man of the first rank in his calling, who in himself would overtop band, pieces and composers, who would become the Symphony Concerts to the public here and elsewhere, whose "genius" would shine (or be expected to shine) with unchanging glow from October even unto May. Mr. Toscanini is, Mr. Nikisch was, such a conductor; Mr. Mengelberg bears such a reputation. Some even would place the variable and often inert Mr. Weingartner beside them; others would count Mr. Stokowski such a conductor in the making. Of course these "geniuses" are costly and exacting. Upon them, as upon lower-placed mortals, come days when their light refuses to shine before men. Inevitably they concentrate and absorb the interest of the public to which they minister. The assisting orchestra becomes their instrument; they give the composers voice; making programmes they caress tenderly the necks of their battle-horses of the concert-hall. For a price and upon other terms, doubtless one or other of these geniuses could be persuaded to Boston.

At the other end of the scale are the rising men of European concert-halls, hardly known in Boston or indeed on this side of the Atlantic, who would cross it with their way to make before a new public, with their abilities to ripen under the freedom and the opportunity that our Symphony Concerts afford. So, of old, Mr. Nikisch came and conquered. Nowadays of these young powers is Mr. Goossens in London; Mr. Golchermann in Paris; Mr. Fitelberg, the wandering Pole; a mounting figure or two in Germany. America, unfortunately, yields not one, unless it be Mr. Gabrilowitsch. He is not young in years; old-established is his high reputation as pianist; yet as fixed conductor he began but a few seasons ago in Detroit. There, possibly, his works praise him; nearer to Boston, they are variously viewed. If the trustees of the orchestra are finally minded to take their chances with one or another in this rising European youth (as youth goes among conductors), a call to any of them would hardly go unanswered. Again might come a Nikisch in embryo; while yet again there are young abilities that never mature. A gambler's chance—if the contract run not too long—has its fascination; while for good or ill, scratch a young conductor and forthwith feel "the modernist."

For third course, the able men, the sound men remain—the conductors who can maintain an orchestra at an admirable technical and tonal prowess; who will keep the balance even between the classics, the moderns and the ultra-moderns; who will approach the chosen music intelligently and sympathetically; who will weekly ply their best powers to the pleasure of their hearers; who now and then will outdo themselves and stir all within earshot. Of such are most conductors in [illegible] mediate day and generation fro

grad to Paris and from Paris to [illegible] York and Chicago. At their first concert and their last, they are practised and devoted men of talent, faithfully, ardently, openmindedly exercised. They are not conductors of genius; no more are they conductors in embryo; least of all are they mere dull and wizened routineers. They have their individual qualities; they respect and heighten standards; often they broaden and deepen themselves. Like the cigarettes in the advertisement, "they satisfy"—and sometimes stimulate. If the trustees seek a conductor of this degree their searching need be neither long nor difficult.

Yet where, it is permissible to ask, will the trustees find such a newcomer—unless they are bent on change for the sake of change—who will much excel Mr. Monteux? He received the orchestra when it had fallen lowest in discipline, in esprit de corps, in quality of performance. He carried it through a secession that nearly dissolved it. He has brought it farther and farther along the way to its old merit and prestige. He bids fair to bring it still nearer. No conductor in the forty years of the Symphony Concerts has equalled him in the range, the interest, the freshness and open-mindedness of his programmes. Upon each and every sort of music so chosen he has bestowed the fullness of his abilities and his pains—often to no small eloquence. His audiences hear him gladly and into them more are entering a younger generation. Alone of the conductors of recent years, he has caught the ears of youth, and of a public that asks and has at last received "special concerts"—and upon both the future much depends. It may be the will of the trustees, as The Times asserts, that Mr. Monteux depart at the end of the current season. Yet it is he, who above all other men, has preserved for them the Boston Symphony Orchestra.

H. T. PARKER

TRANS. JAN. 30

MUSIC

By RICHARD ALDRICH.

The Boston Symphony Orchestra.

Just why it happened that Beethoven's seventh symphony should have been three times played in New York within a week will doubtless never be explained. Mr. Monteux played it for the third time yesterday afternoon with the Boston Symphony Orchestra in Carnegie Hall, Mr. Coates having played it earlier in the pair of the New York Symphony Orchestra's concerts. P quick action on the part of both Monteux and Mr. Mengelberg, a sim duplication in the case of Ravel's Valse" was avoided. The cond of each of the four orchestra concerts regularly in New York m supposed to spend time both in th and in the still watches of the [illegible] ing to think of compositions

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In place of Ravel's piece, Mr. Mon…x played the arrangement for string orchestra of Schönberg's sextet, "Verk…te Nache," music now not unfamiliar and that still seems the product of …agination and a sense of beauty. The string orchestra grows monotonous in color before the piece is ended; and singularly enough, this monotony is conveyed much more by the orchestra than by the sextet for which the composition was originally written.

It was a gratification to hear again d'Indy's "Istar" variations, music that is not often played and deserves a more frequent hearing. This music no longer seems "cerebral" or dry, but finely imaginative, deeply felt and written with great skill not only in the development of the variations but in the orchestral color. Nor need there be anxious reflections as to nature and appearance of the ornaments and garments successively stripped from the Babylonian woman. The music gives no information about them, and can give none. But it is engrossing and impressive as music and was played with brilliancy and clarity by the orchestra.

There was none too great interest in Svendsen's "Carnival of Paris," which closed the concert. It seeks to represent purely exterior effects, which it does with some success till they begin to pall through undue length.

TIMES- FEB-5-

Times
Beverly - Mass
JAN 19 1922

Tickets for the concert to be given at the opera house on Monday night, February 6, by the ensemble of the Boston Symphony orchestra, are meeting with a good demand. The orchestra will have 14 members with the director and will present a fine program.

MASS.
Sun
ISSUE OF
JAN 30 1922

Boston Symphony Orchestra Gives Children's Concert

The Boston Symphony ensemble gave a concert at City hall at 4 o'clock yesterday afternoon and 7.45 o'clock last night which was the third in the series of young people's concerts under the direction of Robert E. Sault, supervisor of music in the local public schools

The program presented at the afternoon and evening concerts was:

"1812"—Overture	Tschaikowsky
Magic Fire Music from "The Valkyrie"	Wagner
Dance of the Hours, from "Gioconda"	Ponchielli
Angelus, from Scenes Pittoresques	Massanet
Prelude to Lohengrin	Wagner
Kammeici—Ostow—Angelis Vision,	Rubinstein
Indian Summer	Herbert
Andante from the Ballet Music from Rosamund,	Schubert
Danse, Arabe, from Nut Cracker Suite	Tschaikowsky
Scherherazade Suite,	Rimsky-Korsakoff

City hall was crowded last night at the concert and well filled in the afternoon, which has been customary at the varied concerts given but the interest aroused by Music Week brought forth many more.

STAR, JAN 22 1922
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Boston Symphony, January 31.

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The symphony will be the fourth by Tschaikowsky, in F minor, a work considered by the Russian composer as his finest achievement. The program will include also "The Carnival in Paris," by the Norwegian composer Svendsen; Debussy's two nocturnes, "Nuages" (Clouds) and "Fetes" (Festivals), considered one of the finest examples of the modern French school of music, and Wagner's overture to "Rienzi."

Date Jan 24
From The Item
LYNN, MASS.

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Sentinel
Ansonia Conn
JAN 24 1922

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MERIDEN
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Journal
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News
Gardner Mass
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Argus
Montpelier Vt
Jan 24

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DATE........JAN 24 1922........
From The Fitchburg, Mass.
Sentinel

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From Jan 24
JOURNAL
Providence, R. I.

Symphony Plays To-night.

Bronislaw Huberman, the Polish violinit, who has made a sensation in New York since his arrival in this country, will play for the first time in Providence when he appears as soloist with the Boston Symphony Orchestra at Infantry Hall at 8.15 o'clock to-night. Pierre Monteux, the conductor, will present the following programme numbers: Overture to "Oberon," Franck's symphonic piece from the "Redemption," Brahms's "Variations on a Theme" by Haydn, and the Polovtsian Dances from Borodin's opera, "Prince Igor."

American
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Conn JAN 24 1922

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Providence
R. I.
News
ISSUE OF
Jan 24

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HUBERMAN WITH BOSTON SYMPHONY ORCHESTRA TONIGHT

The fame of Bronsilaw Huberman, the great Polish violinist, who is to appear as soloist with the Boston Symphony Orchestra tonight, has made his name known to our public for a considerable time, since this artist has so long held an enviable reputation in Europe. Coming to America in person last month, he amazed the audiences in New York by the wonder of his genius and the supreme beauty of his tone, in which he is materially aided by the quality of his instrument, one of the finest surviving specimens of Stradivarius violins. His appearance here tonight will be his first in Providence.

Mr. Huberman will play with the Boston Symphony Orchestra Mendelssohn's violin concerto.

Pierre Monteux, conductor of the orchestra, will present Weber's Overture to "Oberon," Franck's Symphonic Piece from "The Redemption;" Brahms's Variations on a theme by Haydn, and the Polovtsian Dances from Borodin's opera, "Prince Igor." The concert will take place at Infantry Hall at 8.15.

programs that the others are not going to play in New York, but they do so frequently with singularly unsuccessful results.

But Mr. Monteux was successful in his performance of the symphony, which was right in tempo, rhythmically elastic, fine and well balanced in tone, a performance that sounded like Beethoven's music.

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TIMES- FEB-5

JAN / 1922

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MASS.

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Providence, R. I.

Symphony Plays To-night.

Bronislaw Huberman, the Polish violinit, who has made a sensation in New York since his arrival in this country, will play for the first time in Providence when he appears as soloist with the Boston Symphony Orchestra at Infantry Hall at 8.15 o'clock to-night. Pierre Monteux, the conductor, will present the following programme numbers: Overture to "Oberon," Franck's symphonic piece from the "Redemption," Brahms's "Variations on a Theme" by Haydn, and the Polovtsian Dances from Borodin's opera, "Prince Igor."

American

Waterbury

Conn

JAN 2 1922

ARTHUR NIKISCH DIES IN LEIPSIC

Former Head of Boston Symphony Orchestra Succumbs to Influenza.

MOST NOTABLE CAREER

Served Many Years as Distinguished Orchestra Leader Here and Abroad.

Leipsic, Jan 24.—(By the Associated Press)—Arthur Nikisch, former conductor of the Boston Symphony Orchestra, died here last evening of influenza.

Arthur Nikisch, son of a Hungarian bookkeeper and a youthful prodigy at the pianoforte and with the violin, developed in maturity into one of Europe's most distinguished orchestral conductors.

In his lifetime of 66 years he wielded the baton over a number of the greatest of the orchestral bands of the continent, notably the Berlin Philharmonic and the Leipsic Gewandhaus Orchestra. For a long period he devoted himself mainly to the direction of the opera in his native city, Leipsic, where he made a name for himself by the successful revival of many long neglected operatic masterpieces. In the orchestral field he was noted for his advanced musical views, as well as for both the smoothness and virility of his readings of many of both classical and modern masterpieces.

Nikisch was widely known in America. He was conductor of the Boston Symphony from 1889 to 1893 and visited many American cities at the head of this noted organization. He was also in America in 1912 for a concert tour at the head of the London Symphony Orchestra which he conducted for some time before the war. Recently he was reported to be planning a tour in America with the Leipsic Gewandhaus Band.

Providence

R. I.

News

ISSUE OF Jan

HUBERMAN WITH BOSTON SYMPHONY ORCHESTRA TONIGHT

The fame of Bronsilaw Huberman, the great Polish violinist, who is to appear as soloist with the Boston Symphony Orchestra tonight, has made his name known to our public for a considerable time, since this artist has so long held an enviable reputation in Europe. Coming to America in person last month, he amazed the audiences in New York by the wonder of his genius and the supreme beauty of his tone, in which he is materially aided by the quality of his instrument, one of the finest surviving specimens of Stradivarius violins. His appearance here tonight will be his first in Providence.

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Pierre Monteux, conductor of the orchestra, will present Weber's Overture to "Oberon," Franck's Symphonic Piece from "The Redemption;" Brahms's Variations on a theme by Haydn, and the Polovtsian Dances from Borodin's opera, "Prince Igor." The concert will take place at Infantry Hall at 8.15.

Date Jan 24

From The **TIMES**
BARRE, VT.

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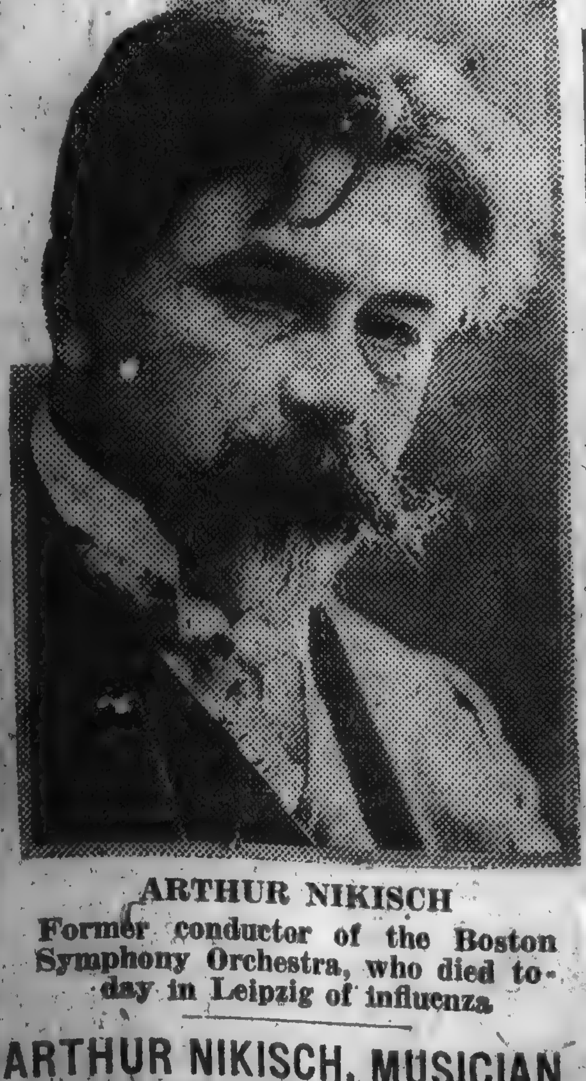
FROM JAN 24 1922 M
Evening Public Ledger
Philadelphia, Pa.

Famous Musician



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Noted Leader Succumbs to Attack of Influenza in Leipsic

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Arthur Nikisch was born October 12, 1855, at Lebeny Szent Mikolas, in Hungary, where his father was head accountant for Prince Lichtenstein. His musical education was obtained at the Vienna Conservatory where he was a pupil of Hellmesberger in violin and Deskoff in composition. When he left the conservatory in 1874 he had won prizes in composition and violin playing and was engaged as violinist for the court orchestra. In 1878 he went to the Leipsic Theatre as second conductor, and acquitted himself so ably in this post that he soon was placed on equal footing with Sucher and Seidl. In 1882 he was made first conductor.

When H. L. Higginson, the patron of the Boston Orchestra, found it necessary to look for a successor to William Gericke he turned to Nikisch with so flattering a proposition that the latter accepted the call and was in charge of the Boston Orchestra for four years, 1889-1893. In the latter year Mr. Nikisch turned to opera conducting and went to Budapest as director of the orchestra and of the Royal Opera. At the end of two years he was called to Leipsic as conductor of the famous Gewandhaus Orchestra at the highest salary ever paid in Europe.

In addition to his work at Leipsic Nikisch appeared as a guest conductor in all the leading cities of Europe, including Berlin, Hamburg, St. Petersburg and London. In 1901 he was dignified with the honor of royal professor of music. From 1902 to 1907 he served as director of studies at the Leipsic Conservatory and in 1905-1906 was director of the City Theatre at Leipsic.

FROM JAN 24 1922
STAR

St. Louis

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ESTABLISHED 1881
From JAN 24 1922
TIMES STAR,
Cincinnati, Ohio

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(ASSOCIATED PRESS CABLE)

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From JAN 25 1922
GLOBE DEMOCRAT
St. Louis, Mo.

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Once Headed Boston Symphony and Was Well Known in U. S.

By Associated Press.

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Arthur Nikisch, son of a Hungarian bookkeeper and a youthful prodigy at the pianoforte and with the violin, developed in maturity into one of Eu- [illegible] conductors. In his lifetime of sixty years, he wielded the baton over a number of the greatest of the orchestral bands of the Continent, notably the Berlin Philharmonic and the Leipsic Gewandhaus Orchestra.

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THE VARYING SHORE

A Young People's Concert by the Symphony Orchestra to an Audience of Many Minds, Moods and Manners—The Leaven That Justifies Such Ventures, Especially for the Teens

PITFALLS for the unwary open before the reviewer when his trade calls him to a Young People's Concert by the Symphony Orchestra such as befell yesterday afternoon. He turns his eyes upon the audience, sees in it many children of tender years—no less than nine, yet no more than thirteen. He questions speculatively whether such infants of the concert-hall receive any impression at all from the music heard, even though Mr. Monteux and his orchestra administer it in homeopathic and pleasantly spiced doses. He looks again and straightway sees many a lad and many a girl engrossed in the pieces of Beethoven or Bizet, or Dvoràk or Wagner, and pleasured by them. He says in his haste that for these adolescents these Young People's Concerts should be reserved—only to be told by a wise phychologist in education that if children are to be "caught young" for the Symphony Concerts, they must be enmeshed in the very years to which he, in his folly, had demurred.

The reviewer pricks up his ears and hears much childish prattle about him while the music is proceeding, observes cynically to himself that in habits of the concert-hall, the child is also father to the man uncontrolled—an impression confirmed when hardly a youngster leaving the concert is chattering of pieces or instruments. The reviewer pretends not to notice when two lads slip out to the nearest movies; when a neighboring girl audibly absorbs the juice of a lemon or makes sure that her overshoes will flap à la mode. By this time he is quite sure that Young People's Concerts are a snare and delusion. He looks and listens yet again—and the instrumental song, the gentle beauty of the slow movement of Beethoven's Second Symphony gradually unfolds and penetrates an audiences, listening first in puzzled expectancy. Eyes brighten to Mr. Laurent's flute in The Minuet from Bizet's music of "The Woman of Arles." Wagner's trumpet-calls in the Overture to "Rienzi" send thrills down childish backs. Plainly the youngsters are much interested in the instruments that vary the band, that give color and contour to the music. (A whole Young People's Concert might reasonably be devoted to example and explanation with them.)

The reviewer resumes listening post and before he leaves it, he knows that these Slavonic Dances of Dvoràk, that racking Prelude to "The Woman of Arles," the pomps of Saint-Saëns's "Heroic March" have not been played in vain in the ears of many a rapt adolescent, caught into the music, rhythmed to it, illuded by it. Maybe, he thinks of his own young days. "Eheu! Fugaces!" A whole Symphony Concert "in regular course," a whole "special" on those Monday evenings, which these Young People's matinées are designed to feed, will not yield such various, such confused impressions. Yet at end, when Mr. Monteux and the orchestra have finished their pains, when the last of Mr. Burke's tempting programme-notes have been read, when the youngsters have chattered and clicked away, one impression stays firm. Whatever the infirmities of childish flesh and childish will before these concerts, however at odds with each other and with the occasion, this or that element in the audience may be, enough of youth hears and is pleasured, to justify them altogether. For there should be more joy over one pair of ears opened to symphonic music than over ninety-and-nine pairs of eyes fastened upon the movies.

H. T. P.

TRANS - JAN 24.

Though the Symphony Orchestra has flourished through forty-one years, Mr. Nikisch is the first conductor of the band to die. Strange as it seems, Sir G. Henschel and Mr. Gericke, both his seniors, are still living—the one in London, the other in Vienna—at ripe old age. To honor the memory of Nikisch, the "funeral-music" of Siegfried from the third act of Wagner's opera, "Götterdämmerung," will be played at the beginning of the concerts next Friday afternoon and Saturday evening. The trustees, the management, the conductor and the players in the orchestra have also ordered at Leipzig a wreath to be laid on Nikisch's bier.

TRANS. JAN. 25

[60]

NIKISCH CONDUCTOR

THE RIPENED POWERS OF LATER YEARS

The Man, His Work and His Ways as Europe Knew Them Long After His Young Days in Boston—His Sway over Orchestras and Audience—The Intuitive, the Intensifying Temperament and, Through Both, the Romantic Strain

THIRTY years of incessant work and no little play in Europe altered Mr. Nikisch even as they dimmed the image that the elder concert-going public of Boston and New York kept of the conductor whom they knew in the early nineties and heard briefly again in the spring of 1912. Of old he was dark-haired and the locks were plentiful and tossing. In his last years they were so few that they could not toss under any possible excitement and in color they were silvery gray. In those early days Mr. Nikisch wore a black beard and moustache that grew somewhat wildly. More recently, they were trimmed neatly Van Dyck wise, and they were also gray. The conductor once had a short and lithe figure; it became short and somewhat stout, and he moved it slowly, gravely, with the dignity of advancing age. Once Mr. Nikisch was exuberant of linen, and his flying and expansive shirt-cuffs were as the oriflamme of his conducting. Nowadays his linen was like that of all the rest of us; while before the war austere London tailors clothed him in their discreetest fashion.

Of old, Mr. Nikisch used to come somewhat excitedly to his place before his men. Latterly he came as one poised, preoccupied, almost paternal. His audiences in Europe were wont to applaud his entrance long and loudly. He bowed gravely; he lifted deprecating hands; he gazed with kindly eye upon his orchestra and upon the auditorium. He opened the score with precision; he scrutinized the orchestra narrowly; he might send a word of council passing along its ranks. His native wildness, as we might have called it thirty years ago, was gone. In its place went the more subdued manner of middle age in a man that had accomplished much and had a dignity and a reputation to uphold. Mr. Nikisch was still a romantically-minded conductor—more so, perhaps, than any of his fellows; but he was no longer romantic of aspect except in one feature. His eyes kept their glowing, their piercing quality. Through them shone his personal response to his music. By them, more than by other means he swayed his men.

The Years in Europe

Like Mengelberg and Weingartner of the eminent conductors of his time, Mr. Nikisch developed into the wandering virtuouso. Mottl was permanently established at Munich; Mahler dwelt and worked in Vienna or else in New York; when Strauss conducted, he usually did so in Berlin; Dr. Muck abode there or else in Boston for continuous toil; Richter lived his later years in England. Only Weingartner, in the good days before the war, went up and down Europe as Mr. Nikisch did and journeyed to America like the elder conductor in 1912 and again, had he lived, in 1923. Even Weingartner or Mengelberg never projected twenty concert in as many days and almost as many cities—the extent and duration of Mr. Nikisch's original American tour. Yet for years he has had his permanent appointments in Europe. Annually he conducted in the twenty-four concerts of the Gewandhaus Orchestra in Leipsic. Annually he led in a series of concerts by the Philharmonic Orchestra of Berlin in its own city and in Hamburg. Each spring, before 1915, he conducted with the London Symphony Orchestra in three or four concerts. He paid recurring visits to Russia; and while he would conduct regularly in no opera house, he would undertake a "cycle" of Wagner's "Ring" operas in Paris or "festival performances" at Baireuth. In all his career, only one failure befell him—and in opera. He became the director, as well as the chief conductor, of the Opera House at Leipsic. He did not succeed in the dual post, and he soon abandoned it. In his prime he dwelt still, or he professed to dwell, in Leipsic; but he divided the spring and the summer between London and Ostend, and the autumn and the winter between half the cities of Europe. It was Mr. Mengelberg who said that he slept in his own bed at Amsterdam no oftener than once a fortnight, through the season. Mr. Nikisch was more fortunate.

Ways and Works

Nowadays, the psychologists, who spare no man, classify the conductors. Into one category go the disciplinarians; into another the conductors in whom the intellectual faculty predominates; while into a third fall the conductors in whom imagination, emotion and magnetically compelling force are uppermost. Among them, the psychologists would surely thrust Mr Nikisch; yet his conducting partakes of all three categories. Even in the days when he led the Boston Orchestra, he was no hard and fast disciplinarian; he was less so in recent years. But unmistakably he controlled his men. He had long cultivated his instinctive sense of well-staged conducting, as it were, and he happened to use an unusually long, thin, white stick for a baton. His beat with it was large, clear, precise and sweeping, and neither men nor audience might mistake the pace and the rhythm with which he would have the music move. When he would increase or lessen the volume of tone, when he would summon a particular group of instruments, when he would emphasize a particular passage, a motion of his head, a glance of his commanding eyes sufficed after the training of rehearsals. Usually his left hand and arm hung loosely at his side. He raised them when he would marshal a climax; the arm moved higher and higher in a hammering gesture, until as the climax broke, he had lifted it straight above his head swinging with clenched fist to the rhythm and the pounding vehemence of the music. Again, in lighter passages, this left hand served him; but then it waved delicately and gracefully to the pulsing of the music, spreading, as wi the finger-tips, the transparent and sua quality of tone that the conductor woul gain. Unmistakably, Mr. Nikisch's conducting was well staged, but once embarked upon it, he seemed wholly absorbed in it and wholly unaware of the audience watching as well as hearing. Moreover, it was imperious conducting—conducting that worked its full will with the music upon the orchestra. The most rigid disciplinarian could have done no more. The chances even are that he would have bitted an orchestra into the narrow way of his routine. Mr. Nikisch seemed to set it free.

Mind and Temperament

Mr. Nikisch never analyzed his music in public as the intellectual conductors have been known to do. In his comparatively young days, here in Boston, he was prone to weary of rehearsals and to take the chance of the compelling necessity and the stimulating circumstance of actual performance. He was more diligent in his later years, but still he exacted fewer rehearsals, made them less strenuous and achieved more in them than did many another conductor. One summer in Paris Mr. Weingartner and Mr. Nikisch in turn conducted through two "cycles" of Wagner's "Ring" operas. Either conductor had a like number of rehearsals, though they were not many. Mr. Weingartner was a far more practised operatic conductor than was Mr. Nikisch, who had confined himself for many years almost wholly to concerts. Yet in the performance of "Das Rheingold," which began both "cycles," Mr. Weingartner was clearly feeling his way with his men and they with him; while Mr. Nikisch had already made them responsive instruments.

The psychology of conducting is treacherous slough to traverse, but th probability is that Mr. Nikisch possess not only the communicating and commanding force which turns an orchestra into personal voice, but also the power of intuition that quickly grasps the design and the contents of music and expresses them, as intuitively, in terms of emotion. His course through the familiar Finale of Brahms's Symphony in C minor wa characteristic instance of his ways wit "absolute" music. The Pizzicati at t beginning tingled with nervous expectatio the approach to the melody of the horn was tremulous with anticipation. It emerged in its grave beauty; it died and then after a pause that was the rhetoric of music vividly applied, the triumphant, the joyous, the master-melody of the whole Finale swept along its way. The composer and Mr Nikisch propelling, almost goading, orchestra and audience alike, carried it to higher and higher power, to sharper and sharpe accent, to more and more exuberant tumu Then the power of the orchestra told. the end, Brahms, as it seemed, needed have written no other "Triumphlied" tha this.

Emotional Sides

On the emotional side, Mr. Nikisch i prime seemed the incarnation of the conducting temperament. Grant that he wa swayed by feeling and swayed his me with it. Yet it usually guided him and them aright. He sought and gained larg and sweeping sonorities that seemed neve hard, overblown or brittle. Yet he coul draw from an orchestra a tone of such softness and euphony that it seemed t melt into the air. He had a rare sens of the delicate tracery and shimmer o sound. He was adept with middle voice and middle colorings. He was vivid with instrumental detail and he refined adroitly upon it. His ear steadily ripened i sense of beautiful, euphonious, modulated and characterizing tone. Mighty as was in its sonorities, it never suggeste that he and the orchestra would soon b at the end of their resources. Whateve its shimmer, it still kept body. Invariably it seemed the voice of the emotion or o the characteristic beauty behind.

Mr. Nikisch read his music largely an intensely. The Song of the Pilgrims, fo example, at the beginning of the overtur to "Tannhäuser" was to him the song o a mighty host. He whipped the orchestr to a frenzy of excited tone in the mus of the Venusberg; he proclaimed the clos of the overture as though he would summon all the trumpets of heaven. It wa the Wagner of "Tannhäuser" become the Wagner of "Tristan." At the oth extreme, he filled another sort of musi Schubert's Unfinished Symphony, for ample—with tremulous, pathetic, hoveri whisperings that seemed the breathings o a lyric voice. When the Germans first hear him conduct in the music of Brahms the declared that he softened it unduly, tha he deprived it of its "intellectual force. Yet he was really giving it the sensuou beauty, the quality of emotion felt an expressed, that are much more essenti to music. He had the power that attain to something close to grandeur. He ha the sensitiveness that compasses a soft an shifting beauty.

The Unique Voice

The voice of no two violinists is alik If Mr. Ysaye or Mr. Kreisler were hidd by a screen, the expert listener cou probably surmise which of the two w playing a given concerto. Mr. Pad ski's Chopin would never sound like de Pachmann's though both were invisible to their hearers. Similarly, an emine conductor makes his band and the mus that it plays sound as it does under other man. Mr. Nikisch, for his pa transformed his orchestra into a high sensitive instrument. He was often sistent and subtle in his modifications pace and rhythm. He had his own centings of long passages of upspring or diminishing song. He was artful sustaining such ejaculatory music Chaikovsky's, in opening such clos wrought music as that of Brahms. knew every device—the pause, the qui ening, the holding, the shrewd empha or contrast—of the conductor as a rhe cian. He was master of the gradati of tonal force, the shadings of tonal co Responsive himself, he expected and gai a like responsiveness in his orchestra almost kindled it in his audiences as w Scarcely a conductor of our time had obvious a personal sway over both. psychologists judged him rightly they placed him among the conduct magnetic force.

Date Jan 24

From The **TIMES**

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Evening Public Ledger

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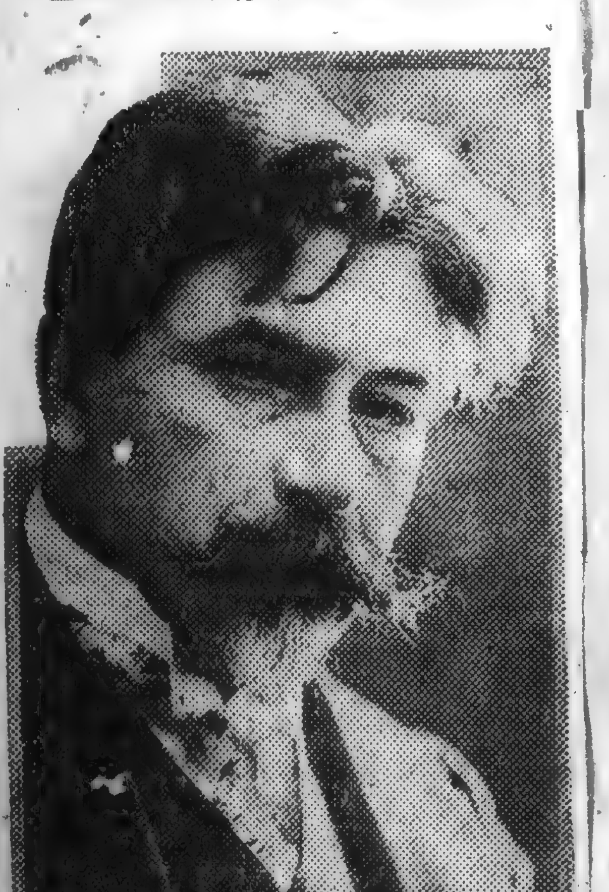
Famous Musician



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ESTABLISHED 1881

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TIMES STAR,

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ARTHUR NIKISCH, NOTED MUSICIAN, DIES OF FLU

Once Headed Boston Symphony and Was Well Known in U. S.

By Associated Press.

LEIPSIC, January 24.—Arthur Nikisch, noted orchestra conductor, died here last night of influenza. He was formerly conductor of the Boston Symphony Orchestra.

Arthur Nikisch, son of a Hungarian bookkeeper and a youthful prodigy at the pianoforte and with the violin, developed in maturity into one of Europe's most [illegible] orchestral conductors. In his lifetime of sixty years, he wielded the baton over a number of the greatest of the orchestral bands of the Continent, notably the Berlin Philharmonic and the Leipsic Gewandhaus Orchestra.

For a long period he devoted himself mainly to the direction of the opera in his native city, Leipsic, where he made a name for himself by the successful revival of many long-neglected operatic masterpieces. In the orchestral field he was noted for his advanced musical views, as well as for both the smoothness and virility of his readings of many of both classical and modern masterpieces.

He was widely known in America. He was conductor of the Boston Symphony Orchestra from 1889 to 1893, and visited many American cities at the head of this noted band. He was also in this country in 1912 for a concert tour at the head of the London Symphony Orchestra, which he conducted for some time before the war.

Recently he was reported to be planning a tour in America during the present year, with the Leipsic Gewandhaus Band.

THE VARYING SHORE

A Young People's Concert by the Symphony Orchestra to an Audience of Many Minds, Moods and Manners—The Leaven That Justifies Such Ventures, Especially for the Teens

PITFALLS for the unwary open before the reviewer when his trade calls him to a Young People's Concert by the Symphony Orchestra such as befell yesterday afternoon. He turns his eyes upon the audience, sees in it many children of tender years—no less than nine, yet no more than thirteen. He questions speculatively whether such infants of the concert-hall receive any impression at all from the music heard, even though Mr. Monteux and his orchestra administer it in homeopathic and pleasantly spiced doses. He looks again and straightway sees many a lad and many a girl engrossed in the pieces of Beethoven or Bizet, or Dvoràk or Wagner, and pleasured by them. He says in his haste that for these adolescents these Young People's Concerts should be reserved—only to be told by a wise phychologist in education that if children are to be "caught young" for the Symphony Concerts, they must be enmeshed in the very years to which he, in his folly, had demurred.

The reviewer pricks up his ears and hears much childish prattle about him while the music is proceeding, observes cynically to himself that in habits of the concert-hall, the child is also father to the man uncontrolled—an impression confirmed when hardly a youngster leaving the concert is chattering of pieces or instruments. The reviewer pretends not to notice when two lads slip out to the nearest movies; when a neighboring girl audibly absorbs the juice of a lemon or makes sure that her overshoes will flap à la mode. By this time he is quite sure that Young People's Concerts are a snare and delusion. He looks and listens yet again—and the instrumental song, the gentle beauty of the slow movement of Beethoven's Second Symphony gradually unfolds and penetrates an audiences, listening first in puzzled expectancy. Eyes brighten to Mr. Laurent's flute in The Minuet from Bizet's music of "The Woman of Arles." Wagner's trumpet-calls in the Overture to "Rienzi" send thrills down childish backs. Plainly the youngsters are much interested in the instruments that vary the band, that give color and contour to the music. (A whole Young People's Concert might reasonably be devoted to example and explanation with them.)

The reviewer resumes listening post and before he leaves it, he knows that these Slavonic Dances of Dvoràk, that racking Prelude to "The Woman of Arles," the pomps of Saint-Saëns's "Heroic March" have not been played in vain in the ears of many a rapt adolescent, caught into the music, rhythmed to it, illuded by it. Maybe, he thinks of his own young days. "Eheu! Fugaces! A whole Symphony Concert "in regular course," a whole "special" on those Monday evenings, which these Young People's matinées are designed to feed, will not yield such various, such confused impressions. Yet at end, when Mr. Monteux and the orchestra have finished their pains, when the last of Mr. Burke's tempting programme-notes have been read, when the youngsters have chattered and clicked away, one impression stays firm. Whatever the infirmities of childish flesh and childish will before these concerts, however at odds with each other and with the occasion, this or that element in the audience may be, enough of youth hears er. For there should be more joy over one and is pleasured, to justify them altogeth- pair of ears opened to symphonic music than over ninety-and-nine pairs of eyes fastened upon the movies.

H. T. P.

TRANS. JAN. 24.

Though the Symphony Orchestra has flourished through forty-one years, Mr. Nikisch is the first conductor of the band to die. Strange as it seems, Sir G. Henschel and Mr. Gericke, both his seniors, are still living—the one in London, the other in Vienna—at ripe old age. To honor the memory of Nikisch, the "funeral-music" of Siegfried from the third act of Wagner's opera, "Götterdämmerung," will be played at the beginning of the concerts next Friday afternoon and Saturday evening. The trustees, the management, the conductor and the players in the orchestra have also ordered at Leipzig a wreath to be laid on Nikisch's bier.

TRANS. JAN. 25

[60]

NIKISCH CONDUCTOR

THE RIPENED POWERS OF LATER YEARS

The Man, His Work and His Ways as Europe Knew Them Long After His Young Days in Boston—His Sway over Orchestras and Audience—The Intuitive, the Intensifying Temperament and, Through Both, the Romantic Strain

THIRTY years of incessant work and no little play in Europe altered Mr. Nikisch even as they dimmed the image that the elder concert-going public of Boston and New York kept of the conductor whom they knew in the early nineties and heard briefly again in the spring of 1912. Of old he was dark-haired and the locks were plentiful and tossing. In his last years they were so few that they could not toss under any possible excitement and in color they were silvery gray. In those early days Mr. Nikisch wore a black beard and moustache that grew somewhat wildly. More recently, they were trimmed neatly Van Dyck wise, and they were also gray. The conductor once had a short and lithe figure; it became short and somewhat stout, and he moved it slowly, gravely, with the dignity of advancing age. Once Mr. Nikisch was exuberant of linen, and his flying and expansive shirt-cuffs were as the oriflamme of his conducting. Nowadays his linen was like that of all the rest of us; while before the war austere London tailors clothed him in their discreetest fashion.

Of old, Mr. Nikisch used to come somewhat excitedly to his place before his men. Latterly he came as one poised, preoccupied, almost paternal. His audiences in Europe were wont to applaud his entrance long and loudly. He bowed gravely; he lifted deprecating hands; he gazed with kindly eye upon his orchestra and upon the auditorium. He opened the score with precision; he scrutinized the orchestra narrowly; he might send a word of council passing along its ranks. His native wildness, as we might have called it thirty years ago, was gone. In its place went the more subdued manner of middle age in a man that had accomplished much and had a dignity and a reputation to uphold. Mr. Nikisch was still a romantically-minded conductor—more so, perhaps, than any of his fellows; but he was no longer romantic of aspect except in one feature. His eyes kept their glowing, their piercing quality. Through them shone his personal response to his music. By them, more than by other means he swayed his men.

The Years in Europe

Like Mengelberg and Weingartner of the eminent conductors of his time, Mr. Nikisch developed into the wandering virtuoso. Mottl was permanently established at Munich; Mahler dwelt and worked in Vienna or else in New York; when Strauss conducted, he usually did so in Berlin; Dr. Muck abode there or else in Boston for continuous toil; Richter lived his later years in England. Only Weingartner, in the good days before the war, went up and down Europe as Mr. Nikisch did and journeyed to America like the elder conductor in 1912 and again, had he lived, in 1923. Even Weingartner or Mengelberg never projected twenty concerts in as many days and almost as many cities—the extent and duration of Mr. Nikisch's original American tour. Yet for years he has had his permanent appointments in Europe. Annually he conducted in the twenty-four concerts of the Gewandhaus Orchestra in Leipsic. Annually he led in a series of concerts by the Philharmonic Orchestra of Berlin in its own city and in Hamburg. Each spring, before 1915, he conducted with the London Symphony Orchestra in three or four concerts. He paid recurring visits to Russia; and while he would conduct regularly in no opera house, he would undertake a "cycle" of Wagner's "Ring" operas in Paris or "festival performances" at Baireuth. In all his career, only one failure befell him—and in opera. He became the director, as well as the chief conductor, of the Opera House at Leipsic. He did not succeed in the dual post, and he soon abandoned it. In his prime he dwelt still, or he professed to dwell, in Leipsic; but he divided the spring and the summer between London and Ostend, and the autumn and the winter between half the cities of Europe. It was Mr. Mengelberg who said that he slept in his own bed at Amsterdam no oftener than once a fortnight, through the season. Mr. Nikisch was more fortunate.

Ways and Works

Nowadays, the psychologists, who spare no man, classify the conductors. Into one category go the disciplinarians; into another the conductors in whom the intellectual faculty predominates; while into a third fall the conductors in whom imagination, emotion and magnetically compelling force are uppermost. Among them, the psychologists would surely thrust Mr Nikisch; yet his conducting partakes of all three categories. Even in the days when he led the Boston Orchestra, he was no hard and fast disciplinarian; he was less so in recent years. But unmistakably he controlled his men. He had long cultivated his instinctive sense of well-staged conducting, as it were, and he happened to use an unusually long, thin, white stick for a baton. His beat with it was large, clear, precise and sweeping, and neither men nor audience might mistake the pace and the rhythm with which he would have the music move. When he would increase or lessen the volume of tone, when he would summon a particular group of instruments, when he would emphasize a particular passage, a motion of his head, a glance of his commanding eyes sufficed after the training of rehearsals. Usually his left hand and arm hung loosely at his side. He raised them when he would marshal a climax; the arm moved higher and higher in a hammering gesture, until as the climax broke, he had lifted it straight above his head swinging with clenched fist to the rhythm and the pounding vehemence of the music. Again, in lighter passages, this left hand served him; but then it waved delicately and gracefully to th pulsing of the music, spreading, as wi the finger-tips, the transparent and suave quality of tone that the conductor would gain. Unmistakably, Mr. Nikisch's conducting was well staged, but once embarked upon it, he seemed wholly absorbed in it and wholly unaware of the audience watching as well as hearing. Moreover, it was imperious conducting—conducting that worked its full will with the music upon the orchestra. The most rigid disciplinarian could have done no more. The chances even are that he would have bitted an orchestra into the narrow way of his routine. Mr. Nikisch seemed to set it free.

Mind and Temperament

Mr. Nikisch never analyzed his music in public as the intellectual conductors have been known to do. In his comparatively young days, here in Boston, he was prone to weary of rehearsals and to take the chance of the compelling necessity and the stimulating circumstance of actual performance. He was more diligent in his later years, but still he exacted fewer rehearsals, made them less strenuous and achieved more in them than did many another conductor. One summer in Paris Mr. Weingartner and Mr. Nikisch in turn conducted through two "cycles" of Wagner's "Ring" operas. Either conductor had a like number of rehearsals, though they were not many. Mr. Weingartner was a far more practised operatic conductor than was Mr. Nikisch, who had confined himself for many years almost wholly to concerts. Yet in the performance of "Das Rheingold," which began both "cycles," Mr. Weingartner was clearly feeling his way with his men and they with him; while Mr. Nikisch had already made them responsive instruments.

The psychology of conducting is treacherous slough to traverse, but th probability is that Mr. Nikisch possess not only the communicating and commanding force which turns an orchestra into personal voice, but also the power of intuition that quickly grasps the design and the contents of music and expresses them, as intuitively, in terms of emotion. His course through the familiar Finale of Brahms's Symphony in C minor was characteristic instance of his ways wit "absolute" music. The Pizzicati at th beginning tingled with nervous expectatio the approach to the melody of the horn was tremulous with anticipation. It emerged in its grave beauty; it died and then after a pause that was the rhetoric of music vividly applied, the triumphant, the joyous, the master-melody of the whole Finale swept along its way. The composer and Mr Nikisch propelling, almost goading, orchestra and audience alike, carried it to higher and higher power, to sharper and sharpe accent, to more and more exuberant tumu Then the power of the orchestra told. the end, Brahms, as it seemed, needed have written no other "Triumphlied" tha this.

Emotional Sides

On the emotional side, Mr. Nikisch in prime seemed the incarnation of the conducting temperament. Grant that he was swayed by feeling and swayed his men with it. Yet it usually guided him and them aright. He sought and gained larg and sweeping sonorities that seemed never hard, overblown or brittle. Yet he could draw from an orchestra a tone of such softness and euphony that it seemed to melt into the air. He had a rare sense of the delicate tracery and shimmer o sound. He was adept with middle voices and middle colorings. He was vivid with instrumental detail and he refined adroitly upon it. His ear steadily ripened in sense of beautiful, euphonious, modulated and characterizing tone. Mighty as it was in its sonorities, it never suggested that he and the orchestra would soon b at the end of their resources. Whatever its shimmer, it still kept body. Invariably it seemed the voice of the emotion or o the characteristic beauty behind.

Mr. Nikisch read his music largely and intensely. The Song of the Pilgrims, for example, at the beginning of the overture to "Tannhäuser" was to him the song o a mighty host. He whipped the orchestra to a frenzy of excited tone in the music of the Venusberg; he proclaimed the close of the overture as though he would summon all the trumpets of heaven. It was the Wagner of "Tannhäuser" become the Wagner of "Tristan." At the ot extreme, he filled another sort of musi Schubert's Unfinished Symphony, for ample—with tremulous, pathetic, hoveri whisperings that seemed the breathings o a lyric voice. When the Germans first heard him conduct in the music of Brahms they declared that he softened it unduly, that he deprived it of its "intellectual force." Yet he was really giving it the sensuou beauty, the quality of emotion felt an expressed, that are much more essentia to music. He had the power that attain to something close to grandeur. He ha the sensitiveness that compasses a soft and shifting beauty.

The Unique Voice

The voice of no two violinists is alike If Mr. Ysaye or Mr. Kreisler were hidde by a screen, the expert listener co probably surmise which of the two w playing a given concerto. Mr. Pad ski's Chopin would never sound like de Pachmann's though both were invis ble to their hearers. Similarly, an emine conductor makes his band and the mus that it plays sound as it does under other man. Mr. Nikisch, for his pa transformed his orchestra into a high sensitive instrument. He was often sistent and subtle in his modifications pace and rhythm. He had his own centings of long passages of upspring or diminishing song. He was artful sustaining such ejaculatory music Chaikovsky's, in opening such clos wrought music as that of Brahms. knew every device—the pause, the quic ening, the holding, the shrewd empha or contrast—of the conductor as a rhet cian. He was master of the gradatio of tonal force, the shadings of tonal col Responsive himself, he expected and gai a like responsiveness in his orchestra almost kindled it in his audiences as w Scarcely a conductor of our time had obvious a personal sway over both. psychologists judged him rightly they placed him among the conduct magnetic force.

[illegible], as Mr. Nikisch's orchestras in [illegible] and Berlin and London, re[illegible] him. They gained the penetrating [illegible], be it soft or sonorous that he [illegible]. They shared his feeling for [illegible] and shade, for richness of tonal color, for luminosity, that in climaxes was like the large lighting of a stage in music-drama. They became, like him, resolved at all costs to keep their music songful and to impart it as the voice of human emotion to stir human sensibilities. As he aged, Nikisch lost few of the fine ardors of his younger years; but they drove him very seldom now into excesses or eccentricities. In maturity as a conductor he embodied the romantic temperament in its best virtues—incessant intensity, high brilliance, tireless range, passion in all things, zest for many sorts of beauty, divining and imparting quality. In the old days in Boston, he sometimes laid the reins on the neck of this temperament. In his later years they very seldom slipped from his commanding fingers.

H. T. PARKER

TRANS. JAN 26

BROOKLYN
CITIZEN
ISSUE OF
JAN 2 9 1922 X

[illegible], Flatbush.

BOSTON SYMPHONY CONCERT.

Jean Bedetti, leader of the 'cello section of the Boston Symphony Orchestra, will be the soloist at the Boston Symphony concert in the Academy Friday evening, Feb. 3. Pierre Monteux will open this concert with Beethoven's symphony in A major, No. 7. The other orchestral numbers will be Debussy's two nocturnes, "Nuages" (Clouds) and "Fetes" (Festivals). Two Slavonic dances by Dvorak close the concert.

Saint-Saens will be represented by his splendid violoncello concerto which Mr. Bedetti is to play with the orchestra.

Morning Telegraph
New York
JAN 29 1922

The fourth and last pair, but one, of Boston Symphony concerts in New York this season will be given in Carnegie Hall Thursday evening and Saturday afternoon. At the Thursday concert Pierre Monteux will introduce to New York the "Second Symphony" (B flat major, Op. 19), by Karol Szymanovski, the Polish composer. The remainder of the program will consist of a symphonic work from Cesar Franck's "The Redemption," and a suite by Alfredo Casella, entitled "Le Couvent sur l'eau."

At the Saturday matinee, Beethoven's Seventh Symphony in A major will head the program, and the novelty will be Ravel's Choreographic Poem, "La Valse." The remainder of the matinee program will consist of d'Indy's Symphonic Variations, "Istar" and Svendsen's Episode, "The Carnival in Paris."

FROM JAN 2 8 1922 M
EVE. POST
NEW YORK CITY

Boston Symphony Concerts

Next Thursday evening and Saturday afternoon in Carnegie Hall the last pair but one of Boston Symphony concerts of the present season will be given. At the Thursday concert Pierre Monteux will make known to New York the larger works of Karol Szymanovski, the Polish composer, now living in New York, by producing his Second Symphony in B-flat. The remainder of the programme will consist of Franck's Symphonic Piece from "The Redemption," Alfredo Casella's "Couvent sur l'eau," and Weber's Overture to "Oberon."

The symphony to be played at the Saturday matinée will be the seventh by Beethoven. A new work at this concert will be Ravel's Choreographic Poem, "La Valse," which was published last year and describes, according to the composer, "the whirl of an imperial ball about 1855." The remaining numbers will be d'Indy's Symphonic Variations, "Istar," and Svendsen's "The Carnival in Paris."

NEW YORK
EVENING JOURNAL
ISSUE OF
JAN 2 8 1922 X

ORCHESTRAL NOTES.

At to-morrow's matinee concert of the New York Symphony Orchestra, in Aeolian Hall, Albert Coates will introduce a suite called "Four Conceits," by Eugene Goossens. Other numbers will be Tchaikovsky's "Francesca da Rimini," a concerto for strings and woodwind by Vivaldi, arranged by Alexander Siloti, and Saint-Saens A minor violoncello concerto, with Lucien Schmit as [illegible]

[illegible] Kreisler will be the soloist [illegible] Bruch G minor concerto at [illegible] of Thursday afternoon [illegible] evening in Carnegie Hall. [illegible] will play Beethoven's [illegible]

At the [illegible] Orchestra's concert in Carnegie Hall on Thursday evening, Pierre Monteux will introduce Karel Szymanowski's second symphony. Alfredo Casell's suite, "Le couvent sur l'eau," will also be played. On Saturday afternoon the principal numbers will be Beethoven's seventh symphony and Vincent d'Indy's "Istar" variations.

Willem Mengelberg and Artur Bodanzky will both conduct the first of the Philharmonic Orchestra's series in the Metropolitan Opera House, beginning next Tuesday. Mr. Bodanzky's principal number will be the Brahms C minor symphony and that of Mr. Mengelberg Bizet's first "L'Arlesienne" suite.

FROM JAN 2 8 1922 X
Evening Globe
New York

The fourth and last pair but one of Boston Symphony concerts to be given in New York this season will take place in Carnegie Hall Thursday evening and Saturday afternoon, Feb 2 and 4. The Second Symphony of Karol Szymanowski will open the Thursday concert and thus give to this Polish composer, who is well known in Europe, a first hearing in New York of his larger works.

The other numbers will be Franck's Symphonic Piece from "The Redemption," the suite, "Le Couvent sur l'eau," by Alfredo Casella, and Weber's overture to "Oberon."

At the Saturday concert Beethoven's Seventh Symphony, in A major, d'Indy's "Istar" variations, Svendsen's "The Carnival in Paris," and Schönberg's "Verklärte Nacht" will be played.

SUN
New York City
JAN 2 8 1922 D

SATURDAY.

Aeolian Hall, aft., piano recital, Ignaz Friedman; eve., concert for Russian famine by Mishel Piastro; Carnegie Hall, aft., Boston Symphony; eve., Rosenblatt, Pilzer and mandolin orchestra.

SUN
New York City
JAN 2 8 1922 D

THURSDAY.

Carnegie Hall, aft., New York Symphony; eve., Boston Symphony; Aeolian Hall, eve., piano recital, Victor Wittgenstein.

From JAN 2 8 1922 L
EVENING MAIL
New York City

ADMIRERS of the work of Karol Szymanovski, the Polish composer, can hear his Second Symphony played by the Boston Orchestra, under Pierre Monteux, next Thursday night in Carnegie Hall. Cesar Franck's "Redemption" and Casella's "The Convent on the Water" are the other numbers.

For the Saturday matinee the Bostonians will play Beethoven's Seventh Symphony, Ravel's "La Valse" and d'Indy's "Istar."

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53 GREENWICH AVE.

Date Jan 27

From The Augusta, Me. Journal

Boston Symphony Sends Wreath Tribute to Nikisch

Boston, Jan. 26—The Boston Symphony orchestra sent a wreath to the funeral at Leipsic of Arthur Nikisch, the Hungarian director who was formerly its leader, as a tribute to his genius and in gratitude for his services, it was made known today. Wagner's funeral march has been added to the program of the orchestra's concerts this week in memory. Sixteen of the musicians who played under the baton of Nikisch are still members of the orchestra.

From JAN 2 8 1922 X
Brooklyn Life
New York City

Boston Symphony Orchestra Program

For the last Boston Symphony concert but one of the Brooklyn season, which will be given in the Academy Friday evening, February 3rd, Pierre Monteux will conduct the great Seventh Symphony of Beethoven in A major. The soloist will be Jean Bedetti, the leader of the golden-toned 'cello section of the Boston Symphony Orchestra, who came from Europe to take this post two years ago and has, by appearances as soloist in Boston, New York and elsewhere, and also in recitals of his own, justified and even enhanced the enviable reputation which he formerly held in Europe. He will play with the orchestra on this occasion the 'cello concerto by Saint-Saens, noted French composer, the interest in whose works has been increased by the news of his death last month. The remaining numbers on this program will be the two nocturnes of Debussy, "Clouds" and "Festivals," a splendid example of the modern French school of music, which has perhaps no more fortunate and inspired interpreter in this country, since Mr. Monteux was a personal friend of the late composer and was among the first to conduct these pieces in Paris, with the collaboration of Debussy. To close the concert, Mr. Monteux will present Two Slavonic Dances by Dvorak, the noted Bohemian composer.

FROM JAN 2 8 1922 M
EVE. POST
NEW YORK CITY

Nikisch—Since Seidl, The Best Conductor

By Henry T. Finck

WITH the exception of Anton Seidl, Arthur Nikisch, whose death was announced on Monday, was the best—that is, the most magnetic and temperamental—orchestral conductor of his time. Like Seidl, he was a Hungarian; nearly all the great "German" conductors, especially of Wagner's operas, have come from the land of the Magyars. Hungarian music is passionate and sensuous, and so is Wagner's.

Nikisch, as a youth of nineteen, played violin in Wagner's orchestra when the cornerstone of the Bayreuth Theatre was laid in 1872. From that time on he was a champion of Wagner's cause and afterwards one of his foremost interpreters. Angelo Neumann, who took Wagner's Nibelung operas on tour throughout Europe, engaged Nikisch at first as Seidl's assistant. Neumann also had in his Leipzig company Sucher, another great Hungarian conductor of Wagner's works. Hans Richter, by the way, was also from Hungary. Motti was an Austrian.

In America Nikisch is known only as an orchestral conductor. In 1889 Col. Higginson brought him over to conduct the Boston Symphony Orchestra, a position he held four years. In the interesting "Life and Letters of Henry Lee Higginson," recently published by the Atlantic Monthly Press, there are some amusing details concerning this engagement. In a letter to Dresel, Higginson wrote that Nikisch "is not strongly built, but must have a pretty tough and wiry constitution, or else he would not be alive. In reply to my expressed anxiety about his physical strength, he said that more than once he had had to conduct four Wagner operas in one week. Considering that it nearly kills *me* to *hear one* of the beastly things, I think conducting four of them in one week may be sufficient to prove *his* powers of resistance!"

It certainly speaks volumes for Higginson's liberal mind that, feeling as he did towards Wagner's operas, he should engage a Wagnerian specialist for his orchestra. I remember vividly Nikisch's début in Boston. Higginson had invited a bunch of New York critics to come up for the occasion. We went, paying our own fare. He invited us to a restaurant. He was a millionaire. We expected a champagne, caviare, and broiled lobster lunch, but had to pay for our own sandwiches and beer. His Puritan soul evidently shrank from the mere thought of bribing us with a lunch to praise Nikisch. But if he had treated us to champagne, caviare, and lobster, and added *fonds d'artichaux* salad, Camembert, and yellow chartreuse, we could not have been more delighted with Nikisch than we were that night. The climax of the concert was a thrilling performance of the fourth Schumann symphony, which I shall never forget. Oh, for a Nikisch to play the Schumann symphonies for us again and show how much more inspired they are than those of Brahms, which are inflicted on us *ad nauseam* from October to April.

Nikisch, to be sure, was also a Brahmsite. I have somewhere a forlorn letter he wrote to reproach me for the frivolous tone I adopted in telling how the audience gradually retired, hurried, and stampeded from Chickering Hall while he was conducting one of the Brahms symphonies—I believe it was the third—then new here. New York audiences no longer stampede when the Brahms symphonies are played; but I have seen signs that they will soon begin to do so again unless our conductors manifest some prudent moderation in their incessant repetition of them. New York is not Berlin.

Higginson himself was very much pleased with his new conductor. "He came in the autumn of 1889," he wrote, "and immediately took up his work with great energy. He was, I think, surprised to find how good our orchestra was; . . . but he put into it all his power, passion, and wonderful skill in producing results, and he gave us very different effects from Mr. Gericke. He was a man of real genius."

De Wolfe Howe, in his historical sketch of the Boston Orchestra, records the report that when Nikisch first heard this orchestra he exclaimed: "All I have to do is to poetize!" As Mr. Parker put it, the romantic period in the progress of the orchestra began with Nikisch. The "conductor cult" began. Whenever two Bostonians met their salutation was: "Well, what do you think of Nikisch?" It was not till the end of the season that it "was possible to gently criticise the new conductor without running the risk of being stoned to death in Hamilton Place by infuriated buyers of season tickets."

In the spring of 1893 Nikisch left Boston to become director general of the Royal Opera at Budapest. Two years later he began to give Philharmonic concerts in Berlin and at the head of the Gewandhaus Orchestra in Leipzig, which had been kept half a century behind the times by the ultra-conservative Reinecke. The appearance of Nikisch was like a tornado of bracing mountain air sweeping away the stale air of an unventilated theatre. For the first time Tchaikovsky and other moderns were correctly and sympathetically interpreted in these German cities and the results were far-reaching.

For years Nikisch was busy all the time travelling from city to city, from country to country. When he made a tour of the United States, in 1912, he brought with him a London orchestra with which he could not do himself justice.

ESTABLISHED 1881
From JAN 2 6 1922 M
Public Ledger
Philadelphia, Pa.

ARTHUR NIKISCH

IF EVER a man was born to the purple in the realm of music, it was Nikisch. It was not the family circumstances but his innate aptitude that made him the preeminent conductor he became, and his genius was manifest from his earliest years. Probably there has been no leader of anything approaching his status who has been at the same time so skillful an executant.

Nikisch had a hypnotizing control over those who played under his baton. He kindled in them a zeal that made them do better than they knew. The charm and force of his personality communicated themselves to his audiences. His hearers found him peculiarly magnetic and inspiring, and a cult was created of the sort that surrounds the leader who wields an orchestra as a single mighty instrument.

Important was the contribution made by Nikisch to the life history of the Boston Symphony Orchestra, in his time the best of our orchestras. In four seasons he infused a new vitality and spirit into the organization. Musicians proud of their art and independent of temper deferred to his complete and indisputable connoisseurship in his calling; his very presence breathed prestige and confidence. The music is stilled, but the influence upon art is perennial.

EVENING SUN JAN [illegible] 1922 S
Baltimore, Md.

NEXT week we will again have a goodly number of musical entertainments, chief among which may be mentioned at this time the concert of the Boston Symphony Orchestra, under the direction of Pierre Monteux, one of the entertainments of the Wilson-Greene Philharmonic Course. This will take place on Wednesday evening at the Lyric, and it is interesting to note that should it prove successful it may be possible to have this orchestra play here five times next winter. Washington is anxious to have five Boston concerts next year, and if they can be combined with five Baltimore concerts a "season" may be arranged for. Theoretically the Boston Orchestra serves only New England, but if it is charmed to Washington there is no reason why Baltimore could not have the pleasure of hearing it, too.

From JAN 2 6 1922 M
Public Ledger
Philadelphia, Pa.

NIKISCH, FAMOUS MUSICIAN, IS DEAD

Noted Orchestra Conductor a Victim of Influenza at Leipzig

Special Cable Dispatch

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Berlin, Jan. 24. — Arthur Nikisch, the famous musical conductor, died suddenly yesterday at eLipzig of influenza.

His death is regarded here as an irreparable loss to the German musical world. Though Germany still possesses a large number of widely-known conductors, none, it is said, touches Nikisch's ability to inspire an orchestra to play its best, at the same time giving each single musician at the right moment liberty to develop his own individuality.

The newspapers tonight point out that he was given the first opportunity to establish international fame in the United States while conducting the Boston Symphony Orchestra. Nikisch was preparing for a second big tour of the United States in the near future.

Arthur Nikisch, the great Hungarian leader, was heard in Philadelphia on numerous occasions. One visit was with the Boston Symphony Orchestra, on March 14, 1893, when musical centers were agitated by rumors that he had resigned the leadership. He was interviewed on the rumor at the Academy of Music and confirmed reports of his resignation. He then announced he had accepted an offer to direct the Royal Opera at Budapest. The last tour that brought him to Philadelphia was with the London Symphony Orchestra, playing an engagement at the Metropolitan Opera House on April 11, 1912.

Nikisch was born in 1855, at Lebeny Szent Mikolas, in Hungary, where his father was head accountant for Prince Lichtenstein. His musical education was obtained at the Vienna Conservatory, where he was a pupil of Hellmesberger in violin and Deskoff in composition. When he left the conservatory in 1874 he had won prizes in composition and violin playing and was engaged as violinist for the court orchestra. In 1878 he went to the Leipzig Theatre as second conductor, and acquitted himself so ably in this post that he soon was placed on equal footing with Sucher and Seidl. In 1882 he was made first conductor.

When H. L. Higginson, the patron of the Boston Orchestra, found it necessary to look for a successor to William Gericke, he turned to Nikisch with so flattering a proposition that the latter accepted the call and was in charge of the Boston Orchestra for four years, 1889-1893. In the latter year Mr. Nikisch turned to opera conducting and went to Budapest as director of the orchestra and of the Royal Opera. At the end of two years he was called to Leipzig as conductor of the famous Gewandhaus Orchestra at the highest salary ever paid in Europe.

In addition to his work at Leipzig Nikisch appeared as a guest conductor in all the leading cities of Europe, including Berlin, Hamburg, St. Petersburg and London. In 1901 he was dignified with the honor of royal professor of music. From 1902 to 1907 he served as director of studies at the Leipzig Conservatory and in 1905-1906 was director of the City Theatre at Leipzig.

In the orchestral field he was noted for his advanced musical views, as well as for both the smoothness and virility of his readings of many of both classic and modern masterpieces.

As he was, so Mr. Nikisch's orchestras in Leipsic and Berlin and London, reflected him. They gained the penetrating tone, be it soft or sonorus that he sought. They shared his feeling for light and shade, for richness of tonal color, for luminosity, that in climaxes was like the large lighting of a stage in music-drama. They became, like him, resolved at all costs to keep their music songful and to impart it as the voice of human emotion to stir human sensibilities. As he aged, Nikisch lost few of the fine ardors of his younger years; but they drove him very seldom now into excesses or eccentricities. In maturity as a conductor he embodied the romantic temperament in its best virtues—incessant intensity, high brilliance, tireless range, passion in all things, zest for many sorts of beauty, divining and imparting quality. In the old days in Boston, he sometimes laid the reins on the neck of this temperament. In his later years they very seldom slipped from his commanding fingers.

H. T. PARKER

TRANS. JAN 26

BROOKLYN CITIZEN

ISSUE OF

JAN 29 1922 X

[illegible] Road, Flatbush.

BOSTON SYMPHONY CONCERT.

Jean Bedetti, leader of the 'cello section of the Boston Symphony Orchestra, will be the soloist at the Boston Symphony concert in the Academy Friday evening, Feb. 3. Pierre Monteux will open this concert with Beethoven's symphony in A major, No. 7. The other orchestral numbers will be Debussy's two nocturnes, "Nuages" (Clouds) and "Fetes" (Festivals). Two Slavonic dances by Dvorak close the concert.

Saint-Saens will be represented by his splendid violoncello concerto which Mr. Bedetti is to play with the orchestra.

Morning Telegraph
New York

JAN 29 1922

The fourth and last pair, but one, of Boston Symphony concerts in New York this season will be given in Carnegie Hall Thursday evening and Saturday afternoon. At the Thursday concert Pierre Monteux will introduce to New York the "Second Symphony" (B flat major, Op. 19), by Karol Szymanovski, the Polish composer. The remainder of the program will consist of a symphonic work from Cesar Franck's "The Redemption," and a suite by Alfredo Casella, entitled "Le Couvent sur l'eau."

At the Saturday matinee, Beethoven's Seventh Symphony in A major will head the program, and the novelty will be Ravel's Choreographic Poem, "La Valse." The remainder of the matinee program will consist of d'Indy's Symphonic Variations, "Istar" and Svendsen's Episode, "The Carnival in Paris."

FROM JAN 28 1922 M
EVE. POST
NEW YORK CITY

Boston Symphony Concerts

Next Thursday evening and Saturday afternoon in Carnegie Hall the last pair but one of Boston Symphony concerts of the present season will be given. At the Thursday concert Pierre Monteux will make known to New York the larger works of Karol Szymanovski, the Polish composer, now living in New York, by producing his Second Symphony in B-flat. The remainder of the programme will consist of Franck's Symphonic Piece from "The Redemption," Alfredo Casella's "Couvent sur l'eau," and Weber's Overture to "Oberon."

The symphony to be played at the Saturday matinée will be the seventh by Beethoven. A new work at this concert will be Ravel's Choreographic Poem, "La Valse," which was published last year and describes, according to the composer, "the whirl of an imperial ball about 1855." The remaining numbers will be d'Indy's Symphonic Variations, "Istar," and Svendsen's "The Carnival in Paris."

NEW YORK
EVENING JOURNAL

ISSUE OF

JAN 28 1922 X

ORCHESTRAL NOTES.

At to-morrow's matinee concert of the New York Symphony Orchestra, in Aeolian Hall, Albert Coates will introduce a suite called "Four Conceits," by Eugene Goossens. Other numbers will be Tchaikovsky's "Francesca da Rimini," a concerto for strings and woodwind by Vivaldi, as arranged by Alexander Siloti, and the Saint-Saens A minor violoncello concerto, with Lucien Schmit as soloist.

Fritz Kreisler will be the soloist in the Bruch G minor concerto at the concerts of Thursday afternoon and Friday evening in Carnegie Hall. Mr. Coates will play Beethoven's seventh symphony and an excerpt [illegible] Stravinsky's "L'oiseau de feu."

At the next Boston Orchestra concert in Carnegie Hall on Thursday evening, Pierre Monteux will introduce Karel Szymanowski's second symphony. Alfredo Casell's suite, "Le couvent sur l'eau," will also be played. On Saturday aftornoon the principal numbers will be Beethoven's seventh symphony and Vincent d'Indy's "Istar" variations.

Willem Mengelberg and Artur Bodanzky will both conduct the first of the Philharmonic Orchestra's series in the Metropolitan Opera House, beginning next Tuesday. Mr. Bodanzky's principal number will be the Brahms C minor symphony and that of Mr. Mengelberg Bizet's first "L'Arlesienne" suite.

FROM JAN 28 1922 X
Evening Globe
New York

The fourth and last pair but one of Boston Symphony concerts to be given in New York this season will take place in Carnegie Hall Thursday evening and Saturday afternoon, Feb. 2 and 4. The Second Symphony of Karol Szymanowski will open the Thursday concert and thus give to this Polish composer, who is well known in Europe, a first hearing in New York of his larger works.

The other numbers will be Franck's Symphonic Piece from "The Redemption," the suite, "Le Couvent sur l'eau," by Alfredo Casella, and Weber's overture to "Oberon."

At the Saturday concert Beethoven's Seventh Symphony, in A major, d'Indy's "Istar" variations, Svendsen's "The Carnival in Paris," and Schönberg's "Verklärte Nacht" will be played.

SUN
New York City

JAN 28 1922 D

SATURDAY.

Aeolian Hall, aft., piano recital, Ignaz Friedman; eve., concert for Russian famine by Mishel Piastro; Carnegie Hall, aft., Boston Symphony; eve., Rosenblatt, Pilzer and mandolin orchestra.

SUN
New York City

JAN 28 1922 D

THURSDAY.

Carnegie Hall, aft., New York Symphony; eve., Boston Symphony; Aeolian Hall, eve., piano recital, Victor Wittgenstein.

From JAN 28 1922 L
EVENING MAIL
New York City

ADMIRERS of the work of Karol Szymanovski, the Polish composer, can hear his Second Symphony played by the Boston Orchestra, under Pierre Monteux, next Thursday night in Carnegie Hall. Cesar Franck's "Redemption" and Casella's "The Convent on the Water" are the other numbers.

For the Saturday matinee the Bostonians will play Beethoven's Seventh Symphony, Ravel's "La Valse" and d'Indy's "Istar."

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53 GREENWICH AVE.

Date Jan 27

From The Augusta, Me.

Boston Symphony Sends Wreath Tribute to Nikisch

Boston, Jan. 26—The Boston Symphony orchestra sent a wreath to the funeral at Leipsic of Arthur Nikisch, the Hungarian director who was formerly its leader, as a tribute to his genius and in gratitude for his services, it was made known today. Wagner's funeral march has been added to the program of the orchestra's concerts this week in memory. Sixteen of the musicians who played under the baton of Nikisch are still members of the orchestra.

From JAN 28 1922 X
Brooklyn Life
New York City

Boston Symphony Orchestra Program

For the last Boston Symphony concert but one of the Brooklyn season, which will be given in the Academy Friday evening, February 3rd, Pierre Monteux will conduct the great Seventh Symphony of Beethoven in A major. The soloist will be Jean Bedetti, the leader of the golden-toned 'cello section of the Boston Symphony Orchestra, who came from Europe to take this post two years ago and has, by appearances as soloist in Boston, New York and elsewhere, and also in recitals of his own, justified and even enhanced the enviable reputation which he formerly held in Europe. He will play with the orchestra on this occasion the 'cello concerto by Saint-Saens, noted French composer, the interest in whose works has been increased by the news of his death last month. The remaining numbers on this program will be the two nocturnes of Debussy, "Clouds" and "Festivals," a splendid example of the modern French school of music, which has perhaps no more fortunate and inspired interpreter in this country, since Mr. Monteux was a personal friend of the late composer and was among the first to conduct these pieces in Paris, with the collaboration of Debussy. To close the concert, Mr. Monteux will present Two Slavonic Dances by Dvorak, the noted Bohemian composer.

FROM JAN 28 1922 W
EVE. POST
NEW YORK CITY

Nikisch—Since Seidl, The Best Conductor

By Henry T. Finck

WITH the exception of Anton Seidl, Arthur Nikisch, whose death was announced on Monday, was the best—that is, the most magnetic and temperamental—orchestral conductor of his time. Like Seidl, he was a Hungarian; nearly all the great "German" conductors, especially of Wagner's operas, have come from the land of the Magyars. Hungarian music is passionate and sensuous, and so is Wagner's.

Nikisch, as a youth of nineteen, played violin in Wagner's orchestra when the cornerstone of the Bayreuth Theatre was laid in 1872. From that time on he was a champion of Wagner's cause and afterwards one of his foremost interpreters. Angelo Neumann, who took Wagner's Nibelung operas on tour throughout Europe, engaged Nikisch at first as Seidl's assistant. Neumann also had in his Leipzig company Sucher, another great Hungarian conductor of Wagner's works. Hans Richter, by the way, was also from Hungary. Mottl was an Austrian.

In America Nikisch is known only as an orchestral conductor. In 1889 Col. Higginson brought him over to conduct the Boston Symphony Orchestra, a position he held four years. In the interesting "Life and Letters of Henry Lee Higginson," recently published by the Atlantic Monthly Press, there are some amusing details concerning this engagement. In a letter to Dresel, Higginson wrote that Nikisch "is not strongly built, but must have a pretty tough and wiry constitution, or else he would not be alive. In reply to my expressed anxiety about his physical strength, he said that more than once he had had to conduct four Wagner operas in one week. Considering that it nearly kills *me* to *hear one* of the beastly things, I think conducting four of them in one week may be sufficient to prove *his* powers of resistance!"

It certainly speaks volumes for Higginson's liberal mind that, feeling as he did towards Wagner's operas, he should engage a Wagnerian specialist for his orchestra. I remember vividly Nikisch's début in Boston. Higginson had invited a bunch of New York critics to come up for the occasion. We went, paying our own fare. He invited us to a restaurant. He was a millionaire. We expected a champagne, caviare, and broiled lobster lunch, but had to pay for our own sandwiches and beer. His Puritan soul evidently shrank from the mere thought of bribing us with a lunch to praise Nikisch. But if he had treated us to champagne, caviare, and lobster, and added *fonds d'artichaux* salad, Camembert, and yellow chartreuse, we could not have been more delighted with Nikisch than we were that night. The climax of the concert was a thrilling performance of the fourth Schumann symphony, which I shall never forget. Oh, for a Nikisch to play the Schumann symphonies for us again and show how much more inspired they are than those of Brahms, which are inflicted on us *ad nauseam* from October to April.

Nikisch, to be sure, was also a Brahmsite. I have somewhere a forlorn letter he wrote to reproach me for the frivolous tone I adopted in telling how the audience gradually retired, hurried, and stampeded from Chickering Hall while he was conducting one of the Brahms symphonies—I believe it was the third—then new here. New York audiences no longer stampede when the Brahms symphonies are played; but I have seen signs that they will soon begin to do so again unless our conductors manifest some prudent moderation in their incessant repetition of them. New York is not Berlin.

Higginson himself was very much pleased with his new conductor. "He came in the autumn of 1889," he wrote, "and immediately took up his work with great energy. He was, I think, surprised to find how good our orchestra was; . . . but he put into it all his power, passion, and wonderful skill in producing results, and he gave us very different effects from Mr. Gericke. He was a man of real genius."

De Wolfe Howe, in his historical sketch of the Boston Orchestra, records the report that when Nikisch first heard this orchestra he exclaimed: "All I have to do is to poetize!" As Mr. Parker put it, the romantic period in the progress of the orchestra began with Nikisch. The "conductor cult" began. Whenever two Bostonians met their salutation was: "Well, what do you think of Nikisch?" It was not till the end of the season that it "was possible to gently criticise the new conductor without running the risk of being stoned to death in Hamilton Place by infuriated buyers of season tickets."

In the spring of 1893 Nikisch left Boston to become director general of the Royal Opera at Budapest. Two years later he began to give Philharmonic concerts in Berlin and at the head of the Gewandhaus Orchestra in Leipzig, which had been kept half a century behind the times by the ultra-conservative Reinecke. The appearance of Nikisch was like a tornado of bracing mountain air sweeping away the stale air of an unventilated theatre. For the first time Tchaikovsky and other moderns were correctly and sympathetically interpreted in these German cities and the results were far-reaching.

For years Nikisch was busy all the time travelling from city to city, from country to country. When he made a tour of the United States, in 1912, he brought with him a London orchestra with which he could not do himself justice.

ESTABLISHED 1861
From JAN 26 1922 M
Public Ledger
Philadelphia, Pa.

ARTHUR NIKISCH

IF EVER a man was born to the purple in the realm of music, it was Nikisch. It was not the family circumstances but his innate aptitude that made him the preeminent conductor he became, and his genius was manifest from his earliest years. Probably there has been no leader of anything approaching his status who has been at the same time so skillful an executant.

Nikisch had a hypnotizing control over those who played under his baton. He kindled in them a zeal that made them do better than they knew. The charm and force of his personality communicated themselves to his audiences. His hearers found him peculiarly magnetic and inspiring, and a cult was created of the sort that surrounds the leader who wields an orchestra as a single mighty instrument.

Important was the contribution made by Nikisch to the life history of the Boston Symphony Orchestra, in his time the best of our orchestras. In four seasons he infused a new vitality and spirit into the organization. Musicians proud of their art and independent of temper deferred to his complete and indisputable connoisseurship in his calling; his very presence breathed prestige and confidence. The music is stilled, but the influence upon art is perennial.

EVENING SUN JAN [illegible] 1922 8
Baltimore, Md.

NEXT week we will again have a goodly number of musical entertainments, chief among which may be mentioned at this time the concert of the Boston Symphony Orchestra, under the direction of Pierre Monteux, one of the entertainments of the Wilson-Greene Philharmonic Course. This will take place on Wednesday evening at the Lyric, and it is interesting to note that should it prove successful it may be possible to have this orchestra play here five times next winter. Washington is anxious to have five Boston concerts next year, and if they can be combined with five Baltimore concerts a "season" may be arranged for. Theoretically the Boston Orchestra serves only New England, but if it is charmed to Washington there is no reason why Baltimore could not have the pleasure of hearing it, too.

From JAN 26 1922 M
Public Ledger
Philadelphia, Pa.

NIKISCH, FAMOUS MUSICIAN, IS DEAD

Noted Orchestra Conductor a Victim of Influenza at Leipzig

Special Cable Dispatch
Copyright, 1922, by Public Ledger Company

Berlin, Jan. 24.—Arthur Nikisch, the famous musical conductor, died suddenly yesterday at eLipzig of influenza.

His death is regarded here as an irreparable loss to the German musical world. Though Germany still possesses a large number of widely-known conductors, none, it is said, touches Nikisch's ability to inspire an orchestra to play its best, at the same time giving each single musician at the right moment liberty to develop his own individuality.

The newspapers tonight point out that he was given the first opportunity to establish international fame in the United States while conducting the Boston Symphony Orchestra. Nikisch was preparing for a second big tour of the United States in the near future.

Arthur Nikisch, the great Hungarian leader, was heard in Philadelphia on numerous occasions. One visit was with the Boston Symphony Orchestra, on March 14, 1893, when musical centers were agitated by rumors that he had resigned the leadership. He was interviewed on the rumor at the Academy of Music and confirmed reports of his resignation. He then announced he had accepted an offer to direct the Royal Opera at Budapest. The last tour that brought him to Philadelphia was with the London Symphony Orchestra, playing an engagement at the Metropolitan Opera House on April 11, 1912.

Nikisch was born in 1855, at Lebeny Szent Mikolas, in Hungary, where his father was head accountant for Prince Lichtenstein. His musical education was obtained at the Vienna Conservatory, where he was a pupil of Hellmesberger in violin and Deskoff in composition. When he left the conservatory in 1874 he had won prizes in composition and violin playing and was engaged as violinist for the court orchestra. In 1878 he went to the Leipzig Theatre as second conductor, and acquitted himself so ably in this post that he soon was placed on equal footing with Sucher and Seidl. In 1882 he was made first conductor.

When H. L. Higginson, the patron of the Boston Orchestra, found it necessary to look for a successor to William Gericke, he turned to Nikisch with so flattering a proposition that the latter accepted the call and was in charge of the Boston Orchestra for four years, 1889-1893. In the latter year Mr. Nikisch turned to opera conducting and went to Budapest as director of the orchestra and of the Royal Opera. At the end of two years he was called to Leipzig as conductor of the famous Gewandhaus Orchestra at the highest salary ever paid in Europe.

In addition to his work at Leipzig Nikisch appeared as a guest conductor in all the leading cities of Europe, including Berlin, Hamburg, St. Petersburg and London. In 1901 he was dignified with the honor of royal professor of music. From 1902 to 1907 he served as director of studies at the Leipzig Conservatory and in 1905-1906 was director of the City Theatre at Leipzig.

In the orchestral field he was noted for his advanced musical views, as well as for both the smoothness and virility of his readings of many of both classical and modern masterpieces.

From JAN 25 1922 M
AMERICAN
Baltimore, Md. 1.

ARTHUR NIKISCH DEAD; WAS NOTED MUSICIAN

Former Conductor Of Boston Symphony Dies In Leipzig.

Leipzig, Jan. 24.—Arthur Nikisch noted orchestral conductor, died here last evening of influenza. He was formerly conductor of the Boston Symphony Orchestra.

Nikisch was born October 12, 1855, at Lebeny Szent Mikolas, in Hungary, where his father was head accountant for Prince Lichtenstein. His musical education was attained at the Vienna Conservatory, where he was a pupil of Hellmesberger in violin and Deskoff in composition. When he left the conservatory in 1874 he had won prizes in composition and violin playing and was engaged as violinist for the court orchestra. In 1878 he went to the Leipzig Theatre as second conductor and acquitted himself so ably in this post that he soon was placed on equal footing with Sucher and Seidl. In 1882 he was made first conductor.

When H. L. Higginson, the patron of the Boston Orchestra, found it necessary to look for a successor to William Gericke he turned to Nikisch with so flattering a proposition that the latter accepted the call and was in charge of the Boston Orchestra for four years, 1889 to 1893. In the latter year Mr. Nikisch turned to opera conducting and went to Buda-Pest as director of the orchestra and of the Royal Opera. At the end of two years he was called to Leipzig as conductor of the famous Gewandhaus Orchestra at the highest salary ever paid in Europe.

Nikisch conducted the London Symphony Orchestra in a concert at the Lyric April 12, 1912.

NORTH AMERICAN
Philadelphia, Pa. JAN 25

ARTHUR NIKISCH

Former conductor of the Boston Symphony Orchestra and of noted musical organizations in Europe, died of influenza in Leipsic.

NIKISCH, ORCHESTRA CONDUCTOR, DIES

Flu at Leipsic Fatal to Former Boston Symphony Leader

LEIPSIC, Jan. 24. (By the Associated Press.)—Arthur Nikisch, noted orchestral conductor, died here last evening of influenza. He was formerly conductor of the Boston Symphony Orchestra.

Nikisch, son of a Hungarian bookkeeper and a youthful prodigy at the pianoforte and with the violin, developed in maturity into one of Europe's most distinguished orchestral conductors.

In his lifetime of sixty-six years he wielded the baton over a number of the greatest of the orchestral bands of the continent, notably the Berlin Philharmonic and the Leipsic Gewandhaus orchestras.

For a long period he devoted himself mainly to the direction of the opera in his native city, Leipsic, where he made a name for himself by the successful revival of many long-neglected operatic masterpieces. In the orchestral field he was noted for his advanced musical views, as well as for both the smoothness and virility of his readings of many of both classical and modern masterpieces.

He was widely known in America. He was conductor of the Boston Symphony Orchestra from 1889 to 1893, and visited many American cities at the head of his noted band. He was also in this country in 1912 for a concert tour at the head of the London Symphony Orchestra, which he conducted for some time before the war. Recently he was reported to be planning a tour in America during the present year with

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FROM 25 1922 A
GAZETTE TIMES
Pittsburgh, Pa.

NOTED ORCHESTRA CONDUCTOR DIES

Arthur Nikisch Influenza Victim at Berlin—Led Boston Symphony.

LEIPSIC, Jan. 24. — Arthur Nikisch, noted orchestral conductor, died here last evening of influenza. He was formerly conductor of the Boston Symphony Orchestra.

Arthur Nikisch, son of a Hungarian bookkeeper and a youthful prodigy at the pianoforte and with the violin, developed in maturity into one of Europe's most distinguished orchestral conductors. In his lifetime of 66 years he wielded the baton over a number of the greatest of the orchestral bands of the continent, notably the Berlin Philharmonic and the Leipsic Gewandhaus orchestras. For a long period he devoted himself mainly to the direction of the opera in his native city, Leipsic, where he made a name for himself by the successful revival of many long neglected operatic masterpieces. In the orchestral field he was noted for his advanced musical views, as well as for both the smoothness and virility of his readings of many of both classical and modern masterpieces.

He was widely known in America. He was conductor of the Boston Symphony Orchestra from 1889 to 1893 and visited many American cities at the head of this noted band. He was also in this country in 1912 for a concert tour at the head of the London Symphony Orchestra, which he conducted for some time before the war. Recently he was reported to be planning a tour in America during the present year with the Leipsic Gewandhaus Band.

FROM JAN 25 1922 X
DISPATCH,
Pittsburg, Pa.

ARTHUR NIKISCH, NOTED DIRECTOR, DIES IN LEIPSIC

[BY ASSOCIATED PRESS CABLE]

LEIPSIC, January 24—Arthur Nikisch, noted orchestral conductor, died here last evening of influenza. He was formerly conductor of the Boston Symphony Orchestra.

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Herr Nikisch was conductor of London Orchestra when it played in Exposition Music Hall, Pittsburg, in 1912.

TRIBUNE
Providence JAN 25

Excellent Program Rendered by Boston Symphony Orchestra in Concert Here.

A welcome and refreshing contrast was the significant feature of the program offered by the Boston Symphony Orchestra at the third concert of the season in Infantry Hall, last evening. For the first time in many years the program offered no symphony yet in its place the program ranged from Weber's Eighteenth Century Overture to "Oberon," which somehow never grows old—to Borodin's superb dance music from "Prince Igor."

Bronislaw Huber, violinist, was the soloist of the concert and the program was given in the following order: Overture to "Oberon," Weber; variations on a theme by Haydn, op. 56a. Brahms; symphonic piece from "La Redemption," Franck; concerto for violin in E-minor, op. 64, Mendelssohn; "Polovtsian Dances" from "Prince Igor," Borodin.

The exquisite harmony and melody of the Weber overture was brought out by Mr. Monteux and his men in all the fullness of its perennial beauty and in the Brahm's variations on a Haydn theme the strings and wood winds interpreted with magnificent effect with the various musical pictures so unerringly visualized by this great master.

In the piece from "La Redemption," by

give [illegible] a sense of expansion in beauty and fatness of style a characteristic which is his forte and his distinguishing mark of genius. It was given a masterly performance by the orchestra.

Naturally much of the interest of the concert centred in Mr. Huberman, the soloist, who was heard here for the first time.

Huberman appeared in this country almost a quarter of a century ago as a boy prodigy, but after his first American tour he did not return to the United States until last October, when he made his "second American debut" at Carnegie Hall in recital with Paul Frenkel at the piano. Mr. Huberman subsequently played in Chicago, in recital, and made his debut as an orchestral soloist in this country with the Minneapolis Symphony at St. Paul on Oct. 27. On this occasion, Mr. Huberman played the Beethoven Concerto, which he has since played in New York with the Philharmonic Orchestra under Josef Stransky and again at the farewell concert of Dr. Richard Strauss.

This great artist played the Mendelssohn Concerto as if it had been written yesterday, and his musical conception of this big number—while differing greatly from the familiar interpretation given it by other famous violinists—was yet, perhaps a true recreation of the composer's dream. Indeed, the work of Huberman, his artistic qualities, his intelligence, his fervor and his perfection of technique reevaled him as a violinist of the very first rank. He plays in the "grand manner" and does it with passion and exquisite sensibility for the possiblities of his instrument though at times the artist seemed to over reach himself in the matter of tempermament and emotional display.

The concert ended in a realistic blaze of musical glory in the splendid performance by the orchestra of Borodin's colorful and barbaric "Polovtsian Dances."

ESTABLISHED 1881
From Jan 25.
BULLETIN,
Providence, R. I.

BOSTON SYMPHONY, HUBERMAN SOLOIST, DELIGHTS HEARERS

The Boston Symphony Orchestra, Pierre Monteux conducting, played here last evening for the third time this season. It was a symphony concert without a symphony, and, for soloist, featured Bronislaw Huberman, a noted violinist, who played here for the first time. M. Monteux's programme offered much that was interesting, and his men played in a manner that elicited a hearty response from the audience. The attendance, though not so large as at preceding concerts this season, nearly filled the hall.

The programme was played as follows:

Weber .... Overture to "Oberon"
Brahms .... Variations on a Theme by Haydn, Op. 56a
Franck .... Symphonic Piece from the Symphonic Poem, "La Redemption"
Mendelssohn .... Concerto for Violin in E-minor, Op. 64
I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo; Allegro molto vivace
Borodin ..... Polovtsian Dances from the Opera "Prince Igor"

One never tires of the fine Weber overture. M. Monteux gave it a spirited reading and with the exception of a slight disagreement in the first violin section in the earlier measures the ensemble was excellent.

In the Brahms variations on a Haydn theme, M. Monteux sustained the listener's interest by the variety and beauty of his conceptions of what might be termed separate musical pictures. The themes of Haydn have proved an inexhaustible source of material for later composers and Brahms found in this instance one well fitted for his skill in contrapuntal treatment. The work is highly interesting in the sheer beauty of the musical effects produced and it also repays the close attention of those who delight in skilful manipulation of the orchestra voices. There are variations which fairly sparkle in their technical brilliance, dainty dance movements, and still others in which the composer's mastery of instrumentation focusses attention. The lightness of style maintained throughout the piece was a noticeable and pleasing feature of the orchestra's work.

Entirely different and filled with instrumental coloring was the symphonic piece by Franck. The purity and elevation of style so characteristic of this French writer was clearly and beautifully expressed in the appreciative and sympathetic reading accorded it by M. Monteux. The effect of portions of the work is heightened by use of divided violins.

Much interest attached to the appearance of Broniclaw Huberman. His fine reputation as solo artist preceded him here.

Mr. Huberman is now on his first tour of this country as a mature artist. About 25 years ago, however, he visited the United States, appearing in several of the larger cities as a wonder child. There were a few in last evening's audience who heard him play in Boston in the days of his early youth and his remarkable playing is fresh in their memory. Curiously enough, at his final Boston concert, years ago, he played the Mendelssohn concerto, which was also his choice last evening. This concerto is always a favorite and at its conclusion last night the violinist received a great tribute of applause.

Mr. Huberman's playing of the work was not at all along conventional lines. The artistic value of his interpretation might easily be a debatable question. It was extremely temperamental, and in making it so the player's [illegible] lost the repose which is essential to the concerto's best effect. There was an over exaggeration of rhythmic accent in the first movement and at times a forcing of the tone which caused the rasping of strings against the finger board. The simplicity of the slow movement was distorted by emotionalism and the finale, admittedly a show movement, but one in which speed of finger should be tempered with reason, was raced at such a pace that clarity was sacrificed.

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A. F. P.

ESTABLISHED 1881 JAN 25 1922 M
From
INQUIRER
Philadelphia, Pa.

Arthur Nikisch

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That is a long while ago, but there must still be more than a few who can remember with what ability his functions were discharged, and who will agree that much of the supreme efficiency to which the Boston orchestra attained was due to the skill and the zeal and the musical intelligence of his direction. It is true that it was already a highly trained body, with no superior and hardly an equal in the country, when he assumed its leadership. It had become so under the severe training of Wilhelm Gericke, than whom there was no better drill master, and it was on the solid foundation of rigorous discipline laid by Gericke that Arthur Nikisch built.

Grace and refinement were the qualities which under his guidance the Boston orchestra in larger measure acquired, and while there were those who complained that this gain had been made at the cost of a lessened vigor, the best critical opinion did not adopt that view. Certainly the orchestra never played better, with more brilliancy of execution, eloquence of expression and perfection of ensemble, than it did during the comparatively brief period that he was at its head, and while justice requires the admission that it did fine work under the baton of the late unlamented Muck, that conductor enjoyed the inestimable advantage of inheriting a practically perfect instrument.

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From Jan 25
COURANT
Hartford, Conn.

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Philadelphia
PA.
Bulletin
ISSUE OF
JAN 25 1922 M

ARTHUR NIKISCH, POET-MUSICIAN

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From these and other European cities his influence radiated, crossing the Atlantic to continue the current of musical development which started with his Boston Symphony engagement.

[62]

From JAN 25 1922 M
AMERICAN
Baltimore, Md.

1

ARTHUR NIKISCH DEAD; WAS NOTED MUSICIAN

Former Conductor Of Boston Symphony Dies In Leipzig.

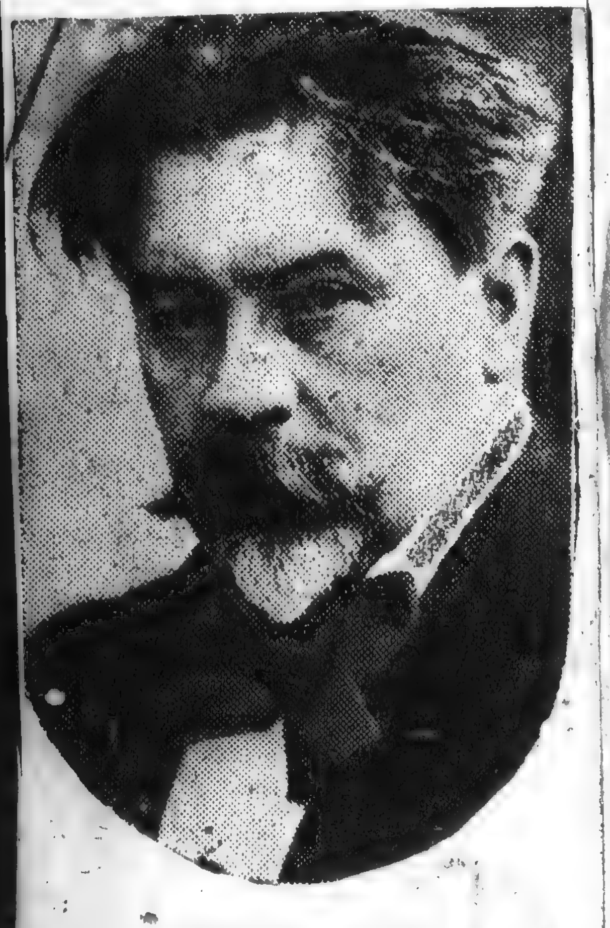
Leipzig, Jan. 24.—Arthur Nikisch noted orchestral conductor, died here last evening of influenza. He was formerly conductor of the Boston Symphony Orchestra.

Nikisch was born October 12, 1855, at Lebeny Szent Mikolas, in Hungary, where his father was head accountant for Prince Lichtenstein. His musical education was attained at the Vienna Conservatory, where he was a pupil of Hellmesberger in violin and Deskoff in composition. When he left the conservatory in 1874 he had won prizes in composition and violin playing and was engaged as violinist for the court orchestra. In 1878 he went to the Leipzig Theatre as second conductor and acquitted himself so ably in this post that he soon was placed on equal footing with Sucher and Seidl. In 1882 he was made first conductor.

When H. L. Higginson, the patron of the Boston Orchestra, found it necessary to look for a successor to William Gericke he turned to Nikisch with so flattering a proposition that the latter accepted the call and was in charge of the Boston Orchestra for four years, 1889 to 1893. In the latter year Mr. Nikisch turned to opera conducting and went to Buda-Pest as director of the orchestra and of the Royal Opera. At the end of two years he was called to Leipzig as conductor of the famous Gewandhaus Orchestra at the highest salary ever paid in Europe.

Nikisch conducted the London Symphony Orchestra in a concert at the Lyric April 12, 1912.

NORTH AMERICAN
Philadelphia, Pa.



ARTHUR NIKISCH

Former conductor of the Boston Symphony Orchestra and of noted musical organizations in Europe, died of influenza in Leipsic.

NIKISCH, ORCHESTRA CONDUCTOR, DIES

Flu at Leipsic Fatal to Former Boston Symphony Leader

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JAN 25 1922 X
FROM
GAZETTE TIMES
Pittsburgh, Pa.

NOTED ORCHESTRA CONDUCTOR DIES

Arthur Nikisch Influenza Victim at Berlin—Led Boston Symphony.

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FROM JAN 25 1922 X
DISPATCH,
Pittsburg, Pa.

ARTHUR NIKISCH, NOTED DIRECTOR, DIES IN LEIPSIC

[BY ASSOCIATED PRESS CABLE]

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Herr Nikisch was conductor of London Orchestra when it played in Exposition Music Hall, Pittsburg, in 1912.

TRIBUNE
Providence JAN 2

Excellent Program Rendered by Boston Symphony Orchestra in Concert Here.

A welcome and refreshing contrast was the significant feature of the program offered by the Boston Symphony Orchestra at the third concert of the season in Infantry Hall, last evening. For the first time in many years the program offered no symphony yet in its place the program ranged from Weber's Eighteenth Century Overture to "Oberon," which somehow never grows old—to Borodin's superb dance music from "Prince Igor."

Bronislaw Huber, violinist, was the soloist of the concert and the program was given in the following order: Overture to "Oberon," Weber; variations on a theme by Haydn, op. 56a. Brahms; symphonic piece from "La Redemption," Franck; concerto for violin in E-minor, op. 64, Mendelssohn; "Polovtsian Dances" from "Prince Igor," Borodin.

The exquisite harmony and melody of the Weber overture was brought out by Mr. Monteux and his men in all the fullness of its perennial beauty and in the Brahm's variations on a Haydn theme, the strings and wood winds interpreted with magnificent effect with the various musical pictures so unerringly visualized by this great master.

In the piece from "La Redemption," by Caesar Franck, the French composer gives the hearer a sense of expansion in beauty and faitiness of style a characteristic which is his forte and his distinguishing mark of genius. It was given a masterly performance by the orchestra.

Naturally much of the interest of the concert centred in Mr. Huberman, the soloist, who was heard here for the first time.

Huberman appeared in this country almost a quarter of a century ago as a boy prodigy, but after his first American tour he did not return to the United States until last October, when he made his "second American debut" at Carnegie Hall in recital with Paul Frenkel at the piano. Mr. Huberman subsequently played in Chicago, in recital, and made his debut as an orchestral soloist in this country with the Minneapolis Symphony at St. Paul on Oct. 27. On this occasion, Mr. Huberman played the Beethoven Concerto, which he has since played in New York with the Philharmonic Orchestra under Josef Stransky and again at the farewell concert of Dr. Richard Strauss.

This great artist played the Mendelssohn Concerto as if it had been written yesterday, and his musical conception of this big number—while differing greatly from the familiar interpretation given it by other famous violinists—was yet, perhaps a true recreation of the composer's dream. Indeed, the work of Huberman, his artistic qualities, his intelligence, his fervor and his perfection of technique reevaled him as a violinist of the very first rank. He plays in the "grand manner" and does it with passion and exquisite sensibility for the possiblities of his instrument though at times the artist seemed to over reach himself in the matter of tempermament and emotional display.

The concert ended in a realistic blaze of musical glory in the splendid performance by the orchestra of Borodin's colorful and barbaric "Polovtsian Dances."

N. R. P.

ESTABLISHED 1881
From Jan 25
BULLETIN,
Providence, R. I.

BOSTON SYMPHONY, HUBERMAN SOLOIST, DELIGHTS HEARERS

The Boston Symphony Orchestra, Pierre Monteux conducting, played here last evening for the third time this season. It was a symphony concert without a symphony, and, for soloist, featured Bronislaw Huberman, a noted violinist, who played here for the first time. M. Monteux's programme offered much that was interesting, and his men played in a manner that elicited a hearty response from the audience. The attendance, though not so large as at preceding concerts this season, nearly filled the hall.

The programme was played as follows:

Weber ....Overture to "Oberon"
Brahms............Variations on a Theme by Haydn, Op. 56a
Franck..........Symphonic Piece from the Symphonic Poem, "La Redemption"
Mendelssohn....Concerto for Violin in E-minor, Op. 64
I. Allegro molto appassionato
II. Ardante
III. Allegretto non troppo; Allegro molto vi ace
Borodin......Polovtsian Dances from the Opera "Prince Igor"

One never tires of the fine Weber overture. M. Monteux gave it a spirited reading and with the exception of a slight disagreement in the first violin section in the earlier measures the ensemble was excellent.

In the Brahms variations on a Haydn theme, M. Monteux sustained the listener's interest by the variety and beauty of his conceptions of what might be termed separate musical pictures. The themes of Haydn have proved an inexhaustible source of material for later composers and Brahms found in this instance one well fitted for his skill in contrapuntal treatment. The work is highly interesting in the sheer beauty of the musical effects produced and it also repays the close attention of those who delight in skillful manipulation of the orchestra voices. There are variations which fairly sparkle in their technical brilliance, dainty dance movements, and still others in which the composer's mastery of instrumentation focusses attention. The lightness of style maintained throughout the piece was a noticeable and pleasing feature of the orchestra's work.

Entirely different and filled with instrumental coloring was the symphonic piece by Franck. The purity and elevation of style so characteristic of this French writer was clearly and beautifully expressed in the appreciative and sympathetic reading accorded it by M. Monteux. The effect of portions of the work is heightened by use of divided violins.

Much interest attached to the appearance of Bronislaw Huberman. His fine reputation as solo artist preceded him here.

Mr. Huberman is now on his first tour of this country as a mature artist. About 25 years ago, however, he visited the United States, appearing in several of the larger cities as a wonder child. There were a few in last evening's audience who heard him play in Boston in the days of his early youth and his remarkable playing is fresh in their memory. Curiously enough, at his final Boston concert, years ago, he played the Mendelssohn concerto, which was also his choice last evening. This concerto is always a favorite and at its conclusion last night the violinist received a great tribute of applause.

Mr. Huberman's playing of the work was not at all along conventional lines. The artistic value of his interpretation might easily be a debatable question. It was extremely temperamental, and in making it so the player's style lost the repose which is essential to the concerto's best effect. There was an over-exaggeration of rhythmic accent in the first movement and at times a forcing of the tone which caused the rasping of strings against the finger board. The simplicity of the slow movement was distorted by emotionalism and the finale, admittedly a show movement, but one in which speed of finger should be tempered with reason, was raced at such a pace that clarity was sacrificed.

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A. F. P.

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From
INQUIRER
Philadelphia, Pa.

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Hartford, Conn.

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Philadelphia
PA.

ISSUE OF

JAN 25 1922 M

ARTHUR NIKISCH, POET-MUSICIAN

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[62]

BALTIMORE
MD.
News
ISSUE OF
JAN 25 1922 M

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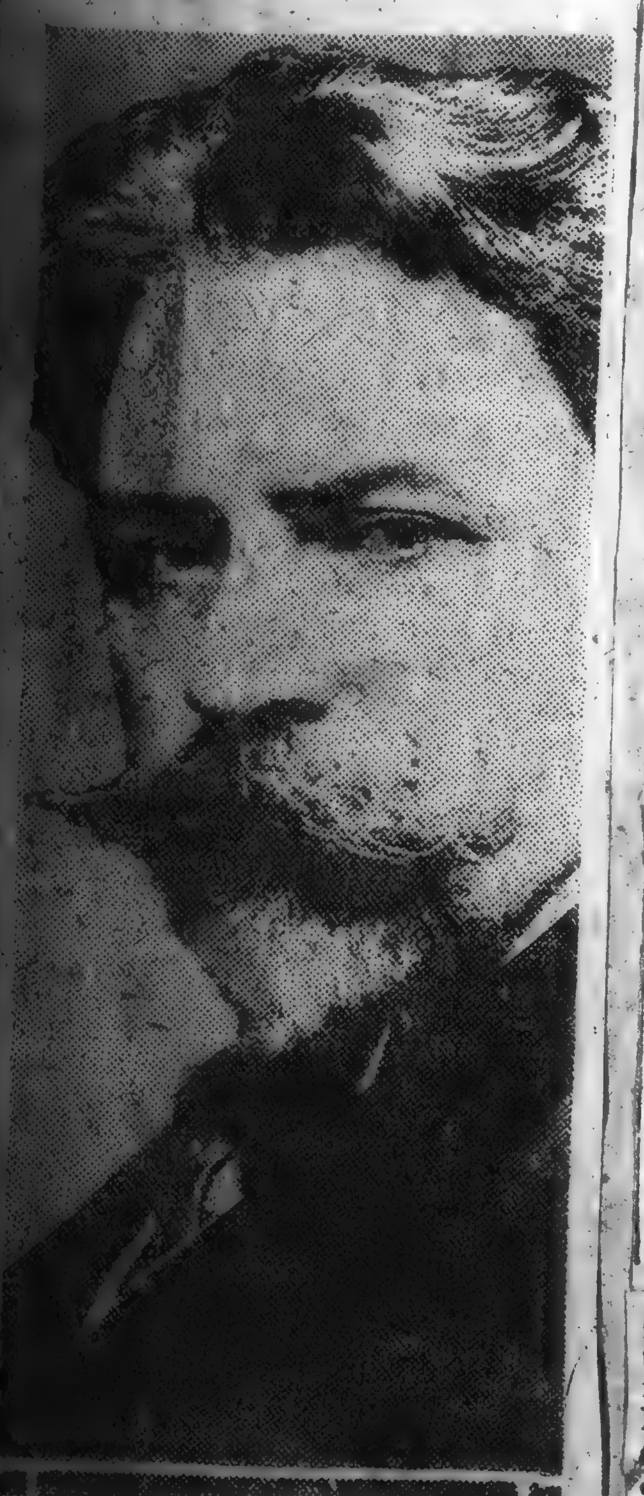
BALTIMORE
MD.
ISSUE OF
JAN 25 1922 M

NOTED MUSICIAN DEAD



Arthur Nikisch, former conductor of the Boston Symphony Orchestra, died yesterday in Leipzig, Germany. He was known throughout Europe and America as a gifted orchestral leader. Nilsisch was at the Lyric, Baltimore, in April, 1912, as leader of the London Symphony Orchestra.

FROM JAN 26 1922 M
EVE. POST
NEW YORK CITY

Boston Symphony Honors Nikisch's Memory

BOSTON, January 26.—The Boston Symphony Orchestra sent a memorial wreath to the funeral at Leipzig of Arthur Nikisch, the Hungarian director, who was formerly its leader. Wagner's "Funeral March" has been added to the programme of the orchestra's concerts this week in his memory. Sixteen of the musicians who played here under the bâton of Nikisch are still members of the orchestra.

EAGLE JAN 26 1922 M
Brooklyn, New York

ORCHESTRA HONORS NIKISCH.

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MERIDEN
CONNECTICUT
Journal
ISSUE OF Jan 26

MEMORIAL FOR NIKISCH.

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Sentinel
Ansonia Conn
JAN 1922

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Evening Public Ledger
Philadelphia, Pa.
JAN 26

NIKISCH AND HIS TRADITION

TO THE younger generation of Philadelphia music patrons, Arthur Nikisch is a name to be uttered with a kind of conventional awe. It is so long since the distinguished conductor, who has just died in Leipzig, mounted the concert dais in this city that his actual artistic attributes are dimmed in the pathos of distance.

He is, however, a tradition of considerable potency. When this community was in its musical nonage Nikisch presided over the destinies of the Boston Symphony, and when that once exceptional organization paid its four or five visits a year to the Academy of Music great was the esthetic satisfaction of audiences then almost ironically deemed to be of the "elect."

Today the appeal of symphonic music has been stripped of its mystery. Philadelphia itself can boast of an orchestral director ranked with the most eminent of his craft. Good music is no longer a super-cultural excrescence, but a necessity.

Nikisch, a pioneer in his American campaign, which lasted from 1889 to 1893, returned to this country only once to witness its artistic transformation. His devotion to exalted artistic principles abroad, however, was consistent and unflagging. Not even the World War deprived the Gewandhaus orchestra, under his baton, of its traditional prestige.

Nikisch was among the last survivors of the inspiring age of German musical development of the last century. He was young with Wagner's "Ring," and played with the first violins at the memorable premiere of the inextinguishable tetralogy at Bayreuth in 1876.

It is trite but true that the musical awakening succeeding that event has been unprecedented and world-wide.

Haverhill
MASS.
Gazette
ISSUE OF
Jan 26

Boston Symphony Pays a Tribute to Nikisch

BOSTON, Jan. 26.—The Boston Symphony orchestra sent a wreath to the funeral at Leipsic of Arthur Nikisch, the Hungarian director who was formerly its leader, as a tribute to his genius and in gratitude for his services, it was made known today. Wagner's funeral march has been added to the program of the orchestra's concerts this week in his memory. Sixteen of the musicians who played under the baton of Nikisch are still members of the orchestra.

FROM JAN 26 1922 M
Evening Public Ledger
Philadelphia, Pa.

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FROM JAN 26 1922 M
RECORD
Philadelphia, Pa.

Arthur Nikisch, a victim of influenza in Leipsic, was one of the most distinguished orchestral conductors of his time, and one well and favorably known in this country a generation ago. He was the leader of the Boston Symphony Orchestra from 1889 to 1893, and by his tours of the country at that time won a host of admirers in most of the larger American cities. He was noted for his advanced musical views and for the polish of his interpretations of classical as well as modern masterpieces.

Washington
D. C.
Post
ISSUE OF
JAN 26 1922 L

BOSTON ORCHESTRA.

The Boston Symphony Orchestra will make its only appearance here this season on Tuesday afternoon, at 4:30, under the conductorship of Pierre Monteux. The concert will be given under the local management of Mrs. Wilson-Greene.

BROOKLYN EAGLE
ISSUE OF
JAN 29 1922 M

Boston Symphony.

Pierre Monteux, conductor of the Boston Symphony Orchestra, has made the following change in the program for the Saturday matinee concert in Carnegie Hall:

Ravel's "La Valse" is to be omitted and Schonberg's "Verklarte Nacht," arranged by the composer for string orchestra from his early string sextet, will be substituted for it. This number was played at a Thursday evening concert earlier in the season.

BROOKLYN EAGLE
ISSUE OF
JAN 29 1922 M

Boston Symphony.

The Boston Symphony will make its penultimate appearance of the season here when it plays in the Academy Friday evening of this week. The soloist will be Jean Bedetti, first 'cellist of the organization, who will be heard in the concerto of Saint-Saens for 'cello and orchestra. Pierre Monteux will conduct Beethoven's Seventh Symphony to begin the program, and will follow the concerto with two of Debussy's nocturnes and two Slavonic Dances of Dvorak.

TIMES 192
NEW YORK CITY

Music Notes Afield.

At the funeral of Arthur Nikisch the Boston Symphony Orchestra, of which he was formerly conductor, will present a wreath. At the concerts in Boston last week Wagner's Funeral March was added to the program in his memory. Of those who have conducted the Boston Symphony Orchestra Nikisch was the first to die. He was its third conductor.

Sixteen of the musicians who played under his baton are still members of the orchestra. Richard Burgin, the concertmaster, has served in the same capacity under Nikisch in Europe.

A tour of this country by Artur Nikisch had been arranged for next season, and it is said that applications for his services as "guest conductor" had been received from nearly every orchestra in the United States. There had also been requests for concerts at which he would accompany some noted singer on the piano.

FROM JAN 29 1922 L
HERALD,
Washington, D. C.

Boston Symphony Orchestra.

The Boston Symphony Orchestra will give a single concert this season in Washington, at the National Theater next Tuesday afternoon, January 31, at 4:30 o'clock. Pierr Monteux has compiled for this occasion a program of splendid beauty and engrossing interest. The concert will be under the management of Mrs. Wilson-Greene.

Washington
D. C.
Post
ISSUE OF
JAN 29 1922 L

Coming Concerts

The Boston Symphony orchestra's only concert this season in Washington will be given in the New National theater Tuesday afternoon at 4:30. Pierre Monteux has compiled for this occasion a program headed by Tschaikowsky's great Fourth Symphony in F minor, which vies in popularity with his "Pathetic" Symphony, No. 6, and is considered by many its superior. Monteux will also present Svendsen's "Carnival in Paris" and the modern French school of music will be represented by Debussy's two nocturnes, "Nuages" and "Fetes." The program will close with Wagner's overture to "Rienzi." The concert is under the local management of Mrs. Wilson-Greene.

From JAN 29 1922 S
AMERICAN
Baltimore, Md.

Boston Symphony Orchestra To Give Baltimore Concert

Well-Known Organization Will Appear at Lyric Wednesday—Other Musical News.

THE BOSTON SYMPHONY ORCHESTRA has prepared a program for its concert at the Lyric next Wednesday that covers a wide variety. This is the only visit here this season, although Mrs. Kato Wilson-Greene, who has brought the famous organization back to Baltimore, hopes to sign up five dates for next year in connection with five visits to Washington for which the music lovers there have expressed a decided demand. The present Southern swing of the orchestra will include Richmond, Va., where an auditorium of 3500 seats has been sold out, and Washington, where one concert has been found far below the demand.

Pierre Monteux has announced the following program for Baltimore:

Tschaikowsky—Symphony No. 4 in F minor, Op. 36.—Andante sostenuto, Andantino in modo di eanzona, Scherzo, Pizzicato ostinato, Allegro; Finale: Allegro con fuoco.

D'Indy — Symphonic Variations, "Istar," Op. 42.

Casella—Orchestral Excerpts from "Le Couvent sur l'eau (Il Convento Veneziano)." Choreographic Comedy—Ronde d'Enfants (Act I.), Barcarolle, Sarabande (Act II.), A Voice: Laura Littlefield, soprano, Pas des Vielles Dames (Act I.), Nocturne, Danse Finale Act I.).

Rimsky-Korsakoff—Caprice on Spanish Themes, Op. 34.—Alborada, Variations, Alborada, Scene and Gypsy Song, Fandango of the Asturias.
(Played without pause.)

SUN, JAN 29 1922 S
Baltimore, Md.

Boston Symphony Orchestra.

The Boston Symphony Orchestra, under the leadership of Pierre Monteaux, will present a program of wide musical interest on Wednesday night at the Lyric, when this organization will make its only appearance here this season. The program will be as follows:

Symphony No. 4 in F minor, Op. 36.... Tschaikowsky
1. Andante sostenuto.
2. Andantino in modo di canzona.
3. Scherzo; Pizzicato ostinato; Allegro.
4. Finale: Allegro con fuoco.

Symphonic Variations ("Istar") Op. 42, d'Indy

Orchestra Excerpts from "Le Couvent sur l'eau (Il Convento Veneziano)" Choreographic Comedy.........Casella
a. Ronde d'Enfants (Act I).
b. Barcarolle; Sarabande (Act II).
A Voice: Laura Littlefield, soprano.
c. Pas des Vieilles Dames (Act I).
d. Nocturne; Danse Finale (Act I).

Caprice on Spanish Themes, Op. 34.... Rimsky-Korsakoff
1. Alborada.
2. Variations.
3. Alborada.
4. Scene and Gypsy Song.
5. Fandango of the Asturias.

The principal number, the Fourth Symphony of Tschaikowsky, is ranked by many as superior to the "Pathetic" and indeed as the Russian master's finest work. This symphony, with its theme of Fate given forth by the brass at the beginning and end, with its songful slow movement and effective scherzo, in which the string orchestra plays pizzicato throughout, never once using the bows, has become an enduring favorite with musicians the world over.

The novelty on this program will be the suite from "Le Convent sur Feau" ("The Convent on the Water") by Alfredo Casella, the daring young Italian composer, who is now in this country on his first visit here. This music, piquant, colorful, and brilliantly orchestrated, is in four movements, in one of which, a barcarolle, the beautiful soprano part will be taken by Laura Littlefield.

The French school of music will be represented by the "Istar" Variations of Vincent d'Indy, the French composer and conducter, who has just returned from a visit to this country; and the final number, the "Caprice on Spanish Themes" by Rimsky-Korsakoff, is one of the most highly favored of the many gorgeous works by this composer of the more recent Russian school.

From JAN 29 1922 S
AMERICAN
Baltimore, Md.

With Boston Symphony

Pierre Monteaux, the director of the Boston Symphony, will conduct that organization Wednesday evening at the Lyric at the only concert to be given in Baltimore.

From JAN 29 1922
TIMES,
Brooklyn, N. Y.

BEDETTI WITH THE BOSTON.

Jean Bedetti, the leader of the 'cello section of the Boston Symphony Orchestra, will be the soloist at the last Boston Symphony concert, but one of the Brooklyn season, which will be given in the Academy next Friday evening, February 3. Pierre Monteux will open this concert with Bethoven's mighty symphony in A Major, No. 7. The other orchestral numbers will be Debussy's Two Nocturnes, "Nuages," (Clouds) and "Fetes" (Festivals).

Saint-Saëns, the famous French composer who died last month, will be represented by his violincello concerto which Bedetti is to play with the orchestra.

BALTIMORE
MD.
News
ISSUE OF
JAN 25 1922 M

ARTHUR NIKISCH DEAD; WAS NOTED MUSICIAN

Former Conductor Of Boston Symphony Dies In Leipzig

(By Cable to the Associated Press.)

Leipzig, Jan. 24.—Arthur Nikisch, noted orchestral conductor, died here last evening of influenza. He was formerly conductor of the Boston Symphony Orchestra.

Nikisch was born October 12, 1855, at Lebeny Szent Mikolas, in Hungary, where his father was head accountant for Prince Lichtenstein. His musical education was attained at the Vienna Conservatory, where he was a pupil of Hellmesberger in violin and Deskoff in composition. When he left the conservatory in 1874 he had won prizes in composition and violin playing and was engaged as violinist for the court orchestra. In 1878 he went to the Leipzig Theatre as second conductor and acquitted himself so ably in this post that he soon was placed on equal footing with Sucher and Seidl. In 1882 he was made first conductor.

When H. L. Higginson, the patron of the Boston Orchestra, found it necessary to look for a successor to William Gericke he turned to Nikisch with so flattering a proposition that the latter accepted the call and was in charge of the Boston Orchestra for four years, 1889 to 1893. In the latter year Mr. Nikisch turned to opera conducting and went to Buda-Pest as director of the orchestra and of the Royal Opera. At the end of two years he was called to Leipzig as conductor of the famous Gewandhaus Orchestra at the highest salary ever paid in Europe.

BALTIMORE
MD.
ISSUE OF
JAN 25 1922 M

NOTED MUSICIAN DEAD

Arthur Nikisch, former conductor of the Boston Symphony Orchestra, died yesterday in Leipzig, Germany. He was known throughout Europe and America as a gifted orchestral leader. Nilsisch was at the Lyric, Baltimore, in April, 1912, as leader of the London Symphony Orchestra.

FROM JAN 26 1922 M
EVE. POST
NEW YORK CITY

Boston Symphony Honors Nikisch's Memory

BOSTON, January 26.—The Boston Symphony Orchestra sent a memorial wreath to the funeral at Leipzig of Arthur Nikisch, the Hungarian director, who was formerly its leader. Wagner's "Funeral March" has been added to the programme of the orchestra's concerts this week in his memory. Sixteen of the musicians who played here under the bâton of Nikisch are still members of the orchestra.

EAGLE JAN 26 1922 M
Brooklyn, New York

ORCHESTRA HONORS NIKISCH.

Boston, Jan. 26—The Boston Symphony Orchestra sent a memorial wreath to the funeral at Leipsic of Arthur Nikisch, the Hungarian director who was formerly its leader, it was made known today. Wagner's Funeral March has been added to the program of the orchestra's concerts this week in his memory. Sixteen of the musicians who played here under the baton of Nikisch are still members of the local orchestra.

MERIDEN
CONNECTICUT
Journal
ISSUE OF
Jan 26

MEMORIAL FOR NIKISCH.

Boston, Mass., Jan. 26.—The Boston Symphony orchestra sent a memorial wreath to the funeral at Leipsic of Arthur Nikisch, the Hungarian director who was formerly its leader, it wah made known today. Wagner's funeral march has been added to the program of the orchestra's concerts this week in his memory. Sixteen of the musicians who played here under the baton of Nikisch are still members of the local orchestra.

[illegible]
[illegible]
JAN 19

SENT MEMORIAL WREATH

Boston, Jan. 26.—The Boston Symphony orchestra sent a memorial wreath to the funeral at Leipsic of Arthur Nikisch, the Hungarian director, who was formerly its leader, it was made known today. Wagner's Funeral March has been added to the orchestra's concert program of the orchestra's concert this week in his memory. Sixteen of the musicians who played here under the baton of Nikisch are still members of the local orchestra.

Evening Public Ledger
Philadelphia, Pa.

NIKISCH AND HIS TRADITION

TO THE younger generation of Philadelphia music patrons, Arthur Nikisch is a name to be uttered with a kind of conventional awe. It is so long since the distinguished conductor, who has just died in Leipzig, mounted the concert dais in this city that his actual artistic attributes are dimmed in the pathos of distance.

He is, however, a tradition of considerable potency. When this community was in its musical nonage Nikisch presided over the destinies of the Boston Symphony, and when that once exceptional organization paid its four or five visits a year to the Academy of Music great was the esthetic satisfaction of audiences then almost ironically deemed to be of the "elect."

Today the appeal of symphonic music has been stripped of its mystery. Philadelphia itself can boast of an orchestral director ranked with the most eminent of his craft. Good music is no longer a super-cultural excrescence, but a necessity.

Nikisch, a pioneer in his American campaign, which lasted from 1889 to 1893, returned to this country only once to witness its artistic transformation. His devotion to exalted artistic principles abroad, however, was consistent and unflagging. Not even the World War deprived the Gewandhaus orchestra, under his baton, of its traditional prestige.

Nikisch was among the last survivors of the inspiring age of German musical development of the last century. He was young with Wagner's "Ring," and played with the first violins at the memorable premiere of the inextinguishable tetralogy at Bayreuth in 1876.

It is trite but true that the musical awakening succeeding that event has been unprecedented and world-wide.

Haverhill
MASS.
Gazette
ISSUE OF
Jan 26

Boston Symphony Pays a Tribute to Nikisch

BOSTON, Jan. 26.—The Boston Symphony orchestra sent a wreath to the funeral at Leipsic of Arthur Nikisch, the Hungarian director who was formerly its leader, as a tribute to his genius and in gratitude for his services, it was made known today. Wagner's funeral march has been added to the program of the orchestra's concerts this week in his memory. Sixteen of the musicians who played under the baton of Nikisch are still members of the orchestra.

FROM JAN 26 1922 M
Evening Public Ledger
Philadelphia, Pa.

Boston Musicians Mourn Nikisch

Boston, Jan. 26.—(By A. P.)—The Boston Symphony Orchestra sent a memorial wreath to the funeral at Leipsic of Arthur Nikisch, the Hungarian director, who was formerly its leader. Wagner's "Funeral March" has been added to the program of the orchestra's concerts this week in his memory.

FROM JAN 26 1922 M
RECORD
Philadelphia, Pa.

Arthur Nikisch, a victim of influenza in Leipsic, was one of the most distinguished orchestral conductors of his time, and one well and favorably known in this country a generation ago. He was the leader of the Boston Symphony Orchestra from 1889 to 1893, and by his tours of the country at that time won a host of admirers in most of the larger American cities. He was noted for his advanced musical views and for the polish of his interpretations of classical as well as modern masterpieces.

Washington
D. C.
Post
ISSUE OF
JAN 26 1922 L

BOSTON ORCHESTRA.

The Boston Symphony Orchestra will make its only appearance here this season on Tuesday afternoon, at 4:30, under the conductorship of Pierre Monteux. The concert will be given under the local management of Mrs. Wilson-Greene.

BROOKLYN EAGLE
ISSUE OF
JAN 29 1922 M

Boston Symphony.

Pierre Monteux, conductor of the Boston Symphony Orchestra, has made the following change in the program for the Saturday matinee concert in Carnegie Hall:

Ravel's "La Valse" is to be omitted and Schonberg's "Verklarte Nacht," arranged by the composer for string orchestra from his early string sextet, will be substituted for it. This number was played at a Thursday evening concert earlier in the season.

BROOKLYN EAGLE
ISSUE OF
JAN 29 1922 M

Boston Symphony.

The Boston Symphony will make its penultimate appearance of the season here when it plays in the Academy Friday evening of this week. The soloist will be Jean Bedetti, first 'cellist of the organization, who will be heard in the concerto of Saint-Saens for 'cello and orchestra. Pierre Monteux will conduct Beethoven's Seventh Symphony to begin the program, and will follow the concerto with two of Debussy's nocturnes and two Slavonic Dances of Dvorak.

TIMES
NEW YORK CITY

Music Notes Afield.

At the funeral of Arthur Nikisch the Boston Symphony Orchestra, of which he was formerly conductor, will present a wreath. At the concerts in Boston last week Wagner's Funeral March was added to the program in his memory. Of those who have conducted the Boston Symphony Orchestra Nikisch was the first to die. He was its third conductor.

Sixteen of the musicians who played under his baton are still members of the orchestra. Richard Burgin, the concertmaster, has served in the same capacity under Nikisch in Europe.

A tour of this country by Artur Nikisch had been arranged for next season, and it is said that applications for his services as "guest conductor" had been received from nearly every orchestra in the United States. There had also been requests for concerts at which he would accompany some noted singer on the piano.

FROM JAN 29 1922 L M
HERALD,
Washington, D. C.

Boston Symphony Orchestra.

The Boston Symphony Orchestra will give a single concert this season in Washington, at the National Theater next Tuesday afternoon, January 31, at 4:30 o'clock. Pierre Monteux has compiled for this occasion a program of splendid beauty and engrossing interest. The concert will be under the management of Mrs. Wilson-Greene.

Washington
D. C.
Post
ISSUE OF
JAN 29 1922 L M

Coming Concerts

The Boston Symphony orchestra's only concert this season in Washington will be given in the New National theater Tuesday afternoon at 4:30. Pierre Monteux has compiled for this occasion a program headed by Tschaikowsky's great Fourth Symphony in F minor, which vies in popularity with his "Pathetic" Symphony, No. 6, and is considered by many its superior. Monteux will also present Svendsen's "Carnival in Paris" and the modern French school of music will be represented by Debussy's two nocturnes, "Nuages" and "Fetes." The program will close with Wagner's overture to "Rienzi." The concert is under the local management of Mrs. Wilson-Greene.

From JAN 29 1922
AMERICAN
Baltimore, Md.

Boston Symphony Orchestra To Give Baltimore Concert

Well-Known Organization Will Appear at Lyric Wednesday—Other Musical News.

THE BOSTON SYMPHONY ORCHESTRA has prepared a program for its concert at the Lyric next Wednesday that covers a wide variety. This is the only visit here this season, although Mrs. Kato Wilson-Greene, who has brought the famous organization back to Baltimore, hopes to sign up five dates for next year in connection with five visits to Washington for which the music lovers there have expressed a decided demand. The present Southern swing of the orchestra will include Richmond, Va., where an auditorium of 3500 seats has been sold out, and Washington, where one concert has been found far below the demand.

Pierre Monteux has announced the following program for Baltimore:

Tschaikowsky—Symphony No. 4 in F minor, Op. 36.—Andante sostenuto, Andantino in modo di canzona, Scherzo, Pizzicato ostinato, Allegro; Finale: Allegro con fuoco.

D'Indy — Symphonic Variations, "Istar," Op. 42.

Casella—Orchestral Excerpts from "Le Couvent sur l'eau (Il Convento Veneziano)." Choreographic Comedy—Ronde d'Enfants (Act I.), Barcarolle, Sarabande (Act II.), A Voice: Laura Littlefield, soprano, Pas des Vielles Dames (Act I.), Nocturne, Danse Finale Act I.).

Rimsky-Korsakoff—Caprice on Spanish Themes, Op. 34.—Alborada, Variations, Alborada, Scene and Gypsy Song, Fandango of the Asturias. (Played without pause.)

SUN, JAN 29 1922
Baltimore, Md.

Boston Symphony Orchestra.

The Boston Symphony Orchestra, under the leadership of Pierre Monteaux, will present a program of wide musical interest on Wednesday night at the Lyric, when this organization will make its only appearance here this season. The program will be as follows:

Symphony No. 4 in F minor, Op. 36.... Tschaikowsky
1. Andante sostenuto.
2. Andantino in modo di canzona.
3. Scherzo; Pizzicato ostinato; Allegro.
4. Finale: Allegro con fuoco.

Symphonic Variations ("Istar") Op. 42, d'Indy

Orchestra Excerpts from "Le Couvent sur l'eau (Il Convento Veneziano)" Choreographic Comedy..........Casella
a. Ronde d'Enfants (Act I).
b. Barcarolle; Sarabande (Act II). A Voice: Laura Littlefield, soprano.
c. Pas des Vieilles Dames (Act I).
d. Nocturne; Danse Finale (Act I).

Caprice on Spanish Themes, Op. 34.... Rimsky-Korsakoff
1. Alborada.
2. Variations.
3. Alborada.
4. Scene and Gypsy Song.
5. Fandango of the Asturias.

The principal number, the Fourth Symphony of Tschaikowsky, is ranked by many as superior to the "Pathetic" and indeed as the Russian master's finest work. This symphony, with its theme of Fate given forth by the brass at the beginning and end, with its songful slow movement and effective scherzo, in which the string orchestra plays pizzicato throughout, never once using the bows, has become an enduring favorite with musicians the world over.

The novelty on this program will be the suite from "Le Convent sur Feau" ("The Convent on the Water") by Alfredo Casella, the daring young Italian composer, who is now in this country on his first visit here. This music, piquant, colorful, and brilliantly orchestrated, is in four movements, in one of which, a barcarolle, the beautiful soprano part will be taken by Laura Littlefield.

The French school of music will be represented by the "Istar" Variations of Vincent d'Indy, the French composer and conducter, who has just returned from a visit to this country; and the final number, the "Caprice on Spanish Themes" by Rimsky-Korsakoff, is one of the most highly favored of the many gorgeous works by this composer of the more recent Russian school.

From JAN 29 1922
AMERICAN
Baltimore, Md.

With Boston Symphony

Pierre Monteaux, the director of the Boston Symphony, will conduct that organization Wednesday evening at the Lyric at the only concert to be given in Baltimore.

From
TIMES,
Brooklyn, N. Y.

BEDETTI WITH THE BOSTON.

Jean Bedetti, the leader of the 'cello section of the Boston Symphony Orchestra, will be the soloist at the last Boston Symphony concert, but one of the Brooklyn season, which will be given in the Academy next Friday evening, February 3. Pierre Monteux will open this concert with Bethoven's mighty symphony in A Major, No. 7. The other orchestral numbers will be Debussy's Two Nocturnes, "Nuages," (Clouds) and "Fetes" (Festivals).

Saint-Saens, the famous French composer who died last month, will be represented by his violincello concerto which Bedetti is to play with the orchestra.

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NEW YORK
ESTABLISHED
JAN 29 1922
FROM
WORLD,
New York City.

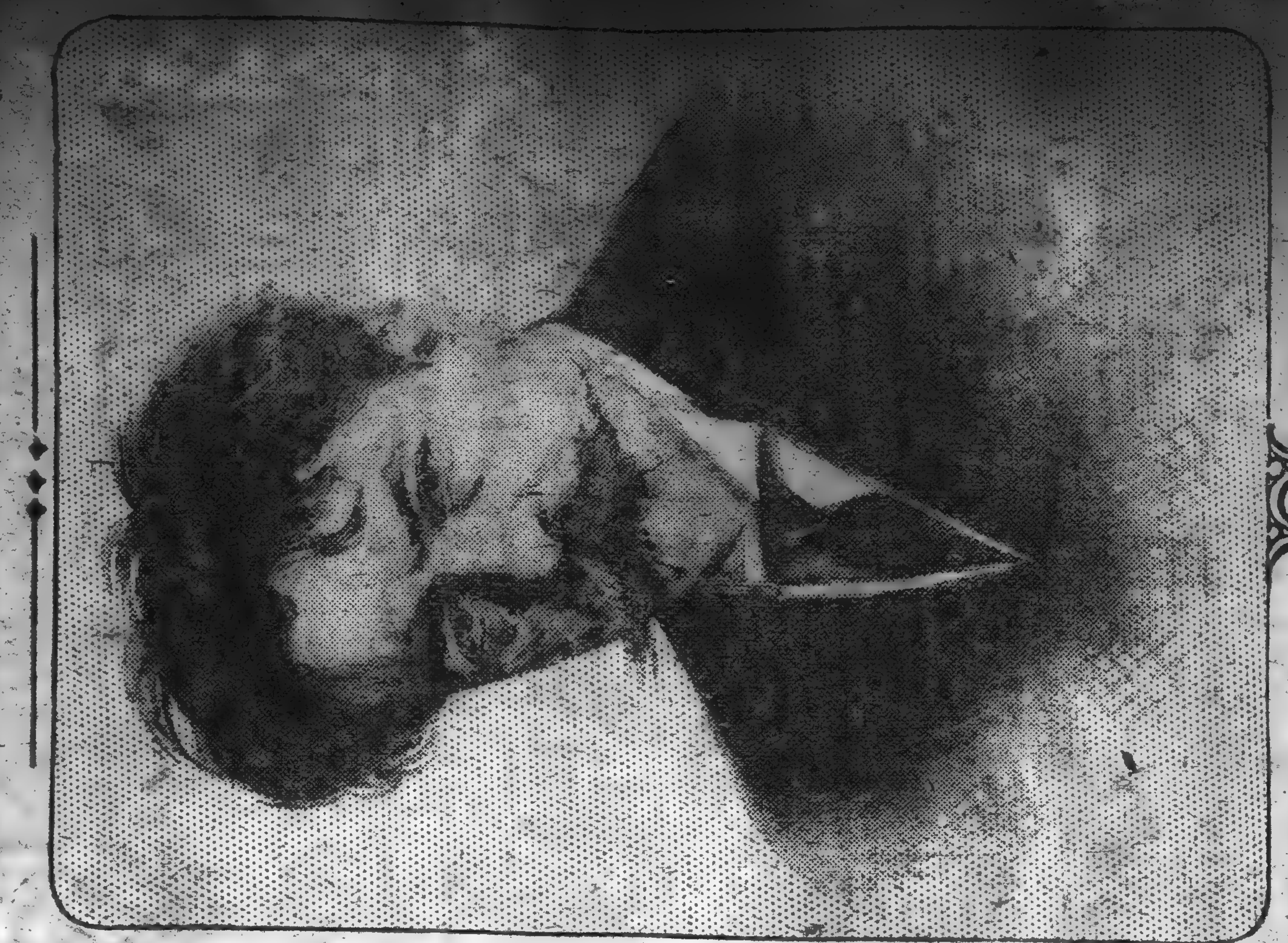
SATURDAY afternoon the Boston Symphony Orchestra with Pierre Monteux conducting, at Carnegie Hall, will play Beethoven's Seventh Symphony in A major, Schoenberg's "Verklaerte Nacht," d'Indy's symphonic variations "Istar," and Svendson's episode "The Carnival in Paris."

FROM JAN 29 1922
WORLD,
New York City.

The Boston Symphony Orchestr with Pierre Monteux conducting, o Thursday evening at Carnegie Ha will play Szymanowski's second sym phony for the first time in America a symphonic piece from Cesa Franck's "Redemption," a suite b Alfredo Casella—"Le couvent su l'eau"—in which the solo voice par in one of the movements will be sun by Laura Littlefield, soprano; a Weber's "Oberon" overture

WORLD, JAN 29 1922
New York City.

Boston Symphony Orchestra Commemorates Artur Nikisch



PORTRAIT OF ARTUR NIKISCH, by JOHN PHILIPP HOWLON EXHIBITION AT GALLERIES OF MRS. ALBERT STERNER.

Will Play Wagner's "Funeral March" at Boston Concerts in His Memory.

Artur Nikisch, the great conductor who died at Leipzig last Monday, was conductor of the Boston Symphony Orchestra from 1889 to 1893, and in commemoration of his distinguished services the orchestra will add Wagner's "Funeral March" to the programmes of its concerts in Boston on Friday and Saturday of this week. A wreath will also be presented at the funeral in Leipzig.

Milton Diamond, a New York concert director, announces that the late Dr. Nikisch was about to come to the United States to conduct a series of four orchestral concerts in New York and in the large cities of the East, and although no announcement of plans had yet been made, applications for subscriptions for any proposed concerts had already accumulated. Moreover, practically every orchestra in the United States [illegible] vited Dr. Nikisch to be guest conductor.

FROM FEB 1 1922
HERALD,

Providence
R. I.
News
ISSUE OF
Journal
Jan 29

young folks.

The Boston Symphony Orchestra concert was a magnet that drew many to Infantry Hall on Tuesday night, and its offerings were as enthusiastically received as is the custom at all its appearances here. To add to the enjoyment of the programme, which peculiarly did not include a single symphony, Bronislaw Huberman, the violinist, made his initial bow to Providence audiences and received a tribute of spontaneous applause in recognition of the unconventional interpretations which he gave his selections.

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FROM JAN 29 1922 F
WORLD, Bklyn
New York City.

BEDETTI AT THE ACADEMY.

Pierre Monteux Will Give Beethoven's Symphony.

Jean Bedetti, leader of the cello section of the Boston Symphony Orchestra, will be the soloist at the concert to be given at the Academy of Music next Friday evening. Pierre Monteux will give Beethoven's symphony in A major, No. 7, which has been characterized by Wagner as the "apotheosis of the dance," and by d'Indy as a second "pastoral" symphony.

Other orchestral numbers will be Debussy's two nocturnes, "Nuages" (Clouds) and "Fetes" (Festivals), which are considered to have no finer interpreter in this country than M. Monteux, who was a close friend of the late composer and received at first hand the authentic interpretation of his scores. The concert will close with two Slavonic dances by Dvorak.

Saint-Saens, the French composer, who died last month, will be represented by his violoncello concerto, which Mr. Bedetti is to play with the orchestra.

NEW YORK HERALD
ISSUE OF
JAN 29 1922 M

The programs for the concerts by the Boston Symphony Orchestra on Thursday evening and Saturday afternoon in Carnegie Hall are: Thursday—Szymanowski (first time in New York), Symphony No. 2; Franck, symphonic piece from the symphonic poem "La Redemption"; Casella, orchestral excerpts from "Le Couvent sur l'eau (Il Convento Veneziano)," choreographic comedy; Ronde d'Enfante (Act 1), Barcarolle; Sarabande (Act 2); a voice, Laura Littlefield, soprano; Pas des Vieilles Dames (Act 1); Nocturne; Danse Finale (Act 1); Weber, overture to "Oberon." Saturday—Beethoven, Symphony No. 7; Schoenberg, "Verklaerte Nacht," for string orchestra; d'Indy, symphonic variations, "Istar"; Svendsen, "The Carnival in Paris," episode for full orchestra, opus 9.

At the funeral of Arthur Nikisch, the Hungarian conductor, whose death occurred in Liepsic on Monday, the Boston Symphony Orchestra presented a wreath as a tribute to his genius and in gratitude for his distinguished services as its former conductor. At the concerts in Boston on Friday and Saturday of last week Wagner's Funeral March was added to the program in his memory. Of those who have conducted the Boston Symphony Orchestra Nikisch was the first to die. He was its third conductor, following Georg Henschel and Wilhelm Gericke, and holding this post during the seasons 1889 to 1893. When he first came to the orchestra [illegible] heard the ensemble which Gericke had trained to so remarkable a degree of perfection, Nikisch is credibly reported to have said, "All I have to do is to poetize."

Sixteen of the musicians who played under the baton of Nikisch are still members of the Boston Symphony Orchestra, as follows: H. Berger, S. Goldstein, J. Hoffmann, W. Krafft, R. Kurth, F. Mahn, J. Mullaly, violins; M. Kluge and E. Zahn, viola; A. Schroeder, violoncello; G. Gerhardt, bass; F. Mueller, English horn; F. Hain and H. Lorbeer, French horn; J. Mann, trumpet; C. Hampe, trombone. Richard Burgin, the concert master of the orchestra, has served many times in the same capacity under Nikisch in Europe.

NEW YORK HERALD
ISSUE OF
JAN 29 1922 M

With orchestra concerts, however, something can be done if one does not bestow too much attention to the music. For there is always the conductor. One of the greatest the musical world has ever known passed away a few days ago. The years during which Arthur Nikisch conducted the Boston Symphony Orchestra were among the very brightest that famous organization ever knew. He was a conductor who combined the classic and romantic elements in almost perfect balance. His readings of the old masterpieces were invariably noble in style and warm in feeling. There was almost no exaggeration in anything he did. He seemed to be able to throw every composition in front of himself as a beautiful and everchanging screen of emotional color. He never stood in front of the music revealing himself as the creative interpreter for whose glorification the art work had been made and who alone could breathe into it the breath of life.

Boston Orchestra's Playing.

As a technician he had no superior. He brought the mechanical features of the Boston Orchestra's playing to such a high degree of precision and finish that even if he himself had lacked imagination the sheer excellence of the technical performances would have been a never ending delight. Even this is not to be despised, for too many conductors in their eagerness to develop a brilliant reading injure the technical performance. They sometimes cause the brass to overblow. Sometimes they ask too large a forte of a clarinet or an oboe and thereby spoil the mellowness of its tone. And they often split the ears of their audiences with the dangerous blows of the sticks on the tympani heads.

Mr. Nikisch knew how to attain his ends without injury to the technical excellence of his orchestra. When he last visited this country he came as the conductor of an inferior organization, from which neither he nor any other wizard of the baton could have drawn a pure, transparent tone. But he succeeded in compelling those musicians to present to the audience the dynamic gradations, the phrasing, the subtle changes of tempo and the nicely adjusted balance of parts which he saw to be essential to his interpretations.

Doubtless the younger generation of concert goers, which never heard performances under Mr. Nikisch, will be satisfied with those which they do hear and the world of music will continue to be alive and interesting, even though he is removed from it. But it has suffered a great loss.

[64]

THIS CLIPPING FROM THE
BALTIMORE
MD.
Mer
ISSUE OF

It will be very agreeable to welcome the Boston Symphony back to Baltimore, for its concerts have been much missed since it decided to eliminate this city from its regular itineray. The coming concert was arranged by Mrs. Wilson-Greene as one of a course of musical engagements.

Pierre Monteux continues the conductor of the Boston Symphony, which, according to reports, is maintaining its old-time standards of excellence.

The program will comprise Cassella's "Couvent sur l'Eau," which is a novelty with a part of soprano; Tschaikowsky's Fourth Symphony in F minor, d'Indy's more or less familiar "Istar" variations and Rimsky's Caprice on Spanish themes. Laura Littlefield, soprano, will make her local debut as soloist at this concert.

FROM JAN 30 1922 M
EVENING SUN,
Baltimore, Md.

ON Wednesday evening the Boston Symphony Orchestra, under the direction of Pierre Monteux, will play at the Lyric. This concert is one of the Wilson-Greene Philharmonic Course. The program will include the beautiful Tschaikowsky Fourth Symphony, the one in F minor, Op. 36; Vincent d'Indy's symphonic variations, "Istar" and the now-popular orchestral excerpts from "Le Couvent sur l'Eau" (Il Convento Veneziano), which is a "choreographic" comedy and in which the "voice" part will be sung by Laura Littlefield, soprano. The concert will close with the Rimsky-Korsakoff "Caprice on Spanish Themes," Op. 34, its five numbers being played without pause.

SUN
ALTIMORE, THURSDA

Monteux Brings Boston Symphony To High Standard

Makes Marked Success At Only Appearance Of Season In Baltimore And Is Warmly Received.

When Pierre Monteux inherited the wreck which remained of the old Boston Orchestra after the hasty departure of Karl Muck for Central Europe, he set about methodically to rebuild it, not on the Muck pattern but after the French design. For two years he sailed a stormy sea; in fact, most of this season's tours were canceled and last night's performance at the Lyric was Baltimore's only opportunity to observe the miracle which M. Monteux has worked.

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M. S. W.

From JAN 31 1922 H
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POST
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FEB 1 1922

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FROM FEB 1 1922
HERALD,
Washington, D. C.

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Concert at National One Of Season's Best Performances.

PROGRAM.

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I. Andante sostenuto.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.
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Wagner..........Overture to "Rienzi"

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F. H.

NEW YORK
ESTABLISHED [illegible]
FROM JAN 29 1922
WORLD,
New York City.

SATURDAY afternoon the Boston Symphony Orchestra with Pierre Monteux conducting, at Carnegie Hall, will play Beethoven's Seventh Symphony in A major, Schoenberg's "Verklaerte Nacht," d'Indy's symphonic variations "Istar," and Svendson's episode "The Carnival in Paris."

FROM JAN 29 192
WORLD,
New York City.

The Boston Symphony Orchestr with Pierre Monteux conducting, o Thursday evening at Carnegie Ha will play Szymanowski's second sym phony for the first time in America a symphonic piece from Cesa Franck's "Redemption," a suite b Alfredo Casella—"Le couvent su l'eau"—in which the solo voice par in one of the movements will be sun

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WORLD, JAN 31 19
New York City.

Providence
R. I.
News
ISSUE OF
Journal
[illegible]

young folks.

The Boston Symphony Orchestra concert was a magnet that drew many to Infantry Hall on Tuesday night, and its offerings were as enthusiastically received as is the custom at all its appearances here. To add to the enjoyment of the programme, which peculiarly did not include 59 a single symphony, Bronislaw Huberman, the violinist, made his initial bow to Providence audiences and received a tribute of spontaneous applause in recognition of the unconventional interpretations which he gave his selections.

FROM JAN 29 1922 F
WORLD, Bklyn
New York City.

BEDETTI AT THE ACADEMY.

Pierre Monteux Will Give Beethoven's Symphony.

Jean Bedetti, leader of the cello section of the Boston Symphony Orchestra, will be the soloist at the concert to be given at the Academy of Music next Friday evening. Pierre Monteux will give Beethoven's symphony in A major, No. 7, which has been characterized by Wagner as the "apotheosis of the dance," and by d'Indy as a second "pastoral" symphony.

Other orchestral numbers will be Debussy's two nocturnes, "Nuages" (Clouds) and "Fetes" (Festivals), which are considered to have no finer interpreter in this country than M. Monteux, who was a close friend of the late composer and received at first hand the authentic interpretation of his scores. The concert will close with two Slavonic dances by Dvorak.

Saint-Saens, the French composer, who died last month, will be represented by his violoncello concerto, which Mr. Bedetti is to play with the orchestra.

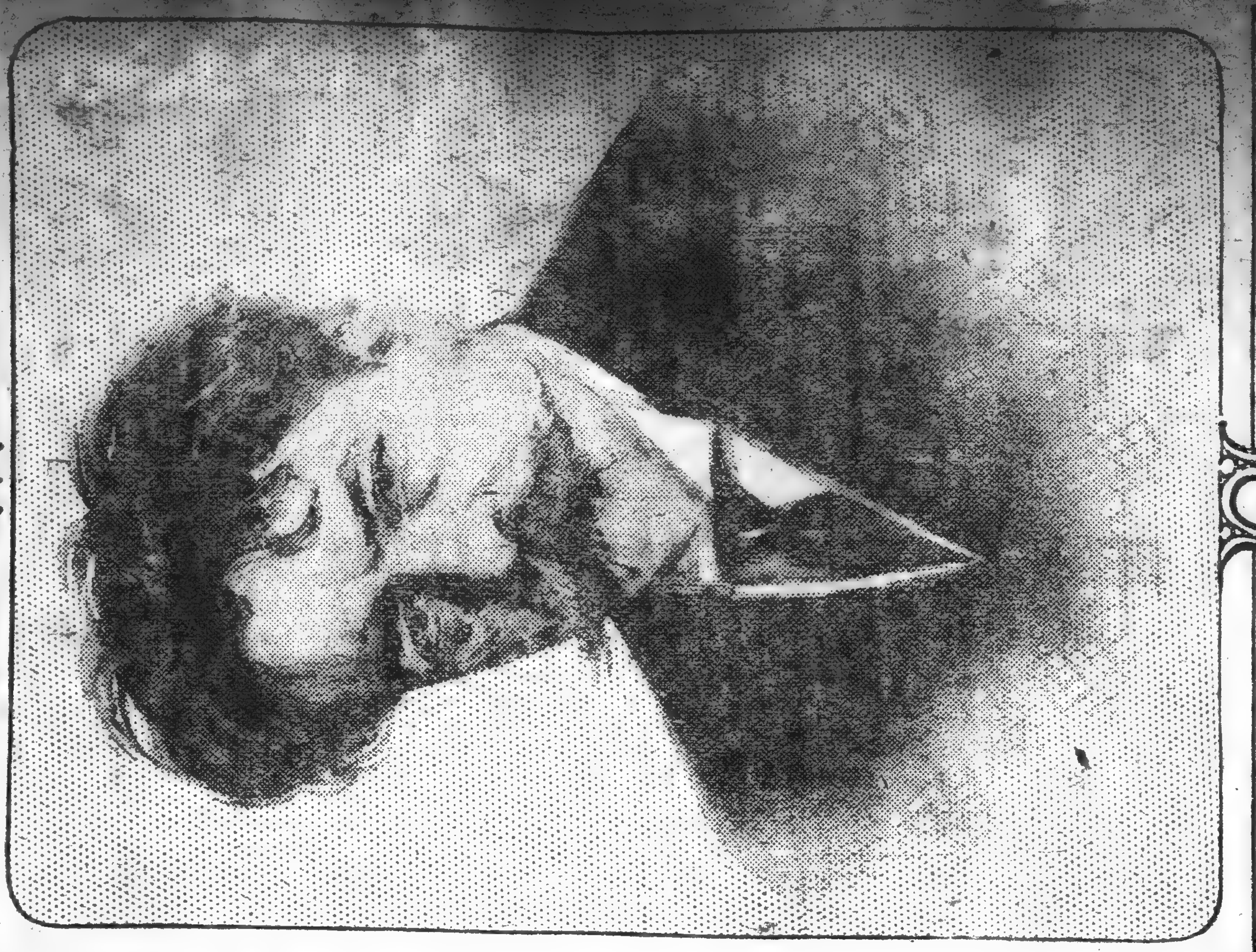
NEW YORK HERALD
ISSUE OF
JAN 29 1922 M

The programs for the concerts by the Boston Symphony Orchestra on Thursday evening and Saturday afternoon in Carnegie Hall are: Thursday—Szymanowski (first time in New York), Symphony No. 2; Franck, symphonic piece from the symphonic poem "La Redemption"; Casella, orchestral excerpts from "Le Couvent sur l'eau (Il Convento Veneziano)," choreographic comedy; Ronde d'Enfante (Act 1), Barcarolle; Sarabande (Act 2); a voice, Laura Littlefield, soprano; Passes Vieilles Dames (Act 1); Nocturne; Danse Finale (Act 1); Weber, overture to "Oberon." Saturday—Beethoven, Symphony No. 7; Schoenberg, "Verklaerte Nacht," for string orchestra; d'Indy, symphonic variations, "Istar"; Svendsen, "The Carnival in Paris," episode for full orchestra, opus 9.

At the funeral of Arthur Nikisch, the Hungarian conductor, whose death occurred in Liepsic on Monday, the Boston Symphony Orchestra presented a wreath as a tribute to his genius and in gratitude for his distinguished services as its former conductor. At the concerts in Boston on Friday and Saturday of last week Wagner's Funeral March was added to the program in his memory. Of those who have conducted the Boston Symphony Orchestra Nikisch was the first to die. He was its third conductor, following Georg Henschel and Wilhelm Gericke, and holding this post during the seasons 1889 to 1893. When he first came to the orchestra and heard the ensemble which Gericke had trained to so remarkable a degree of perfection, Nikisch is credibly reported to have said, "All I have to do is to poetize."

Sixteen of the musicians who played under the baton of Nikisch are still members of the Boston Symphony Orchestra, as follows: H. Berger, S. Goldstein, J. Hoffmann, W. Krafft, R. Kurth, F. Mahn, J. Mullaly, violins; M. Kluge and F. Zahn, viola; A. Schroeder, violoncello; G. Gerhardt, bass; F. Mueller, English horn; F. Hain and H. Lorbeer, French horn; J. Mann, trumpet; C. Hampe, trombone. Richard Burgin, the concert master of the orchestra, has served many times in the same capacity under Nikisch in Europe.

Boston Symphony Orchestra Commemorates Artur Nikisch



PORTRAIT OF ARTUR NIKISCH, by JOHN PHILIPP NOW ON EXHIBITION AT GALLERIES OF MRS. ALBERT STERNER.

FROM FEB 1 1922
HERALD,

Will Play Wagner's "Funeral March" at Boston Concerts in His Memory.

Artur Nikisch, the great conductor who died at Leipzig last Monday, was conductor of the Boston Symphony Orchestra from 1889 to 1893, and in commemoration of his distinguished services the orchestra will add Wagner's "Funeral March" to the programmes of its concerts in Boston on Friday and Saturday of this week. A wreath will also be presented at the funeral in Leipzig.

Milton Diamond, a New York concert director, announces that the late Dr. Nikisch was about to come to the United States to conduct a series of four orchestral concerts in New York and in the large cities of the East, and although no announcement of plans had yet been made, applications for subscriptions for any proposed concerts had already accumulated. Moreover, practically every orchestra in the United States had invited Dr. Nikisch to be guest conductor.

NEW YORK HERALD
ISSUE OF
JAN 29 1922 M

With orchestra concerts, however, something can be done if one does not bestow too much attention to the music. For there is always the conductor. One of the greatest the musical world has ever known passed away a few days ago. The years during which Arthur Nikisch conducted the Boston Symphony Orchestra were among the very brightest that famous organization ever knew. He was a conductor who combined the classic and romantic elements in almost perfect balance. His readings of the old masterpieces were invariably noble in style and warm in feeling. There was almost no exaggeration in anything he did. He seemed to be able to throw every composition in front of himself as a beautiful and everchanging screen of emotional color. He never stood in front of the music revealing himself as the creative interpreter for whose glorification the art work had been made and who alone could breathe into it the breath of life.

Boston Orchestra's Playing.

As a technician he had no superior. He brought the mechanical features of the Boston Orchestra's playing to such a high degree of precision and finish that even if he himself had lacked imagination the sheer excellence of the technical performances would have been a never ending delight. Even this is not to be despised, for too many conductors in their eagerness to develop a brilliant reading injure the technical performance. They sometimes cause the brass to overblow. Sometimes they ask too large a forte of a clarinet or an oboe and thereby spoil the mellowness of its tone. And they often split the ears of their audiences with the dangerous blows of the sticks on the tympani heads.

Mr. Nikisch knew how to attain his ends without injury to the technical excellence of his orchestra. When he last visited this country he came as the conductor of an inferior organization, from which neither he nor any other wizard of the baton could have drawn a pure, transparent tone. But he succeeded in compelling those musicians to present to the audience the dynamic gradations, the phrasing, the subtle changes of tempo and the nicely adjusted balance of parts which he saw to be essential to his interpretations.

Doubtless the younger generation of concert goers, which never heard performances under Mr. Nikisch, will be satisfied with those which they do hear and the world of music will continue to be alive and interesting, even though he is removed from it. But it has suffered a great loss.

[64]

THIS CLIPPING FROM THE
BALTIMORE
MD.
News
ISSUE OF

It will be very agreeable to welcome the Boston Symphony back to Baltimore, for its concerts have been much missed since it decided to eliminate this city from its regular itineray. The coming concert was arranged by Mrs. Wilson-Greene as one of a course of musical engagements.

Pierre Monteux continues the conductor of the Boston Symphony, which, according to reports, is maintaining its old-time standards of excellence.

The program will comprise Cassella's "Couvent sur l'Eau," which is a novelty with a part of soprano; Tschaikowsky's Fourth Symphony in F minor, d'Indy's more or less familiar "Istar" variations and Rimsky's Caprice on Spanish themes. Laura Littlefield, soprano, will make her local debut as soloist at this concert.

FROM JAN 30 192 M
EVENING SUN,
Baltimore, Md.

ON Wednesday evening the Boston Symphony Orchestra, under the direction of Pierre Monteux, will play at the Lyric. This concert is one of the Wilson-Greene Philharmonic Course. The program will include the beautiful Tschaikowsky Fourth Symphony, the one in F minor, Op. 36; Vincent d'Indy's symphonic variations, "Istar" and the now-popular orchestral excerpts from "Le Couvent sur l'Eau" (Il Convento Veneziano), which is a "choreographic" comedy and in which the "voice" part will be sung by Laura Littlefield, soprano. The concert will close with the Rimsky-Korsakoff "Caprice on Spanish Themes," Op. 34, its five numbers being played without pause.

LTIMORE, THURSDA

Monteux Brings Boston Symphony To High Standard

Makes Marked Success At Only Appearance Of Season In Baltimore And Is Warmly Received.

When Pierre Monteux inherited the wreck which remained of the old Boston Orchestra after the hasty departure of Karl Muck for Central Europe, he set about methodically to rebuild it, not on the Muck pattern but after the French design. For two years he sailed a stormy sea; in fact, most of this season's tours were canceled and last night's performance at the Lyric was Baltimore's only opportunity to observe the miracle which M. Monteux has worked.

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Wagner...............Overture to "Rienzi"

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F. H.

FROM FEB 1 1922 L
TIMES,
Washington, D. C.

Boston Symphony Orchestra.

An interesting audience turned out yesterday afternoon for the only concert which the famous Boston Symphony Orchestra, directed by Pierre Monteaux, is to give in Washington this year. Mme. Jusserand, wife of the French ambassador, and Mrs. Hughes, wife of the Secretary of State, were guests of Mrs. William J. Boardman and Miss Mabel Boardman, who had the stage box at the National Theater for this interesting recital.

Others in the audience were Mrs. Herbert Hoover, the Chinese Minister and Mme. Sze, Mrs. Calderson Carlisle, Mrs. Stephen B. Elkins, Mr. and Mrs. Ellerton Lodge, Mrs. B. B. Jones, Mrs. Marshall Field, Mrs. Beale R. Howard, Frank A. Richardson, Col. and Mrs. William Eric Fowler, Mrs. Ridgley Hunt, Mrs. Edwin J. Stellwagen, Mrs. R. R. Hitt, Mrs. Victor Kauffmann.

For the first time within long recollection, at the Symphony Concert of last Saturday, a memorial piece was played without the applause that usually answers it as to any other item on the programme. Few and far separated were the hands that stirred after Siegfried's "Funeral Music" recalling and honoring the dead Nikisch. Even at this late day, so rare an incident deserves record.

TRANS. Feb. 1

Boston Symphony, Back In Old Form, Gives Fine Concert

Monterix Revives Perfection Of Orchestra—Lyric Only Partly Filled For Concert.

By RICHARD H. PRATT, 2d.

The Boston Orchestra is no longer fashionable in Baltimore and a dismay array of empty chairs greeted its performance last night at the Lyric. Yet the band is more nearly the superb instrument that played under the baton of Dr. Karl Muck in ante-bellum days than it has been since the German conductor returned to Berlin. Its improvement has been so tremendous, in fact, that it is to be regretted that this is to be the last season of Pierre Monteaux's direction.

The program last night was an especially grateful one, containing Tchaikowsky at his glamorous best; the most interesting of the orchestral works of Vincent d'Indy; a delicious bit from the Italian rebel, Casella, and a Spain-soaked suite of Rimsky-Korsakoff. The Tchaikowsky was the fourth and loveliest of the symphonies of this Russian out of France. This work in F minor seems to us the Beau Brummel of symphonies. Its beauty, even under stress, in tragedy and despair, is always immaculate. It is well mannered and beautiful throughout—until the very end, when something slips and it expires amid the cheapest kind of clap-trap fanfare. It was given a stunning performance.

Vincent d'Indy's symphonic poem, "Istar," which followed the symphony, is still, after 25 years, an unusual piece of construction, reversing, as it does, the conventional method of development by setting forth the principal theme, upon which the variations are based, at the close rather than at the beginning. The strings of the orchestra were remarkably rich and brilliant in the broad unison passages at the end.

The novelty of the evening was a selection of episodes from the suite, "Le Couvent sur l'Eau," by Alfredo Cassella. This work, originally intended for the Ballet Russe, is dedicated to M. Monteaux. The first section, "Ronde d'Enfants," is a lusty rollicking dance, the Barcarolle in the second episode is cast in a distinctly different vein, with strange tonal resolutions and curious intervals. It contains a voice part that is sung effectively by Laura Littlefield. The "Pas des Veilles Dames" is daintily stately and is scored with delightful crispness. The final excerpts from the suite were a mellow nocturne and an invigorating dance. The work has exquisite moments and others that are a trifle pale.

The concert came to a close with Rimsky-Korsakoff's "Caprice on Spanish Themes," written with all the familiar brilliance of this master of orchestral color. The orchestra played the suite with fine abandon.

BALT. AMER. Feb. 2

Standard Union
Brooklyn, N. Y.
Feb. 2

MUSICAL NOTES.

Jean Bedetti, the illustrious leader of the 'cello section of the Boston Symphony Orchestra, will be the soloist at the last Boston Symphony concert but one of the Brooklyn season, which will be given in the [illegible]morrow evening.

EVENING SUN, 1922 M
Baltimore, Md.

As Fashion Dictates.

Isn't it rather a sad commentary on the discrimination of Baltimore's music-loving public that the Boston Symphony Orchestra, returning after an absence of many months, was obliged to play to a half-filled auditorium at the Lyric last evening?

There is no finer body of musicians anywhere in the world today than these players whom Pierre Monteux has now brought to such a high state of technical and executive perfection, yet their advent caused scarcely a ripple on the calm pool of Baltimore's appreciation.

Time was, and not so very long ago, when seats for the Boston Orchestra were at a premium. To be sure, the Boston Orchestra fell upon evil days for a time and its former friends deserted it for new musical pastures. But now that it has returned to its high artistic state, why are not its fine perfections appreciated?

The storm was in part responsible, no doubt, for some of the empty places last evening, but it was not responsible for all of them. One hesitates to suggest that the lack of interest in the Boston Orchestra is due to the fact that it is no longer a fashionable entertainment, but in the final analysis isn't this distressingly true?

If one or other of the orchestras that now attract such enormous crowds to the Lyric had been playing last evening instead of the Boston organization, it is safe to say that everyone would have braved the storm and that the music hall would have been filled.

It does not look well for Baltimore's musical understanding that so few people, relatively speaking, were present in the Lyric last evening.

ESTABLISHED 18[illegible]
FROM Feb ~~JAN 2~~ 1922 L
TIMES,
Washington, D. C.

HUB SYMPHONY PLAYERS HEARD IN FINE RECITAL

Lack of Inspiration From Conductor Makes Concert Pallid, However.

Washington welcomed the Boston Symphony Orchestra yesterday by applauding at the close of the concert until the entire group of players rose to their feet. With Pierre Monteux as conductor, an entire orchestral program was given, with no soloist.

Purity of tone, fine delineation of the parts, the finish that characterizes this orchestra, were all present in an admirable ensemble. But in interpretation Mr. Monteux is both over precise and pallid. One feels his metronomic beat to the detriment of the broad musical form, and he omits strong accent and dynamics in such music as the Tschaikowsky Fourth Symphony, that music of tragic wailing, giving it with quiet exactness, with oft-repeated sameness of phrase, and with little contrast between the gayety of the dainty dance and the big notes of fate.

The playing of the orchestra in the plucked passages of the Scherzo was remarkably clear and beautiful, but its big import was not brought out, nor did one feel the strong type of the Russian.

The latter half of the Svendsen "Carnival in Paris," beginning with a soaring lyric melody, held that indeterminate line of music of the moderns that had been lost in the Tschaikowsky. The fete came tumbling in in fine abandon, its execution was excellent, making one wish for more of this imagination. But, again, in all the impressionism of the Debussy music there came through the joints of this music by too much precision that was not hidden. There were no unexpected sparks of theme in the "Clouds," and the exotic in "Fetes" was not there, nor much imagery. The winds marched into the fete with military exactness.

For so fine a rendition of a program it seems over-critical to discover such lack of detail, but the rich harmony was also missing in the stirring music of Wagner's "Rienzi." This was dramatically built up, but the inside voices did not come through. Mr. Monteux has not thrilled his players; they are finely polished in a musical accord, but it does not picture the big moods of music.

JESSIE MacBRIDE.

From FEB 3 1922 M
AMERICAN
New York City

Szymanowski's Symphony No. 2, produced for the first time in New York, was the principal offering at last night's concert of the Boston Symphony Orchestra in Carnegie Hall.

This composition of the Polish composer is quite innocuous compared to some of his later efforts. Consequently it sounds well to normal ears. The influence of Wagner's "Tristan" is agreeably predominant, and Strauss bobs up conspicuously here and there, as does Scriabine, too. The contrapuntal workmanship, moreover, discloses the influence of Reger.

There are two movements — an Allegro Moderato that ends inconclusively and a Theme with Variations capped by an elaborately chromatic Introduction and Fugue. The second part, from which two episodes were omitted last night, could well be given separately. Effective music, skilfully wrought and colorfully orchestrated, it was well worth hearing and would bear repetition.

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ESTABLISHED 1861
From FEB 2 1922 D
EAGLE
Brooklyn, New York

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Mr. Szymanowski's B flat Symphony sticks to conventional form at least through its first movement. This - an Allegro—flowers from the typical double-root of two contrasting themes, themes of originality, individuality and capable of interesting and colorful development. The composer disclosed forthwith a command of orchestration and an intelligent straightforwardness of expression that stirred the imagination and satisfied eternal laws of esthetics.

Thereafter the composer cut loose from conventional restraint. A lovely, somber, eloquent theme, redolent of poppies and soft nights, sounded on divided 'celli; waxed through the media of five sets of variations, including a scherzo and a minuet. Herein Mr. Szymanowski muses on the blessed verities of beauty and of loveliness. His orchestra sounded celar and distinct—a multicolored instrument on which a poet might exercise his potent will.

Again in his finale Mr. Szymanowski wandered from the beaten path, and for the greater part successfully; though his elaborate fugue seemed overburdened with color-seeking detail. However ,orchestral fugues are frequently an anomaly. But force was here, and strength and virility.

Mr. Monteux gave the symphony a devoted reading. His program held in later places Cesar Franck's symphonic piece from "Redemption," orchestral excerpts from Casella's "Le Couvent sur l'Eau" and the Overture to Weber's "Oberon."

From FEB 3 1922 L
EVENING MAIL
New York City

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Morning Telegraph
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WORLD,
New York City

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The event of the evening was a first New York performance of Karol Szymanovski's Symphony No. 2, in B-flat major. Mr. Szymanovski is a young Polish composer, at present living in New York, whose long list of compositions includes two operas, three symphonies, a symphonic poem and a number of songs and piano and violin pieces. The work played last night was composed in 1911, when he was but 28 years old, and has had numerous performances in Europe.

Several of his smaller works have been heard here this season, the best of them being two violin pieces that Paul Kochanski played at his Carnegie Hall recital. Nothing heretofore, however, has given more than a hint of the real gifts of the composer of the second symphony. This is real music. It is eloquent, well-knit and individual. In the opinion of at least one listener, the man who wrote it deserves to rank among the foremost living composers.

In form the work is unusual, although it looks more unorthodox on paper than it actually sounds. There is a first movement with two contrasting themes. Instead of the classic slow and scherzo movements, however, there are a theme, and variations, [illegible] tions taking the place of the slow movement, and the last three variations replacing the scherzo. For a finale there is a fugue, based upon the two themes of the first movement and the theme of the variations. The last three movements are played without a break.

In other words, here is a symphony that, instead of the conventional eight, has only three themes. The test that faced the composer was whether he had the skill and eloquence to develop his thematic material at such great length without being boresome.

Szymanovski meets the test with complete success. The small number of basic themes makes the structure crystal-clear to follow, and the masterly way in which the material is handled makes the work one of impressive power and beauty.

The first theme is based on a brief phrase made from the notes D, E-flat, F, d, heard first in the strings and then on the full orchestra. Follows a second theme, rather capricious in character, which alternates with the first and is finally combined with it. The theme of the variations is equally brief—a short four-note phrase on f, B-flat, c, d. The variations are handled with dazzling ingenuity. It is, in fact, doubtful whether the listener, unless warned in advance, would realize the amazing economy of material with which the composer has done his work.

It would be impossible on a first hearing to give any accurate description of the sequence of moods in this composition, of its bold and brilliant harmonic coloring, at once daring and strictly logical, and of the richly woven instrumental fabric. Suffice it to say that the second symphony is the best orchestral novelty of the season—a work of passionate and yearning loveliness.

It is customary to say of every new composer, "he will be heard from." Critics sometimes say it until the man is dead. Let us say, rather, that Karol Szymanovski was very definitely heard from last night, and that what he has to say is true and beautiful.

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Monteux Introduces Szymanowski's Symphony—Kreisler Plays With New York Orchestra.

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Mr. Monteux and his virtuoso players gave a polished performance of the novelty; music marked, not by deep feeling, unless it were for beauty of tone and phrase, matters far from the thought of "free verse" tone-poets today, but compelling attention rather by its intrinsic quality as sheer music in an abstract view of art akin to the Greek.

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Fritz Kreisler appeared at the New York Symphony Orchestra's matinee under Albert Coates in the same hall, filled to overflowing earlier in the day, when the violinist was heard with breathless interest, as often before, in a superb performance of Brahms's concerto. Mr. Coates conducted Beethoven's seventh symphony, and, after many recalls following the solo work, added a dash of vermilion in the "Dance Infernal of King Kaischei," by Stravinsky.

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EVE. POST
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M. Monteux cannot help it that he is not a Nikisch or a Muck or a Stransky or a Mengelberg; but he might easily offer the New York patrons of the Boston Symphony Orchestra a more alluring programme than he did last night. It surely would have been quite enough for one dose to present the cacophonous and noisy second symphony of the Polish composer Szymanowski without adding Casella's "Le Couvent sur l'Eau." Fortunately critical duty did not compel a hearing of the Casella pieces since they had been done previously by Walter Damrosch.

There was soothing balm in Monteux's other two pieces, the ever beautiful "Oberon" overture and César Franck's splendid symphonic [illegible] "Redemption." But

FROM FEB 1 1922

TIMES,
Washington, D. C.

Boston Symphony Orchestra.

An interesting audience turned out yesterday afternoon for the only concert which the famous Boston Symphony Orchestra, directed by Pierre Monteaux, is to give in Washington this year. Mme. Jusserand, wife of the French ambassador, and Mrs. Hughes, wife of the Secretary of State, were guests of Mrs. William J. Boardman and Miss Mabel Boardman, who had the stage box at the National Theater for this interesting recital.

Others in the audience were Mrs. Herbert Hoover, the Chinese Minister and Mme. Sze, Mrs. Calderson Carlisle, Mrs. Stephen B. Elkins, Mr. and Mrs. Ellerton Lodge, Mrs. B. B. Jones, Mrs. Marshall Field, Mrs. Beale R. Howard, Frank A. Richardson, Col. and Mrs. William Eric Fowler, Mrs. Ridgley Hunt, Mrs. Edwin J. Stellwagen, Mrs. R. R. Hitt, Mrs. Victor Kauffmann.

For the first time within long recolle tion, at the Symphony Concert of last Sa urday, a memorial piece was played wit out the applause that usually answers it as to any other item on the programm Few and far separated were the han that stirred after Siegfried's "Funer Music" recalling and honoring the dea Nikisch. Even at this late day, so rare a incident deserves record.

TRANS: Feb. 1

Boston Symphony, Back In Old Form, Gives Fine Concert

Monterix Revives Perfection Of Orchestra—Lyric Only Partly Filled For Concert.

By RICHARD H. PRATT, 2d.

The Boston Orchestra is no longer fashionable in Baltimore and a dismay array of empty chairs greeted its performance last night at the Lyric. Yet the band is more nearly the superb instrument that played under the baton of Dr. Karl Muck in ante-bellum days than it has been since the German conductor returned to Berlin. Its improvement has been so tremendous, in fact, that it is to be regretted that this is to be the last season of Pierre Monteaux's direction.

The program last night was an especially grateful one, containing Tchaikowsky at his glamorous best; the most interesting of the orchestral works of Vincent d'Indy; a delicious bit from the Italian rebel, Casella, and a Spain-soaked suite of Rimsky-Korsakoff. The Tchaikowsky was the fourth and loveliest of the symphonies of this Russian out of France. This work in F minor seems to us the Beau Brummel of symphonies. Its beauty, even under stress, in tragedy and despair, is always immaculate. It is well mannered and beautiful throughout—until the very end, when something slips and it expires amid the cheapest kind of clap-trap fanfare. It was given a stunning performance.

Vincent d'Indy's symphonic poem, "Istar," which followed the symphony, is still, after 25 years, an unusual piece of construction, reversing, as it does, the conventional method of development by setting forth the principal theme, upon which the variations are based, at the close rather than at the beginning. The strings of the orchestra were remarkably rich and brilliant in the broad unison passages at the end.

The novelty of the evening was a selection of episodes from the suite, "Le Couvent sur l'Eau," by Alfredo Cassella. This work, originally intended for the Ballet Russe, is dedicated to M. Monteaux. The first section, "Ronde d'Enfants," is a lusty rollicking dance, the Barcarolle in the second episode is cast in a distinctly different vein, with strange tonal resolutions and curious intervals. It contains a voice part that is sung effectively by Laura Littlefield. The "Pas des Veilles Dames" is daintily stately and is scored with delightful crispness. The final excerpts from the suite were a mellow nocturne and an invigorating dance. The work has exquisite moments and others that are a trifle pale.

The concert came to a close with Rimsky-Korsakoff's "Caprice on Spanish Themes," written with all the familiar brilliance of this master of orchestral color. The orchestra played the suite with fine abandon.

BALT. AMER - Feb. 2

Standard Union
Brooklyn, N. Y.

Feb. 2

MUSICAL NOTES.

Jean Bedetti, the illustrious leader of the 'cello section of the Boston Symphony Orchestra, will be the soloist at the last Boston Symphony concert but one of the Brooklyn season, which will be given in the

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EVENING SUN, 1922 M
Baltimore, Md.

As Fashion Dictates.

Isn't it rather a sad commentary on the discrimination of Baltimore's music-loving public that the Boston Symphony Orchestra, returning after an absence of many months, was obliged to play to a half-filled auditorium at the Lyric last evening?

There is no finer body of musicians anywhere in the world today than these players whom Pierre Monteux has now brought to such a high state of technical and executive perfection, yet their advent caused scarcely a ripple on the calm pool of Baltimore's appreciation.

Time was, and not so very long ago, when seats for the Boston Orchestra were at a premium. To be sure, the Boston Orchestra fell upon evil days for a time and its former friends deserted it for new musical pastures. But now that it has returned to its high artistic state, why are not its fine perfections appreciated?

The storm was in part responsible, no doubt, for some of the empty places last evening, but it was not responsible for all of them. One hesitates to suggest that the lack of interest in the Boston Orchestra is due to the fact that it is no longer a fashionable entertainment, but in the final analysis isn't this distressingly true?

If one or other of the orchestras that now attract such enormous crowds to the Lyric had been playing last evening instead of the Boston organization, it is safe to say that everyone would have braved the storm and that the music hall would have been filled.

It does not look well for Baltimore's musical understanding that so few people, relatively speaking, were present in the Lyric last evening.

ESTABLISHED 1881
FROM Feb 2 1922 L
TIMES,
Washington, D. C.

HUB SYMPHONY PLAYERS HEARD IN FINE RECITAL

Lack of Inspiration From Conductor Makes Concert Pallid, However.

Washington welcomed the Boston Symphony Orchestra yesterday by applauding at the close of the concert until the entire group of players rose to their feet. With Pierre Monteux as conductor, an entire orchestral program was given, with no soloist.

Purity of tone, fine delineation of the parts, the finish that characterizes this orchestra, were all present in an admirable ensemble. But in interpretation Mr. Monteux is both over precise and pallid. One feels his metronomic beat to the detriment of the broad musical form, and he omits strong accent and dynamics in such music as the Tschaikowsky Fourth Symphony, that music of tragic wailing, giving it with quiet exactness, with oft-repeated sameness of phrase, and with little contrast between the gayety of the dainty dance and the big notes of fate.

The playing of the orchestra in the plucked passages of the Scherzo was remarkably clear and beautiful, but its big import was not brought out, nor did one feel the strong type of the Russian.

The latter half of the Svendsen "Carnival in Paris," beginning with a soaring lyric melody, held that indeterminate line of music of the moderns that had been lost in the Tschaikowsky. The fete came tumbling in in fine abandon, its execution was excellent, making one wish for more of this imagination. But, again, in all the impressionism of the Debussy music there came through the joints of this music by too much precision that was not hidden. There were no unexpected sparks of theme in the "Clouds," and the exotic in "Fetes" was not there, nor much imagery. The winds marched into the fete with military exactness.

For so fine a rendition of a program it seems over-critical to discover such lack of detail, but the rich harmony was also missing in the stirring music of Wagner's "Rienzi." This was dramatically built up, but the inside voices did not come through. Mr. Monteux has not thrilled his players; they are finely polished in a musical accord, but it does not picture the big moods of music.

JESSIE MacBRIDE.

From FEB 3 1922 M
AMERICAN
New York City

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[65]

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EVENING MAIL
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EVE. POST
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There was soothing balm in Monteux's other two pieces, the ever beautiful "Oberon" overture and César Franck's splendid symphonic piece from his "La Rédemption." But the "limit," exclaimed a prominent musician. I have certainly never heard anything that affected me so disagreeably, not because of its dissonantal exuberance and uncalled for racket, but because of its emptiness, its miserly doling out of themes, and their utter insignificance. In the afternoon I had hugely enjoyed the last piece on Mr. Coates's programme, the "Infernal Dance of King Katchei" from Stravinsky's "Firebird," in spite of its dissonantal exuberance, because Stravinsky, almost alone among the futurists, has something to say. There is not only stupendous technical skill in his music, but a message, the message of a man of genius. I was thing new to bring to the world, the messag- of a man of genius. I was stirred, thrilled, by Stravinsky's piece, but annoyed and at the same time vastly bored by the new Polish "symphony."

Yet I was not a bit surprised to find Deems Taylor praising this work highly in this morning's *World*. Taylor is a composer himself and that makes him see things through spectacles quite different from those of mere music lovers. After the performance another composer, Samuel Gardner, came to me to express his admiration of the Polish symphony. He liked particularly certain contrapuntal stunts in it. "Contrapuntal stunts be hanged," I retorted. "If you ever write anything like that I'll get myself metamorphosed into a centipede and jump on you with every one of my hundred feet.

Living composers are always applauded when discovered after a piece by them has been played. Mr. Szymanowski was discovered in a box and applauded. But I wager that the audience last night would have been happier—and larger—if M. Monteux had had on his programme a piece by another Pole named Ignace J. Paderewski, whose compositions show not only clever craftsmanship to interest composers, but splendid ideas to thrill the hearers.

From FEB 3 1922
EVENING WORLD
New York City

Boston Symphony Orchestra Plays a New Symphony.

By Frank H. Warren.

A brand new symphony by a new composer is not to be sneezed at in a day of musical journeyings, so there was an air of expectancy around Carnegie Hall last evening when the Boston Symphony Orchestra gave its monthly concert. Karol Szymanovski, born in Poland in 1883, now residing in this city, was the composer. Several of his instrumental numbers and songs have recently been featured on local programmes, works that disclosed their author as a member in good standing of the new school. His symphony is unusual in that it is in two parts, the second of which is a theme with seven variations.

The composition got away to a good, energetic start. The orchestral treatment was ambitious and colorful and its form could be followed. Presently, however, it became diffused and spotty and began to travel the new road with all the familiar banners flying. The composition as a whole sounded well but didn't seem to get much of anywhere and there were dull spots that could not be overlooked. A second feature of the concert was the large number of unoccupied seats.

Too Much Futurist Noise

M. Monteux cannot help it that he is not a Nikisch or a Muck or a Stransky or a Mengelberg; but he might easily offer the New York patrons of the Boston Symphony Orchestra a more alluring programme than he did last night. It surely would have been quite enough for one dose to present the cacophonous and noisy second symphony of the Polish composer Szymanowski without adding Casella's "Le Convent sur l'Eau." Fortunately critical duty did not compel a hearing of the Casella pieces, since they had been done previously by Walter Damrosch.

There was soothing balm in Monteux's other two pieces, the ever beautiful "Oberon" overture and César Franck's splendid symphonic piece from his "La Rédemption." But the Szymanowski symphony! "It's the

limit," exclaimed a prominent musician. I have certainly never heard anything that affected me so disagreeably, not because of its dissonantal exuberance and uncalled for racket, but because of its emptiness, its miserly doling out of themes, and their utter insignificance. In the afternoon I had hugely enjoyed the last piece on Mr. Coates's programme, the "Infernal Dance of King Katchei" from Stravinsky's "Firebird," in spite of its dissonantal exuberance, because Stravinsky, almost alone among the futurists, has something to say. There is not only stupendous technical skill in his music, but a message, the message of a musician who has something new to bring to the world, the messag- of a man of genius. I was stirred, thrilled, by Stravinsky's piece, but annoyed and at the same time vastly bored by the new Polish "symphony."

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N.Y. POST - FEB - 3

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N.Y. TRIBUNE - FEB 3.

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The event of the evening was a first New York performance of Karol Szymanovski's Symphony No. 2, in B-flat major. Mr. Szymanovski is a young Polish composer, at present living in New York, whose long list of compositions includes two operas, three symphonies, a symphonic poem and a number of songs and piano and violin pieces. The work played last night was composed in 1911, when he was but 28 years old, and has had numerous performances in Europe.

Several of his smaller works have been heard here this season, the best of them being two violin pieces that Paul Kochanski played at his Carnegie Hall recital. Nothing heretofore, however, has given more than a hint of the real gifts of the composer of the second symphony. This is real music. It is eloquent, well-knit and individual. In the opinion of at least one listener, the man who wrote it deserves to rank among the foremost living composers.

In form the work is unusual, although it looks more unorthodox on paper than it actually sounds. There is a first movement with two contrasting themes. Instead of the classic slow and scherzo movements, however, there are a theme, and variations, the theme and the first two variations taking the place of the slow movement, and the last three variations replacing the scherzo. For a finale there is a fugue, based upon the two themes of the first movement and the theme of the variations. The last three movements are played without a break.

In other words, here is a symphony that, instead of the conventional eight, has only three themes. The test that faced the composer was whether he had the skill and eloquence to develop his thematic material at such great length without being boresome.

Szymanovski meets the test with complete success. The small number of basic themes makes the structure crystal-clear to follow, and the masterly way in which the material is handled makes the work one of impressive power and beauty.

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[illegible] character [illegible] alternates with the first and is [illegible] combined with it. The theme of the variations is equally brief—a short four-note phrase on f, B-flat, c, d. The variations are handled with dazzling ingenuity. It is, in fact, doubtful whether the listener unless warned in advance, would realize the amazing economy of material with which the composer has done his work.

It would be impossible on a first hearing to give any accurate description of the sequence of moods in this composition, of its bold and brilliant harmonic coloring, at once daring and strictly logical, and of the richly woven instrumental fabric. Suffice it to say that the second symphony is the best orchestral novelty of the season—a work of passionate and yearning loveliness.

It is customary to say of every new composer, "he will be heard from." Critics sometimes say it until the man is dead. Let us say, rather, that Karol Szymanovski was very definitely heard from last night, and that what he has to say is true and beautiful.

WORLD - FEB - 3.

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The third extra Boston Symphony concert of the series of five Monday evening concerts which will take place a week from next Monday night, February 13, at 3:15, will have a splendid program, and will be made additionally eventful in the appearance as soloist of Alfred Mirovitch, the extremely talented and highly artistic Russian pianist.

Pierre Monteux will present a notable program at this concert, which will begin with the immortal "Unfinished" symphony by Schubert, the two brief movements of which have placed this work in the estimation of the world as one of the highest achievements in lyrical beauty. Wagner will be represented by the Prelude and Love-Death from "Tristan and Isolde," and Liszt by his third symphonic poem, "The Prelude," probably the most popular of the symphonic poems of this master.

AMER - FEB - 4.

Familiar and Unfamiliar Pieces from the Symphony Orchestra—Myra Hess of London for New Pianist—Mr. Heifetz Again Returns—Miscellaneous Recitals

FOR once in a way no new piece stands on Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening in Symphony Hall. Yet one number has been unheard for so long as to be virtually novel—Smetana's tone-picture, "Wallenstein's Camp." Of late, the Bohemian composer has been overlooked at the Symphony Concerts. Of old the choice from his music usually fell upon the Overture to his opera "The Bartered Bride," or to one of the tone-poems in which he celebrated his country. Mr. Monteux has spied out a fresher piece and the subject should suit Smetana's vivacity of rhythm, frankness of melody and liveliness of tonal color. Not too familiar, either, are Liadov's three tales in tones out of Russian folklore, all brief and vivid pieces—"Kikimora," "Baba-Yaga," both of whom were witches, and "The Enchanted Lake." For the rest the concerts will begin with Schumann's ardent and songful Symphony in B-flat—his music of the spring—and continue with a Concerto of Handel for Strings and Two Wind Choirs, played as the composer wrote it, less a movement or two, and abounding in solo-passages in which the virtuosi of the orchestra should shine.

On Thursday evening, the orchestra and Mr. Monteux will go to Cambridge for the fifth concert of the current series in Sanders Theatre. Smetana's tone-picture of Wallenstein's Camp and Liadov's three tales in tones out of Russian folk-lore will then be played as above specified. Beethoven's Fifth Symphony, in C minor, will begin the concert; and for the "assisting artist," Myra Hess, stands Mozart's Concerto in D minor for Piano and Orchestra. Miss Hess, who will be heard for the first time hereabouts, is a long established and highly accomplished English pianist. In particular she excels with the clarity, the delicacy, the continence of eighteenth-century

Monday evening, Feb. 13, in Symphony Hall, the third in the series of "special" Symphony Concerts designed to please a more miscellaneous and less regular public than usually frequents them. Eagerly and in numbers the desired audience has come. The full orchestra will play; Mr. Monteux will conduct; and Mr. Mirovitch, as yet unheard here with orchestra, will assist as pianist. The chosen pieces are Schubert's unfinished Symphony; Rubinstein's Concerto in D minor for Piano and Orchestra; the Prelude and Closing Scene from Wagner's opera, "Tristan and Isolde"; Dukas's amusing Scherzo, "The Sorcerer's Apprentice"; and Liszt's tone-poem, "Preludes."

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TRAV. FEB 4.

From SUN

Address New York City

Date FEB 4 1922 D

Programs Presented Twice, In Boston and in New York, Show Contrast in Audiences

Symphony and Carnegie Halls Filled by Contrasting Races and Types With Warmer Spirit Than in Hub.

By MARY ELLIS OPDYCKE.

The Boston Symphony Orchestra on their trip this week to New York repeated, as is their wont, a program which they had given in Boston a fortnight before. To any one who was privileged to hear both performances the contrast in the reception of the audience and in the audience itself must necessarily have seemed a significant feature.

We are apt, if we notice audiences at all, to think of them as numbering few or many friends, or more or less paper. Applause we refer in quality and quantity to the type or the execution of the work; we forget that audiences vary as much in heat as the stars themselves in glory. But one trip to Boston, one pilgrimage to the Mecca that is Symphony Hall arouses our keenest analysis of the public, and we return to find new charms in the inhabitants of Carnegie and Aeolian.

Half an hour before the Boston Symphony players officiate at their own altar a radius of four blocks is crowded with votaries, most of them approaching in street cars, many parking their own motors, very few being brought to the temple steps by their chauffeurs. A good many women come veiled and hatless, for none may listen with head covered by anything except "a low headcovering without projection," which even Bostonians would shrink from, and the removal of headgear would disturb the sacred atmosphere.

Once seated one notices the audience at prayer, so to speak. There is no lobby for recalcitrant latecomers, no standing room for the masses. A dignified dedocracy has provided some fifty rows of orchestral seats and balconies that might almost be boxes. Here the critics sit, ready to escape by upper doors to the fastnesses of their own studies. A Boston critic never goes out to tea. Such beverages might curdle his reactions before they are committed to paper.

Those who fill the seats, and the seats are filled, seem to have done so for generations. One never gives a seat away in Boston. One bequeathes it to one's grandchildren. One never meets a friend on Beacon street at 3:10 and says, "Come, let's hear Monteux this afternoon." One influences one's great-aunt to remember one in her will so that one may sit within three rows of one's second cousin when the said greataunt dies.

Armed with the most copious of program books, which actually provide serious musical reading matter for the intermission, the Boston audience is chary of applause. When a new and somewhat difficult work was played, there was quite a pause. Then, having decided that Monteux must be right to put it on, the audience clapped loyally. When the composer came to the stage there was more applause, but no danger of riot. The hundreds of Anglo Saxon faces never moved an eyelid, except for one dear old patriarch who looked down his beard until he found the "Oberon" overture at the end of the program and heaved a patient sigh. "At least there will be some of the music I like," he said.

There may be other types of audiences in Boston, and Jordan Hall may contain spontaneous enthusiasts, but Bostonians assure one that musical interest is confined either to the Symphony or to the past. At times they appear synonymous.

Transplanted to New York the same program took on a different color. The new symphony that one had thought cerebral appeared almost passionate. The audience, though of half the size seemed to have come by its own will, not because of the testament of its ancestors. And it clapped as soon as the last note died away.

A superficial inquiry into this very startling contrast at once lights on the racial differences between the music lovers of the two cities. There are more dark skinned, smouldering eyed Southern Europeans in Carnegie Hall. The upper galleries provide for many who can afford little more than a car fare.

Then again the Carnegie lobbies are crowded with last minute purchasers who may have met on the avenue like spark and tinder and ignited with a wish to hear some music. A holiday enthusiasm results calculated to produce little head shaking but much hand clapping.

The very number and variety of New York concerts imply a similar variety in the audience. The Philadelphia Orchestra lures dinner jackets and tinseled coiffures, the Sunday symphonies attract husbands and wives in Episcopalian broadcloth, the popular priced Philharmonics draw family parties to hear how Wagner sounds after the phonograph records, there is the Saturday night opera audience and the Monday night opera audience, and never the twain shall meet, except in the museums. There is the central European audience with miniature scores and comparative criticism, there is the Chaliapin audience with hoarse cries and many beards, there is the papered debut with stolid listeners, smiling to get something for nothing.

Such diversity must not be compared with a single experience in another city. Out of Chelsea may redemption come to set even Symphony Hall aflame with zeal. Symphonies have issued before now from Medbury and symphonic poems from Cambridge. But so marked was the effect produced by a single program on the two cities, so differently did the two audiences react, that it is safe to assume that something beyond the particular brand of people that heard the music in either town accounted for the contrast between Hunt-

FR Feb 3 1922 M
EVENING JOURNAL
New York City

Mr. Monteux in the evening offered a most interesting programme. It consisted of the first performance here of Karel Szymanowski's Second Symphony (which Walter Damrosch abandoned in the rehearsal stage earlier in the season); the "Morceau symphonique" from Franck's "Redemption"; the orchestral suite made by Alfredo Casella from his "choreographic comedy," "Le convent sur l'eau" with its delicious "Pas des vieilles dames" and, finally, the overture to Weber's "Oberon."

One other concert on the day's schedule was a piano recital last evening in Aeolian Hall by Victor Wittgenstein.

Szymanowski symphony! "It's the limit," exclaimed a prominent musician. I have certainly never heard anything that affected me so disagreeably, not because of its dissonantal exuberance and uncalled for racket, but because of its emptiness, its miserly doling out of themes, and their utter insignificance. In the afternoon I had hugely enjoyed the last piece on Mr. Coates's programme, the "Infernal Dance of King Katchei" from Stravinsky's "Firebird," in spite of its dissonantal exuberance, because Stravinsky, almost alone among the futurists, has something to say. There is not only stupendous technical skill in his music, but a message, the message of a man of genius. I was thing new to bring to the world, the message of a man of genius. I was stirred, thrilled, by Stravinsky's piece, but annoyed and at the same time vastly bored by the new Polish "symphony."

Yet I was not a bit surprised to find Deems Taylor praising this work highly in this morning's *World*. Taylor is a composer himself and that makes him see things through spectacles quite different from those of mere music lovers. After the performance another composer, Samuel Gardner, came to me to express his admiration of the Polish symphony. He liked particularly certain contrapuntal stunts in it. "Contrapuntal stunts be hanged," I retorted. "If you ever write anything like that I'll get myself metamorphosed into a centipede and jump on you with every one of my hundred feet.

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N.Y. POST-FEB-3

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The Boston Symphony Orchestra on their trip this week to New York, repeated, as is their wont, a program which they had given in Boston a fortnight before. To any one who was privileged to hear both performances the contrast in the reception of the audience and in the audience itself must necessarily have seemed a significant feature.

We are apt, if we notice audiences at all, to think of them as numbering few or many friends, or more or less paper. Applause we refer in quality and quantity to the type or the execution of the work; we forget that audiences vary as much in heat as the stars themselves in glory. But one trip to Boston, one pilgrimage to the Mecca that is Symphony Hall arouses our keenest analysis of the public, and we return to find new charms in the inhabitants of Carnegie and Aeolian.

Half an hour before the Boston Symphony players officiate at their own altar a radius of four blocks is crowded with votaries, most of them approaching in street cars, many parking their own motors, very few being brought to the temple steps by their chauffeurs. A good many women come veiled and hatless, for none may listen with head covered by anything except "a low headcovering without projection," which even Bostonians would shrink from, and the removal of headgear would disturb the sacred atmosphere.

Once seated one notices the audience at prayer, so to speak. There is no lobby for recalcitrant latecomers, no standing room for the masses. A dignified dedocracy has provided some fifty rows of orchestral seats and balconies that might almost be boxes. Here the critics sit, ready to escape by upper doors to the fastnesses of their own studies. A Boston critic never goes out to tea. Such beverages might curdle his reactions before they are committed to paper.

Those who fill the seats, and the seats are filled, seem to have done so for generations. One never gives a seat away in Boston. One bequeathes it to one's grandchildren. One never meets a friend on Beacon street at 3:10 and says, "Come, let's hear Monteux this afternoon." One influences one's great-aunt to remember one in her will so that one may sit within three rows of one's second cousin when the said greataunt dies.

Armed with the most copious of program books, which actually provide serious musical reading matter for the intermission, the Boston audience is chary of applause. When a new and somewhat difficult work was played, there was quite a pause. Then, having decided that Monteux must be right to put it on, the audience clapped loyally. When the composer came to the stage there was more applause, but no danger of riot. The hundreds of Anglo Saxon faces never moved an eyelid, except for one dear old patriarch who looked down his beard until he found the "Oberon" overture at the end of the program and heaved a patient sigh. "At least there will be some of the music I like," he said.

There may be other types of audiences in Boston, and Jordan Hall may contain spontaneous enthusiasts, but Bostonians assure one that musical interest is confined either to the Symphony or to the past. At times they appear synonymous.

Transplanted to New York the same program took on a different color. The new symphony that one had thought cerebral appeared almost passionate. The audience, though of half the size seemed to have come by its own will, not because of the testament of its ancestors. And it clapped as soon as the last note died away.

A superficial inquiry into this very startling contrast at once lights on the racial differences between the music lovers of the two cities. There are more dark skinned, smouldering eyed Southern Europeans in Carnegie Hall. The upper galleries provide for many who can afford little more than a car fare.

Then again the Carnegie lobbies are crowded with last minute purchasers who may have met on the avenue like spark and tinder and ignited with a wish to hear some music. A holiday enthusiasm results calculated to produce little head shaking but much hand clapping.

The very number and variety of New York concerts imply a similar variety in the audience. The Philadelphia Orchestra lures dinner jackets and tinseled coiffures, the Sunday symphonies attract husbands and wives in Episcopalian broadcloth, the popular priced Philharmonics draw family parties to hear how Wagner sounds after the phonograph records, there is the Saturday night opera audience and the Monday night opera audience, and never the twain shall meet, except in the museums. There is the central European audience with miniature scores and comparative criticism, there is the Chaliapin audience with hoarse cries and many beards, there is the papered debut with stolid listeners, smiling to get something for nothing.

Such diversity must not be compared with a single experience in another city. Out of Chelsea may redemption come to set even Symphony Hall aflame with zeal. Symphonies have issued before now from Medbury and symphonic poems from Cambridge. But so marked was the effect produced by a single program on the two cities, so differently did the two audiences react, that it is safe to assume that something beyond the particular brand of people that heard the music in either town accounted for the contrast between Hunt-

FR Feb 3

EVENING JOURNAL

New York City

Mr. Monteux in the evening offered a most interesting programme. It consisted of the first performance here of Karel Szymanowski's Second Symphony (which Walter Damrosch abandoned in the rehearsal stage earlier in the season); the "Morceau symphonique" from Franck's "Redemption"; the orchestral suite made by Alfredo Casella from his "choreographic comedy," "Le couvent sur l'eau" with its delicious "Pas des vieilles dames" and, finally, the overture to Weber's "Oberon."

One other concert on the day's schedule was a piano recital last evening in Aeolian Hall by Victor Wittgenstein.

[86]

Youthful Letter of Nikisch Tells of Praise from Liszt

Conducting in Seventies Regarded as Something Outside Domain of Conservatory Training

By WINTHROP P. TRYON

Documents and anecdotes for a biography of Arthur Nikisch can be gathered in almost any quarter of the musical world. For Nikisch, though not such a traveler as many another opera and symphony conductor, had friends everywhere; and to those of them who were near him he talked much, while to those who were away from him he wrote much. The sooner the available facts about the man are brought together and discussed, doubtless the better for the cause of musical history. In the biographical chapter herewith given, an early letter of Nikisch's is quoted and the old-school view of the training of conductors is noted.

In 1877, at the very outset of his career as a public performer, Nikisch traveled with the famous violinist, Wieniawski, assisting him at his concerts as piano accompanist. Early in March of that year he found himself at Budapest. Delighted with his experiences there, which included meeting Liszt, and concerned at the same time about his duties as player in the Vienna Opera Orchestra, which he was soon to resume, he wrote to a youthful fellow-musician a letter, which, freely translated from the German, runs as follows:

Pest, 3—3. 1877.

Dearest friend:

The twenty-seventh of February was one of the most glorious days of my life.

Let me begin with our first concert. Wieniawski, of course, as everywhere, was almost worshiped; and his success was immense. After the concert, there was a party—all men—at Liszt's; and think of it! I was invited personally by Liszt, whom I meet every day. You may be sure I did not fail to attend.

After the supper, Liszt played the piano! And how! You will not expect me to describe the indescribable. After that, Liszt and others, including Wieniawski, went into another room to play whist. Inasmuch as the men who remained with me conversed in Hungarian, and insamuch, too, as the doors between the two rooms seemed to be tightly closed, I sat down at the piano and started to play whatever came into my head. I played long and much, one of my pieces being the C major fantasy of Schumann's.

Approved by Liszt

As I have just indicated, I thought I could not be heard. You may, therefore, be able to imagine my astonishment when finishing the Schumann fantasy, to have Liszt come out through the door, approach me, hug me, kiss me and praise me in the most flattering way, assuring me that he was immeasurably happy to find in me a genuinely artistic nature.

Wieniawski afterwards told me that Liszt, during the whole time of playing, most attentively listened, and repeatedly commended my interpretation. The interesting point in the whole affair was his approval of my playing of a passage in the fantasie in a manner contrary to the markings of the composer. It seems that Liszt has changed the directions for the playing of this passage, to suit his own ideas, and that he insists on his pupils' practicing it his way. Now I have always played this passage according to my individual fancy; and my way happened to correspond exactly with that of Liszt—a circumstance which pleased him hugely.

Am I right, now, to call this day one of the most glorious of my life? It is beyond me to tell you how happy I am. And yet, my excursion, which has been so rich in joyous experiences, is unfortunately soon to end.

Yesterday we made our second appearance. After the concert, Wieniawski gave a great banquet, at which Liszt was present. During the feast a gypsy band entertained us. And no mistake, those fellows played beautifully.

On Tuesday next we shall appear in Pressburg, when our tour ends. On Wednesday morning I shall arrive in Vienna. I beg you most earnestly, dear ——, to send my violin in the morning to my house, as most probably I shall have to play on Wednesday evening at the opera; and I have not touched my violin for five full weeks. I think I ought to play a few finger exercises and scales to [illegible]

And now I send you a thousand heartfelt greetings to all your dear ones and all my dear Vienna friends; and I remain

Your most affectionate friend,
ARTHUR.

Studying at Conservatory

The young man whom Wieniawski chose to play accompaniments for him, and whom Liszt, at his house in Budapest, commended, was a brilliant pianist, we may be sure. Playing accompaniments on the piano for soloists, whether singers or violin players, was one of the things, indeed, for which in after years Nikisch won distinction. By the majority, perhaps, of European musicians, he was regarded as the first accompanist of his day. But conducting, rather than accompanying, is what, undoubtedly, he will be best remembered for.

Should the question be asked concerning Nikisch—who taught him to conduct?—the answer would have to be—nobody. For in the seventies, when he was a student, along with Emil Pauer, Gustav Mahler and Felix Mottl, at the Vienna Conservatory, conducting was not regarded as a subject that could be taught. Predecessors of Nikisch's, like Liszt, von Bülow and Herbeck, and contemporaries of his as well, like Richter, Mahler, Mottl and Seidl, were trained in every line that was supposed to be related to their profession; but they were never given formal lessons in conducting. Far from it. They would, without doubt, all of them have thought the thing ridiculous; because, according to their view, and according to the view of musicians generally in their periods, conducting is a native gift, which some persons have, and which others have not. They would not have entertained for a moment the notion that it could be imparted to anybody by process of education.

On Teaching Conductors

How they justified this theory to their intelligences and their consciences, is not clear, unless they were convinced of a resemblance existing between conductors and poets. And yet, the facts on which they built their theory are plain to see. Some musicians, like those just named, were good conductors; while others, like Schumann, Brahms and Rubinstein, were poor conductors. Some, apparently, could not help conducting well. Others—more particularly illustrious composers—never succeeded, with all the opportunity in the world, in conducting even their own works well. The question whether Schumann, Brahms and Rubinstein might not have been made passable conductors, had they, at a suitable time in their student days, been taught something of the technique of directing an orchestra or a chorus by an accomplished professor of conducting, is too large a one for offhand answer; so, too, is the question whether modern heads of music schools have given conducting the place it ought to have in the curriculum. But all that aside, an incident which old student friends of Nikisch refer to may be noted, as illustrating the idea that conductors are conductors almost, in some instances, in spite of themselves.

Délibes a Born Conductor

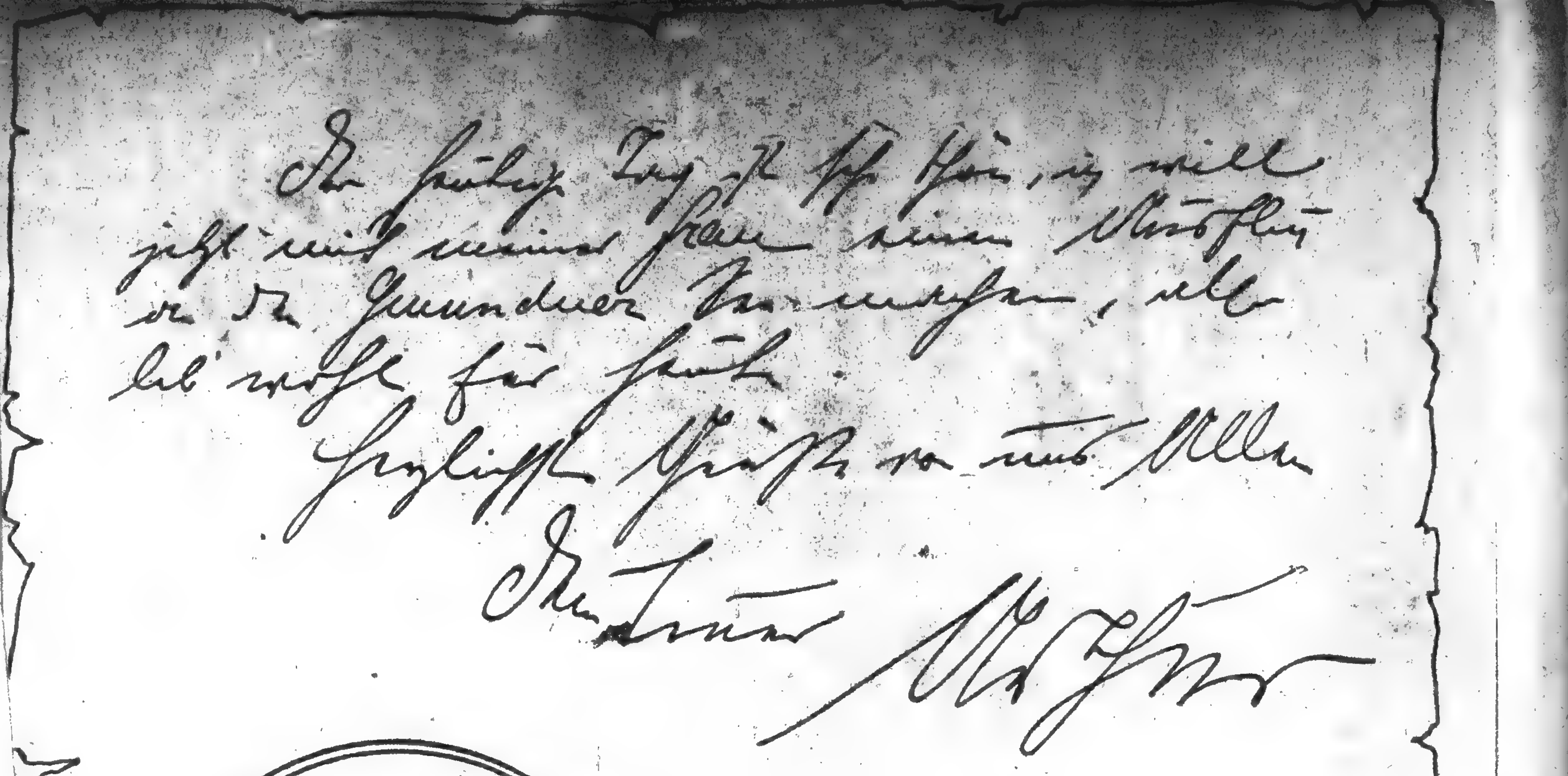
When Nikisch was a young man at Vienna, Leo Délibes, the French composer, visited the town to superintend the production of his ballet, "Coppélia," which had lately been highly acclaimed at Paris. Now Délibes, so he supposed, was there in the character of composer only. He had no intention of doing anything but looking on and helping the stage-director and the music-director with advice. The manager of the opera house, however, wishing to pay him a compliment, and at the same time to make the first performance of the ballet in Vienna a brilliant occasion, asked Délibes, so the story runs, to conduct.

"But," protested Délibes, "I do not know how to conduct."

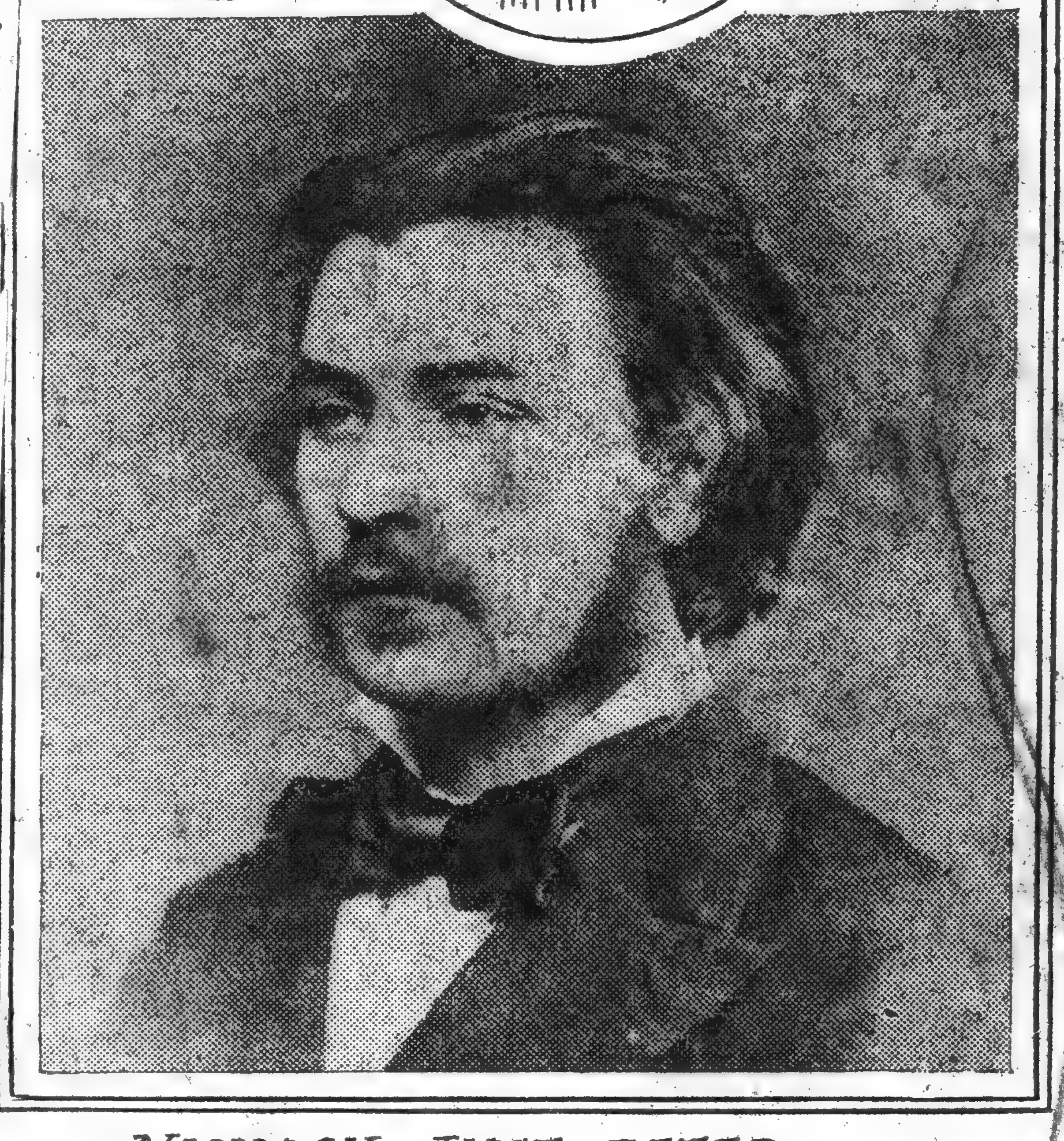
"Please do, just the same," insisted the manager.

So, finally, he did. And young Nikisch—was he not at that time a violinist in the opera house orchestra?—is said to have been so impressed that he pronounced the composer of "Coppélia" a conductor of the highest order. Nor was he surprised, forsooth, that Délibes proved to be a master with the baton the first time seriously trying. Composers, indeed, often conduct drearily; but here was a composer who conducted gloriously.

It was something, truly, for even the most important ballet composer of the nineteenth century to be called a fine conductor by young Nikisch, who was himself recognized by no less a man than Liszt as one of the great musicians of the [illegible]



CONCLUSION OF LETTER IN GERMAN SIGNED "ARTHUR"



NIKISCH JUST AFTER LEAVING CONSERVATORY

NIKISCH AT LEIPSIC IN THE EIGHTIES

MONITOR — FEB-4.

FROM FEB 2 1922 X
Evening Globe
New York

MUSIC

By PITTS SANBORN.

The Boston Symphony Orchestra Plays a Symphony by Szymanovski.

The name of Karol Szymanovski has been appearing on recital programmes here of late, but not until last evening was a large work by this young Russian composer played here. The work in question is his second symphony in B flat major, and it opened the concert of the Boston Symphony Orchestra in Carnegie Hall. This symphony is in two sections—the first, an allegro moderato; the second, a theme with variations—there being seven variations, followed by a fugue.

The first section is based on two principal themes—one, according to the programme notes, "vigorous and manly; the other episodic and womanly." Alas, did the wicked nurse mix up the babies in the cradle? From the evidence supplied by the composer it was difficult indeed last night to decide which was which, and even if you reached a decision, cui bono?

"Damn variations, anyway!" laconically remarked William IV. when at a soirée in Buckingham Palace he heard a lady playing on the pianoforte "God Save the King" with variations. The reaction to fugues of the monarch in question has not been handed down to posterity. Though the Sailor King was notoriously no mincer of words, it would perhaps have been unutterable save on the quarter deck of a man-of-war in a hurricane. Mr. Szymanovski composed this symphony over ten years ago, and it is said to have now a secure place in the concert repertory of central Europe. So no tears need be shed on the hitherside of the Atlantic Ocean. There was persistent applause after the symphony until Mr. Szymanovski, who is now residing in New York, rose from his seat in a box and bowed his acknowledgments. For the sake of the record one adds that Mr. Monteux omitted two of the variations.

The programme continued with the symphonic piece from César Franck's "Redemption." French conductors seem to believe implicitly in this piece, though it never shows Franck at his best, and some passages recall less the Belgo-French composer than Liszt at his cheapest. However, it was played persuasively, and the audience received it most cordially.

Then followed four movements from the five-part suite taken by Alfredo Casella from his unperformed ballet "Le Couvent sur l'eau." All of these pieces, played with great spirit, won favor from the audience. Indeed, the "Dance of the Old Ladies," most clever and whimsical in its orchestration, might have been repeated if the Boston Symphony Orchestra indulged in "encores." Mr. Casella wrote this music in 1911, and, with the exception of the last movement, "Nocturne; Danse Finale," it gives scarcely an intimation of the composer's later and more "futuristic" style. Indeed, aside from the orchestration, best in the "Dance of the Old Ladies," the other movements played yesterday sound rather banal. The score is dedicated to Mr. Monteux, and he conducted a performance calculated to reveal the work at its best.

He also conducted an exceedingly noteworthy performance of the overture to "Oberon," which concluded the concert, a performance in harmony with the very highest traditions of the Boston Symphony Orchestra. It was technically superb, most euphonious, richly lyrical, and of a commanding brilliance. The overture to "Oberon," always a hard-worked composition, has done especially hard service since the Metropolitan Opera House revived for a while the opera that it prefaces, and yet this war-worn piece was really the feature of last night's concert.

The audience was of only moderate size, but it was quick of response and ready with applause.

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AGLE FEB 4 1922 D
Brooklyn, New York

Boston Symphony at Academy

The Boston Symphony Orchestra gave the fourth in its series of concerts here last evening at the Academy of Music and Conductor Pierre Monteux presented a program that deftly combined the grave and gay. The opening number was the Beethoven Symphony in A major and under Mr. Monteux's suave direction all the charm of this familiar composition was brought out in fullest measure. The first movement with its pastoral suggestion was exquisitely played and the restrained force and harmony of the last movement won a spontaneous measure of applause from the big audience.

Two nocturnes by Debussy aroused special attention. The first, termed "Nuages" is a characteristically elusive bit of composition that would have been monotonous in its grayness were it not for the color note introduced in the sharp accents of the horn and the ripple of the harps. The second, "Fetes," was in marked contrast, every player apparently striving to make his instrument the special messenger of the spirit of joyousness that pervades the number. It was fete music that would have been appropriate anywhere but peculiarly expressed the French interpretation of gaiety.

The soloist was Jean Bedetti, cellist of the orchestra, who played the concerto in A minor for cello and orchestra by Saint Saens, and did it excellently. With dextrous fingering and lovely smooth tones he made his cello sing like a talented vocalist through the entire three movements. The orchestral accompaniment rounded out a most satisfactory performance. After he had been recalled several times Mr. Bedetti slipped back into his place in the orchestra and contributed his share to the rendition of the two dances by Dvorak that completed the program. These dances were designated Slavonic and they depicted the vivacity characteristic of Slav music and were played with so much spirit that they contributed a joyous finale to a delightful concert.

HERALD
New York City
FEB 3 - 1922 H

Boston Orchestra Plays New Symphony

Great Expectations Poor in Fulfillment From Performance of Music by Polish Composer.

BY W. [illegible] HENDERSON.

The fourth Thursday concert of the Boston Symphony Orchestra in Carnegie Hall last evening was rich in promise but poor in fulfillment. The great expectations were aroused by the announcement that a symphony by an almost unknown composer would be produced. This composer is a Pole, Karol Szymanowski by name, and the symphony was his second. Reports of large doings by this still young musician had drifted across the Western ocean, and since Poles had done so much in the tone world no astonishment was caused by the stories.

The symphony left the great expectations unsatisfied. It proved to be a very ambitious work, but not one which impressed any warm convictions upon the minds of its hearers. The composition is in two movements, the first an allegro moderato and the second a theme and variations with a short finale consisting of an introduction and fugue. The composer betrayed his eagerness for novelty by beginning his first movement with the proclamation of the fundamental theme by a violin solo.

The development of the thematic material was sufficiently logical to entitle Mr. Szymanowski to commendation for his grasp of form. If he had been content to present his developments in plain instrumental speech without disguising them in such a motley garb of orchestration, strings divided so often and in so many different ways, fragmentary exclamations from so many voices, inconsequential and rudely obtrusive solo effects and mass combinations apparently designed merely to stun the ear, he might have given us a first movement with solid merit to commend it.

But it quickly became manifest that Mr. Szymanowski's chief concern was not what he was going to say but how cleverly and variously he could say it. This was also the case with his theme and variations, although in this movement he attained at times more genuinely musical beauty than he did in the first. His introduction to the fugue was violent in character but mercifully short, while the fugue itself was a fugue by courtesy only. It started as if it meant indeed to be a fugue, but speedily wore itself out.

In melody and harmony the composer proved himself to be quite up with the contemporaneous procession. Broken lines in melodic progression and harmonic sequences built on separations rather than relations are very dear to all these young adventurers. They tell us that music is the youngest of the arts and that it must make progress. This indeed all music lovers admit. But why so panting an eagerness to make music, heavenly maid, old before her time? Why not let her grow old gracefully? Or better still, why not help her to remain perpetually youthful, fair and captivating?

The pride of celestial serenity is humbled in the dust by these clamorous makers of orchestral disturbance. Their music lacks repose, dignity, grace and pure, simple beauty. The music lover grows weary of the incessant battering of his ears by noises and ugly sounds. It is not the use of modern idioms, but the abuse of them that makes such music burdensome. No music lover of to-day wishes to confine composers to the primitive ways of Haydn or Mozart. But there are moderns and moderns, and those who have messages to deliver find responsive hearers.

After Mr. Szymanowski's symphony Conductor Pierre Monteux directed the gentlemen of Boston in the familiar symphonic piece from Cesar Franck's "Redemption," Casella's "Le Couvent sur l'Eau" excerpts, and Weber's overture to "Oberon." The audience was polite in its applause after the new symphony.

SYMPHONY PROGRAM

At the Symphony Concerts next Friday afternoon and Saturday evening the program will include the Schumann Symphony in B-flat major, the Handel concerto in F major for strings and wind orchestras, three short pieces by the Russian composer, Liadov, and the symphonic poem, "Wallenstein's Camp," by Smetana.

EXTRA SYMPHONY BILL

Alfred Mirovitch, the gifted young Russian pianist, will be the soloist at the third extra Monday night Symphony concert, scheduled for February 13. Schubert's "Unfinished" Symphony in E-flat, the Prelude and Love-Death from Wagner's "Tristan and Isolde," Litzt's third symphonic poem, "The Preludes," and Dukas' "Sorcerer's Apprentice" will be the orchestral selections. Mirovitch will play the D minor concerts by Rubenstein.

DISP F

EXTRA SYMPHONY CONCERT

Alfred Mirovitch, the gifted young Russian pianist who has made an enviable name for himself since he first came to this country last season, will contribute to the splendid program that Mr Monteux has arranged for the third concert of the extra Monday evening series of five by the full Boston Symphony orchestra a week from tomorrow night, Feb. 13. The principal work on this program will be Schubert's "Unfinished" Symphony. Wagner will be represented by the Prelude and Love-Death from "Tristan and Isolde." The closing number will be Liszt's Third Symphonic poem, "The Preludes." That orchestral "tour de force," "The Sorcerer's Apprentice" (after Goethe's ballad), by Dukas, which has become an important part of all symphonic repertoire, will also be played.

The brilliant Concerto in D minor, by Rubenstein, has been chosen by Mr. Mirovitch. Mirovitch is the only pupil of Mme. Essipov in this country. He is a cousin of Ossip Gabrilowitsch. Born in Petrograd in 18[illegible], he has played the piano since the age of 6. Several tours of Western Europe were interrupted by the world war, when he toured the Orient and thence came to America. His [illegible] concerts in New York following [illegible] here last year caused those who heard him to praise his artistry. An equally enthusiastic reception was accorded him in Boston when he gave a concert in Symphony Hall late last spring.

From CITIZEN
Address: Brooklyn, N. Y.
Date FEB 4 1922

BOSTON ORCHESTRA HERE.

Bedetti Appears as Soloist at the Academy of Music.

Last evening the Boston Symphony Orchestra gave the fourth concert of a series of five, at the Academy of Music in Brooklyn. The conventional programme, with Pierre Monteux leading, was rendered with the usual charm and finish of this orchestra's work.

Jean Bedetti, 'cello soloist, won much applause for his delightful rendition of Saint-Saens' Concerto for Violoncello and Orchestra in A Minor, Opus. 33.

The other numbers on the programme were Beethoven's Symphony in A Major, No. 7, Opus 92, two nocturnes of Debussy and two Slavonic dances by Dvorak.

SYMPHONY PROGRAM

The next concerts to be given by the Boston Symphony Orchestra will take place at Symphony Hall next Friday afternoon and Saturday evening. The symphony will be the first by Schumann in B-flat major. Handel's Concerto in F-major for Strings and Two Wind Orchestras, postponed from an earlier concert, will also be played. There are in this work important solo passages for the double choir of wind instruments. Three short pieces based on folk tales by the Russian composer, Liadov, will be played: "Kikimora," "The Enchanted Lake" and "Baba-Yaga." The closing number will be the symphonic poem, "Wallenstein's Camp," by Smetana.

HERALD-FEB-5

Choosing a New Conductor

Speculations are being made in private and in the newspapers about the conductorship of the Boston Symphony Orchestra for next season. Mr Monteux' contract expires this year, and it is rumored extensively that he will not return. The trustees have made no announcement, nor has Mr Monteux, so that all the talk is mere gossip. Yet whether or no the Symphony is again to change leaders the subject of choosing a new conductor is in the air, and open to random speculations.

If Mr Monteux succeeds himself for a new term of office the Symphony will have a leader who has greatly improved its capacity for good ensemble playing in the face of difficulties far more serious than any other conductor in the past 30 years has had to contend with. As Richard Aldrich said of him the other day in the New York Times, he is "respected as a capable, intelligent and vigorous conductor of wide sympathies." His good humored yet dignified behavior in public, his admirable choice of programs, and the really brilliant performances he has often given us of music that happens to be especially congenial to his temperament all count heavily in Mr Monteux's favor.

We might go farther and fare much worse. But Mr Monteux cannot to the ultra fastidious satisfy the demand Maj Higginson used to make of the conductors he chose; that they should be thoroughly in sympathy with the great classics as well as with modern music. The recently published "Life and Letters of Maj Higginson" revealed among other interesting new data about the orchestra the fact that Dr Muck had resigned before his arrest, and was to have left in any event at the end of that season.

Maj Higginson had previously expressed the intention of abandoning the orchestra, because as he wrote to Pres Eliot July 9, 1917, "I could not keep the orchestra going without Dr Muck, and should not try. In the first place conductors who like old and new music are very rare; next, Dr Muck is the most industrious, painstaking and the ablest conductor we have ever had . . . I do not want the modern men, that is, the men who [illegible] in the modern music only, and [illegible] little respect for [illegible] tomorrow, I [illegible] look for a conductor in Europe."

Shortage of Great Conductors

This statement of the difficulty of choosing a new conductor, coming from the man who built up the finest orchestra America has yet known, is striking, and not much exaggerated. Every other orchestra in the country is at present suffering from the lack of a really great leader, equally at home in Mozart and Stravinsky, in Beethoven and Strauss. Boston cannot better her orchestra by taking Stransky or Damrosch from New York, Stock from Chicago, or Stokowski from Philadelphia.

Three Italians, each best known as an operatic conductor, are the only men heard in this country of late years as who have possible qualifications for Mr Monteux's job. Toscanini, Polacco and Marinuzzi, if that indefinable, but definitely recognizable personal impetus called "temperament" is to be the test. To them should be added Weingartner and Mengelberg.

In Europe there are few outstanding figures among conductors. Richard Strauss and Dr Muck are ineligible because of the late unpleasantness, assuming that either of them could be bribed to come here. Nikisch is dead, and the few other notable German conductors, such as Bruno Walter in Munich, are fully occupied at home, if it were deemed advisable to let bygones be bygones.

So with France and England. It does not seem likely that either Sir Henry Wood or any other well known Englishman or Frenchman would excel Mr Monteux in temperament or in wide range of musical sympathies. There is no Spaniard, Dane or Pole, or Czecho-Slovak, with a world-wide reputation as a conductor open to possible persuasion to come to us.

The trouble with the Italians named is that, Toscanini excepted, they have won reputation only by operatic conducting and have shown no evidence of sympathy for German classics. Mr Mengelberg is said to have refused the conductorship here in the past because he would have to give up his work in Amsterdam. Mr Weingartner, like Strauss and Bruno Walter, is Teutonic, and one doubts the expediency even now of appointing a German or Austrian conductor, because the fact would cause unfavorable comment.

Unless we are to experiment with an untried man who has shown marked promise, preferably, if possible, an American, it boils down to either bribing Toscanini away from La Scala in Milan or keeping Monteux. There are others, Casella, for instance, who seem to have many of the necessary qualifications, but there is nobody to be found without painstaking search who would come here with an assured reputation as well founded as was and is Mr Monteux' made as conductor of first-rank orchestras. And it should not be forgotten that Toscanini and his temperament would have drawbacks. If Monteux is to leave us, the chances are that, as in the case of the Papacy, it will be someone not among those mentioned in advance who is finally chosen.

Friday, at 2:30, and Saturday at 8; Boston Symphony Orchestra, 14th program: Symphony in B Flat, No. 1, Schumann; Double Concerto for strings and woodwind, Handel; Three Symphonic Pieces, Liadov; "Wallenstein's Camp," Smetana. There is no soloist.

Boston Symphony in Third Extra Concert

The third concert in the Boston Symphony Orchestra's extra series of five will be given at Symphony Hall next Monday night, Feb 13, with Alfred Mirovitch as soloist. He will play Rubinstein's piano concerto in D minor. The orchestra will give more attractive selections, including Schubert's "Unfinished Symphony," in B minor; the Prelude and "Liebestod" from "Tristan and Isolde," Liszt's "Les Preludes" and Dukas' "The Sorcerer's Apprentice."

GLOBE-FEB-5

New York Discusses Monteux's Successor

New York has begun blandly to assume that when the contract of Pierre Monteux as conductor of the Boston Symphony Orchestra expires at the end of this season he will not look for its renewal. This assurance is given quite definitely by Richard Aldrich of the Times, although no statement has come from Boston. Guesses on the subject have been in progress among New England musicians for some time, but it is safe to say that many Providence concertgoers, to whom Mr. Monteux has endeared himself, will be surprised at the possibility of his retirement.

In Boston and other New England cities Mr. Monteux has won a convincing degree of approval. His New York experience has been less happy. Taking the orchestra at a time when it was badly upset by the Muck episode, he had difficulty with it on its first New York appearance, and only slowly did he win his way. Not till the end of last season, in fact, did he convince the last of the doubting Thomases among New York critics that he possessed qualities worth praising. Meanwhile, it is reported that the New York concerts of the orchestra have been less successful financially than they were in years before.

Should Mr. Aldrich be well informed, the trustees of the orchestra have no simple task before them. As Mr. Aldrich points out, they would have two alternatives—either to engage at inflated salary some conspicuous figure, or to select someone of achievement plus promise and rely on him to develop himself at the same time he develops the orchestra. "There is danger in both courses," says the New York writer, continuing:

"If you pick the man of supposed talent, you may saddle yourself with a mediocrity; and this has happened in regrettable instances. To do it successfully you must have the prescience and the judgment of men and musicianship and of musical promise that will be able to select a man not yet famous, and perhaps not yet wholly developed, who has the qualities that give him the potency of development.

"On the other hand, is it wise to pay an enormous salary for the great reputation of a noted conductor of the "prima donna" class? There are grave objections to doing so, some of which are rooted in facts of human nature. When you pay a famous man, say, $45,000 for conducting half a season, it may justly be said that he cannot possibly give you $45,000 worth of conducting in that period. But the trouble is he will try to. He will be almost irresistibly impelled to demonstrate to his employers and the public that he can do what other men cannot."

The blow to true musical art which this latter mood invites is obvious.

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American concert goers have especial reason to mourn the sudden death of Arthur Nikisch. It is reported that for next year a tour of this country had been arranged for him, and that nearly every orchestra in the United States had invited him as "guest conductor." The Boston Symphony Orchestra, whose third conductor he was, was represented at the funeral by a wreath.

PROV. JOURNAL-FEB-5

MONTEUX GIVES SUPERB CONCERT AT AUDITORIUM

Great Frenchman Delights the 2,500 Enthusiastic Music Lovers.

BY G. WATSON JAMES, JR.

Fully 2,500 Richmond music lovers plowed their way through snow drift and slush to the City Auditorium last night, in order to hear the Boston Symphony Orchestra, under the baton of Pierre Monteux, with Jean Bedetti, cellist, as the soloist.

We have Mrs. Wilson-Greene to thank for making possible the appearance of this superb organization, which set another milestone in the onward march of this city toward a genuine artistic and musical culture.

Last night's program represented, with one exception—that of Richard Strauss—the Alpha and Omega of orchestra development—Beethoven to Wagner.

Many, it is true, will say we have heard the Beethoven C Minor Symphony, Op. 67 (the fifth), and the Wagner "Tannhauser" Overture. Yes, we have, but let me remind them, that they have seen many copies of the Mona Lisa, but few have gazed on the original. We have heard orchestras give Beethoven's works, but last night we heard Beethoven in all his tragic brooding, somber tonal beauty, and joyous frenzy of musical rapture. The lion-headed Teuton soared as never before in Richmond. Monteux's triple choir of strings, wood-wind and brass poured out the very heart of the master from a period of his life when he was sure of his greatness and defied the cant of his enemies to drown out the majesty of his song.

Monteux's orchestra and conducting were to many (who had heard Toscanini and the La Scala give the same work) a deep study in contrast. The distinguished Frenchman was not as vivid, or tense in his reading of the score as one heard in the great Italian; his climaxes were under far better control and breathed the very essence of refinement. He never once allowed his men to break bounds as was the case with Toscanini, notable in what was programmed as the Allegro Trio and Allegro, sometimes called the Scherzo-Finale. Beethoven in this symphony not only connects the third and fourth movements, but also introduces a reminiscence of the former in the latter, and Monteux had not only due regard for this, but he realized that a scherzo of Beethoven is far different from the usual acceptation of the word.

One of the great delights of the Boston Symphony is its utmost precision in execution and suavity of tone. There is a richness and ensemble that generally disarms criticism, and has won for it, the world over, the title of the best organization that culture and musicianship can produce.

The Boston Symphony, playing Beethoven, affords another study in solidity, the very heart of orchestral playing. Solidity is produced by two means; good writing for the strings, in other words, a proper dispersal of the harmony, which we have to the nth degree in the German composer, and a knowledge of the strength of each instrument. In this organization we not only have solidity, but a great flexibility, a wide range of tone, and above all, a group of men—all soloists—who are subservient to the will of their conductor, and who in pianissimo, forte, release and attack speak as one voice. There is a certain tenseness and reserve which always impresses the hearer that they could give more and more—and as the violinist would say, never reach wood.

M. Monteux's reading of the "Tannhauser" Overture in many respects overshadowed the rest of the orchestral numbers. It was truly the tribute of one artist to another. When has one heard such sonority, such variety of tonal color or balance? It is hard to recall. There was a sweep to his crescendos that fairly brought the audience to their feet. When has been heard such [illegible] a stirring sea of sound as he drew from his orchestra. Monteux's Wagner was a revelation. When will we be privileged again, is a question which will engage the minds of those who love the best and beautiful in orchestral playing and conducting.

Yes, it was a memorable concert. Beethoven in the heydey of his powers, and Wagner just pruning his wings to soar to those transcending heights of Parsifal, and the orchestra—all of which reminds me that I once said "to hear Toscanini conduct the C minor Op. 67 was to ride on the tail of a comet"—if this be true, then to hear Monteux conduct the same is to soar on the winbs of a dove.

Even the stage was decorated. Boston always could work wonders.

RICHMOND DISPATCH-JAN 31.

FROM FEB 1 1922 E
STAR,
Washington, D. C.

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Under the baton of M. Monteux, the orchestra played with a verve and precision that was a revelation, at the same time securing a depth of tone that was astonishing. The program indicated the excellent taste of the conductor, comprising some of the world's immortal music. Russia, Norway, France and Germany were represented. Peter Tchaikovsky's symphony No. 4, in F minor, formed the first section.

The four movements of the symphony constituted a musical treat, being presented with the greatest attention to detail; at the same time the grand conception of the symphony as a whole was ably kept in mind. The andante sostenuto movement was a gem, and the andantino movement no less enjoyable. It was in the scherzo, however, that the orchestra revealed the ability which it now possesses as a body, and which its members possess as individual musicians. Playing pizziacoto throughout, this fetching movement became a veritable water color in tone, being crisp, clean and without flaw. At the end of the movement the audience accorded the conductor and the players an ovation. The finale was no less effective, forming a climax to as superb a presentation of this favorite symphony as has ever been the pleasure of local music lovers to hear.

Svendsen's "The Carnival in Paris," with its contrasting themes, now gay and clashing, now sweet and melting, alternately thrilled and charmed the audience. This episode for full orchestra must be reckoned with the master compositions, combining as it does real melody of the highest type and grace with the cleverest of orchestration. Two nocturnes by Debussy followed, "Nuages" and "Fetes," the second being the more enjoyable.

Wagner's overture to "Rienzi," with its inspiring measures, and use of the brass choir, which closed the program, held the audience until the last note. Repeated applause forced the conductor to return and bow appreciation. Taken as a whole and in its individual numbers, the program was of the highest type, melodious and masterly, and it does not seem possible that the playing could have been excelled. A great orchestra has taken its rightful place among orchestras.

FROM FEB 2 1922 M
EVENING SUN,
Baltimore, Md.

MUSIC

By J. O. L.

The Boston Symphony.

It was an inestimable privilege last evening to hear once more the Boston Symphony Orchestra, which, under the direction of Pierre Monteux, gave one of the most satisfying performances that any orchestra has presented in the Lyric for many a season. There are certain features, qualities one might better say, about the Boston orchestra that it apart from the other great symphonic organizations which visit us from time to time, and its return, after so long an absence, serves to accentuate these things. For mellowness of tone and round, suave beauty the string choir of this band stands alone. It has a timbre that is quite unique and there is a certain mellowness about the entire group of instruments, an exquisiteness about the wood wind and a richness of tone when the brasses are concerned that makes the student of these things again sense "the perfect instrument" of past years.

It is interesting to note, however, that the Boston orchestra in its present development is inherently a French orchestra, embued with the Gallic spirit of its French conductor. It plays with an extraordinary delicacy and finesse, a graceful sweetness that is very fascination. As a result of this an even, perfectly balanced musical fabric is produced in which no special choirs are obtruded. Mr. Monteux does not "pick out" certain phrases, accentuate certain

HERALD
w York City
FEB 3 - 1922 H

Boston Orchestra Plays New Symphony

Great Expectations Poor in Fulfillment From Performance of Music by Polish Composer.

BY W. J. HENDERSON.

The fourth Thursday concert of the Boston Symphony Orchestra in Carnegie Hall last evening was rich in promise but poor in fulfillment. The great expectations were aroused by the announcement that a symphony by an almost unknown composer would be produced. This composer is a Pole, Karol Szymanowski by name, and the symphony was his second. Reports of large doings by this still young musician had drifted across the Western ocean, and since Poles had done so much in the tone world no astonishment was caused by the stories.

The symphony left the great expectations unsatisfied. It proved to be a very ambitious work, but not one which impressed any warm convictions upon the minds of its hearers. The composition is in two movements, the first an allegro moderato and the second a theme and variations with a short finale consisting of an introduction and fugue. The composer betrayed his eagerness for novelty by beginning his first movement with the proclamation of the fundamental theme by a violin solo.

The development of the thematic material was sufficiently logical to entitle Mr. Szymanowski to commendation for his grasp of form. If he had been content to present his developments in plain instrumental speech without disguising them in such a motley garb of orchestration, strings divided so often and in so many different ways, fragmentary exclamations from so many voices, inconsequential and rudely obtrusive solo effects and mass combinations apparently designed merely to stun the ear, he might have given us a first movement with solid merit to commend.

But it quickly became manifest that Mr. Szymanowski's chief concern was not what he was going to say but how cleverly and variously he could say it. This was also the case with his theme and variations, although in this movement he attained at times more genuinely musical beauty than he did in the first. His introduction to the fugue was violent in character but mercifully short, while the fugue itself was a fugue by courtesy only. It started as if it meant indeed to be a fugue, but speedily wore itself out.

In melody and harmony the composer proved himself to be quite up with the contemporaneous procession. Broken lines in melodic progression and harmonic sequences built on separations rather than relations are very dear to all these young adventurers. They tell us that music is the youngest of the arts and that it must make progress. This indeed all music lovers admit. But why so panting an eagerness to make music, heavenly maid, old before her time? Why not let her grow old gracefully? Or better still, why not help her to remain perpetually youthful, fair and captivating?

The pride of celestial serenity is humbled in the dust by these clamorous makers of orchestral disturbance. The music lacks repose, dignity, grace and pure, simple beauty. The music lover grows weary of the incessant battering of his ears by noises and ugly sounds. It is not the use of modern idioms, but the abuse of them that makes such music burdensome. No music lover of to-day wishes to confine composers to the primitive ways of Haydn or Mozart. But there are moderns and moderns, and those who have messages to deliver find responsive hearers.

After Mr. Szymanowski's symphony Conductor Pierre Monteux directed the gentlemen of Boston in the familiar symphonic piece from Cesar Franck's "Redemption," Casella's "Le Couvent sur l'Eau" excerpts, and Weber's overture to "Oberon." The audience was polite in its applause after the new symphony.

From CITIZEN
Address: Brooklyn, N. Y.
Date FEB 4 1922

BOSTON ORCHESTRA HERE.

Bedetti Appears as Soloist at the Academy of Music.

Last evening the Boston Symphony Orchestra gave the fourth concert of a series of five, at the Academy of Music in Brooklyn. The conventional programme, with Pierre Monteux leading, was rendered with the usual charm and finish of this orchestra's work.

Jean Bedetti, 'cello soloist, won much applause for his delightful rendition of Saint-Saens' Concerto for Violoncello and Orchestra in A Minor, Opus. 33.

The other numbers on the programme were Beethoven's Symphony in A Major, No. 7, Opus 92, two nocturnes of Debussy and two Slavonic dances by Dvorak.

SYMPHONY PROGRAM

At the Symphony Concerts next Friday afternoon and Saturday evening the program will include the Schumann Symphony in B-flat major, the Handel concerto in F major for strings and wind orchestras, three short pieces by the Russian composer, Liadov, and the symphonic poem, "Wallenstein's Camp," by Smetana.

EXTRA SYMPHONY BILL

Alfred Mirovitch, the gifted young Russian pianist, will be the soloist at the third extra Monday night Symphony concert, scheduled for February 13. Schubert's "Unfinished" Symphony in E-flat, the Prelude and Love-Death from Wagner's "Tristan and Isolde," Litzt's third symphonic poem, "The Preludes," and Dukas' "Sorcerer's Apprentice" will be the orchestral selections. Mirovitch will play the D minor concerts by Rubenstein.

[illegible]

EXTRA SYMPHONY CONCERT

Alfred Mirovitch, the gifted young Russian pianist who has made an enviable name for himself since he first came to this country last season, will contribute to the splendid program that Mr. Monteux has arranged for the third concert of the extra Monday evening series of five by the full Boston Symphony orchestra a week from tomorrow night, Feb. 13. The principal work on this program will be Schubert's "Unfinished" Symphony. Wagner will be represented by the Prelude and Love-Death from "Tristan and Isolde." The closing number will be Liszt's Third Symphonic poem, "The Preludes." That orchestral "tour de force," "The Sorcerer's Apprentice" (after Goethe's ballad) by Dukas, which has become an important part of all symphonic repertories, will also be played.

The brilliant Concerto in D minor, by Rubenstein, has been chosen by Mr. Mirovitch. Mirovitch is the only pupil of Mme. Essipov in this country. He is a cousin of Ossip Gabrilowitsch. Born in Petrograd in 1884, he has played the piano since the age of 6. Several tours of eastern Europe were interrupted by the world war, when he toured the Orient and thence came to America. His several concerts in New York following his arrival here last year caused those who heard him to praise his artistry. An equally enthusiastic reception was accorded him in Boston when he gave a concert in Symphony Hall late last spring.

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HERALD - FEB 5

Choosing a New Conductor

Speculations are being made in private and in the newspapers about the conductorship of the Boston Symphony Orchestra for next season. Mr Monteux' contract expires this year, and it is rumored extensively that he will not return. The trustees have made no announcement, nor has Mr Monteux, so that all the talk is mere gossip. Yet whether or no the Symphony is again to change leaders the subject of choosing a new conductor is in the air, and open to random speculations.

If Mr Monteux succeeds himself for a new term of office, the Symphony will have a leader who has greatly improved its capacity for good ensemble playing in the face of difficulties far more serious than any other conductor in the past 30 years has had to contend with. As Richard Aldrich said of him the other day in the New York Times, he is "respected as a capable, intelligent and vigorous conductor of wide sympathies." His good humored yet dignified behavior in public, his admirable choice of programs, and the really brilliant performances he has often given us of music that happens to be especially congenial to his temperament all count heavily in Mr Monteux's favor.

We might go farther and fare much worse. But Mr Monteux cannot to the ultra fastidious satisfy the demand Maj Higginson used to make of the conductors he chose; that they should be thoroughly in sympathy with the great classics as well as with modern music. The recently published "Life and Letters of Maj Higginson" revealed among other interesting new data about the orchestra the fact that Dr Muck had resigned before his arrest, and was to have left in any event at the end of that season.

Maj Higginson had previously expressed the intention of abandoning the orchestra, because as he wrote to Pres Eliot July 8, 1917, "I could not keep the orchestra going without Dr Muck, and should not try. In the first place conductors who like old and new music are very rare; next, Dr Muck is the most industrious, painstaking and the ablest conductor we have ever had . . . I do not want the modern men, that is, the men who believe in the modern music only, and have little respect for the old music, and that is the tendency of the conductors . . . If peace came tomorrow, I should not know where to look for a conductor in Europe."

Shortage of Great Conductors

This statement of the difficulty of choosing a new conductor, coming from the man who built up the finest orchestra America has yet known, is striking, and not much exaggerated. Every other orchestra in the country is at present suffering from the lack of a really great leader, equally at home in Mozart and Stravinsky, in Beethoven and Strauss. Boston cannot better her orchestra by taking Stransky or Damrosch from New York, Stock from Chicago, or Stokowski from Philadelphia.

Three Italians, each best known as an operatic conductor, are the only men heard in this country of late years as who have possible qualifications for Mr Monteux's job. Toscanini, Polacco and Marinuzzi, if that indefinable, but definitely recognizable personal impetus called "temperament" is to be the test. To them should be added Weingartner and Mengelberg.

In Europe there are few outstanding figures among conductors. Richard Strauss and Dr Muck are ineligible because of the late unpleasantness, assuming that either of them could be bribed to come here. Nikisch is dead, and the few other notable German conductors, such as Bruno Walter in Munich, are fully occupied at home, if it were deemed advisable to let bygones be bygones.

So with France and England. It does not seem likely that either Sir Henry Wood or any other well known Englishman or Frenchman would excel Mr Monteux in temperament or in wide range of musical sympathies. There is no Spaniard, Dane or Pole, or Czecho-Slovak, with a world-wide reputation as a conductor open to possible persuasion to come to us.

The trouble with the Italians named is that, Toscanini excepted, they have won reputation only by operatic conducting and have shown no evidence of sympathy for German classics. Mr Mengelberg is said to have refused the conductorship here in the past because he would have to give up his work in Amsterdam. Mr Weingartner, like Strauss and Bruno Walter, is Teutonic, and one doubts the expediency even now of appointing a German or Austrian conductor, because the fact would cause unfavorable comment.

Unless we are to experiment with an untried man who has shown marked promise, preferably, if possible, an American, it boils down to either bribing Toscanini away from La Scala in Milan or keeping Monteux. There are others, Casella, for instance, who seem to have many of the necessary qualifications, but there is nobody to be found without painstaking search who would come here with an assured reputation as well founded as was and is Mr Monteux', made as conductor of first-rank orchestras. And it should not be forgotten that Toscanini and his temperament would have drawbacks. If Monteux is to leave us, the chances are that, as in the case of the Papacy, it will be someone not among those mentioned in advance who is finally chosen.

Friday, at 2:30, and Saturday at 8; Boston Symphony Orchestra, 14th program: Symphony in B Flat, No. 1, Schumann; Double Concerto for strings and woodwind, Handel; Three Symphonic Pieces, Liadov; "Wallenstein's Camp," Smetana. There is no soloist.

Boston Symphony in Third Extra Concert

The third concert in the Boston Symphony Orchestra's extra series of five will be given at Symphony Hall next Monday night, Feb 13, with Alfred Mirovitch as soloist. He will play Rubinstein's piano concerto in D minor. The orchestra will give more attractive selections, including Schubert's "Unfinished Symphony," in B minor; the Prelude and "Liebestod" from "Tristan and Isolde," Liszt's "Les Preludes" and Dukas' "The Sorcerer's Apprentice."

GLOBE - FEB - 5

New York Discusses Monteux's Successor

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ESTABLISHED 1881
FROM FEB 2 1922 M
EVENING SUN,
Baltimore, Md.

MUSIC

By J. O. L.

The Boston Symphony.

It was an inestimable privilege last evening to hear once more the Boston Symphony Orchestra, which, under the direction of Pierre Monteux, gave one of the most satisfying performances that any orchestra has presented in the Lyric for many a season. There are certain features, qualities one might better say, about the Boston orchestra that it apart from the other great symphonic organizations which visit us from time to time, and its return, after so long an absence, serves to accentuate these things. For mellowness of tone and round, suave beauty the string choir of this band stands alone. It has a timbre that is quite unique and there is a certain mellowness about the entire group of instruments, an exquisiteness about the wood wind and a richness of tone when the brasses are concerned that makes the student of these things again sense "the perfect instrument" of past years.

It is interesting to note, however, that the Boston orchestra in its present development is inherently a French orchestra, embued with the Gallic spirit of its French conductor. It plays with an extraordinary delicacy and finesse, a graceful sweetness that is very fascination. As a result of this an even, perfectly balanced musical fabric is produced in which no special choirs are obtruded. Mr. Monteux does not "pick out" certain phrases, accentuate certain instruments, as so many of his contemporaries do. He is not a modern conductor, as this phrase is understood to mean a leader who introduces great splashes of tonal color, and if the organization under his baton does not always plumb the profound emotional depths that the bands of some of his contemporaries do, his orchestra does achieve an entirely different goal than the others, for it has a spiritual quality, a kind of ecstatic fineness, that is a thing apart. One has, perhaps, heard a more stirring reading of the glorious Tschaikowsky fourth symphony, because Mr. Monteux's reaction to Russian music is possibly less emotional than spiritual, but it is doubtful if one will ever hear a more exalted one.

The conductor and hsi men were given an ovation that was prolonged for many minutes after its performance. Following the symphony the mystic "Istar" variations of d'Indy were played with the most subtle understanding, and then the picturesque Casella "Le Couvent sur l'eau" suite, an imaginative and vivid work replete with Latin coloring, in which the voice part was most beautifully sung by Laura Littlefield. The concert closed with a fine rhythmic interpretation of the Rimskq-Korsakoff "Caprice on Spanish Themes." In many respects the occasion was a memorable one. It is to be hoped that, now the ice has been broken, the Boston orchestra will visit us more frequently.

FROM FEB 5 - 1922 L
TRIBUNE
NEW YORK CITY

Beethoven Seventh Symphony Played by Boston Orchestra

Monteux's Reading Slightly More Spirited Than That of Stransky, Less Erratic Than Rendition by Coates

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In the article printed elsewhere in The Tribune to-day we have ventured upon some reflections concerning the music of as Beethoven wrote it and as we modestly think he itnended that it should be played and as it was made to sound. To those observations we have little to add ofter the performance by the Boston Orchestra.

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TIMES
ss: New York City

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Famous Organization Under Pierre Monteux Gives Only Concert Of The Season Here.

By W. G. OWST

THE return of the Boston Symphony Orchestra under the conductorship of Pierre Monteux, if even for one performance only, is a most welcome happening. Unfortunately, owing to the exceedingly unpropitious weather of last night, the Lyric was not so well filled as the occasion warranted; and those music-lovers who are usually to be found at all notable musical events were thus deprived of one of the most pleasurable affairs of the season.

Baltimoreans have always evinced great enthusiasm over the Boston organization and have long had a sentimental feeling for it, remembering that it was the very first orchestra of importance to place the city on its regular visiting list. It was through the Bostonians' work that local music-lovers first learned to understand and appreciate the high ideals expressed in orchestral playing. Owing to several changes in the conductors, the standard of the orchestra deteriorated until finally Mr. Monteux was selected. Nearly three years ago, when he commenced his work, he found the orchestra in a state of disorganization. But those three years have sufficed to re-establish it and to place it on the high plane it formerly occupied. Today it is an orchestra instinct with life. Vitality, delicacy and refinement, strength, perfection of attack, shading, remarkable dynamic adjustment, tone quality, in fact every attribute that a modern orchestra should possess, all these are to be found at the bidding of the conductor. It is, therefore, not a matter of wonder that such a splendid program as was offered should receive such a striking and impressive presentation as that of last evening.

Tschaikowsky's Fourth Symphony opened the concert. All the beauties, melodic and harmonic, and all the colorful orchestral effects that are inherent in Tschaikowsky's writings were translated by the conductor into instrumental pictures, in which a musical sensibility delights. Each movement received an interpretation absolutely in accordance with its innermost significance, and particularly was the "Scherzo," with its dainty Pizzicato, exquisitely given. At the close of the symphony long and hearty applause greeted the conductor and orchestra in recognition of their fine work.

Symphonic Variations, "Istar," by d'Indy, a composition full of real interest, was made doubly attractive on account of the musical conception which M. Monteux so lucidly interpreted to his hearers.

Orchestral Excerpts from "Le Couvent sur l'eau," a series of four pieces from a ballet of the same name by Casella, is a work of much originality and diversity of moods. In the second movement an innovation was introduced in the shape of a voice, the singer being Miss Laura Littlefield, soprano. She sang her part well, but the vocal portion was rather a thankless task, and ineffective on account of an almost incessant series of chromatic progressions. The orchestra, however, displayed great finish in the performance of each number.

Rimsky-Korsakow's Caprice on Spanish Themes brought to a conclusion an intensely interesting and gratifying concert, and left the entire audience filled with the earnest desire that the organization may be induced to commence its annual five visits again next year.

BROOKLYN
EAGLE
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FEB 5 1922 K

The Szymanowski Symphony.

I have been told that Karol Szymanowski looks upon his B-flat Symphony as a mistake of his youth. Composed in 1911, the work was first produced in Warsaw under the direction of Georg Fitelberg, and during the months immediately succeeding played under the same conductor in Vienna, Berlin, Leipzig, Munich and other German and Austrian cities. At the same performances, I believe, the Sonata in M major, which was composed during this particular period in the composer's development, was played by the pianist, Artur Rubinstein.

Since 1911 Mr. Szymanowski has worked far along the tortuous paths of modernism. He has shed, it seems, the encumbrances of technical facility and thematic invention which found such direct and delightful utterance in this symphony as played Thursday evening by the Boston orchestra under Pierre Monteux. So audiences have of recent days had their ears tortured with what Mr. Szymanowski chooses to designate as songs and compositions of other media of expression.

It looks as though the Polish composer were sowing his oats comparatively late in life, as though he had reversed the usual order of things, substituting the drunken helotries of youth for what ought to be the sobering days of middle age. The B-flat Symphony has order, precision, logic. More important, it may boast ideas of value and of beauty. But most important, in its measures the composer speaks with an individuality all his own. One may note the influences of other composers—natural in the case of so young a man—but ever one is impressed with the feeling that despite all Mr. Szymanowski's assimilation of his forerunners his assimilation has been complete. He takes what others have contributed to the art, but has so colored this material with his own personality as to make his own music essentially that of Szymanowski and of no other composer.

There is a third symphony which Mr. Damrosch announced but did not play. "Insufficient time for rehearsals" was offered as an excuse. Possibly when that veteran returns to the leadership of the New York Symphony, during the course of next month, he will take up the burden where he dropped it, and we may have an opportunity of hearing another work of pretentious size from a composer who in this symphony has given every indication of his ability to write such music as ought to have a hearing.

FROM FEB 5 - 1922 L
WORLD,
New York City

BOSTON SYMPHONY ORCHESTRA IS HEARD

Two Recitals and Three Operas Are the Day's Other Offerings in Music.

Pierre Monteux and his excellent symphony orchestra from Boston opened the afternoon of music here yesterday at Carnegie Hall with a masterly performance of Beethoven's seventh symphony.

Arnold Schoenberg's "Verklaerte Nacht" followed the symphony, and for the second time that the listener has heard it played by the Boston orchestra it impressed him once more as a splendid accompaniment for the action which is described in the programme notes, but it must be a tiresome affair to a listener who is not supplied with a programme, and who therefore cannot know what is being accompanied.

Most of the audience yesterday afternoon could not have known, because the "Verklaerte Nacht" was put on in place of Ravel's "Valse" at the last moment, and no programme notes were supplied.

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The single composition of value to be divulged during the week was Karol Szymanowski's Second Symphony, that in the key of B flat. The work has taken 10 years to reach New York and it remained for the Boston Orchestra to reveal its unique individuality to this town. A curious state of affairs in a city that supports two resident orchestras.

Karol Szymanowski's Second Symphony was introduced to New York on Thursday evening by the Boston Symphony Orchestra under the leadership of Pierre Monteux. This 40-year-old Polish composer has produced a work abounding in color, originality and force.

Established [illegible]
FROM FEB 6
Evening Globe
New York

The Boston Band.

Beethoven's Seventh Symphony, the arrangement for string orchestra of Schönberg's string sextet, "Verklärte Nacht," Vincent d'Indy's "Istar" variations, and Svendsen's "Carnival of Paris" made the programme of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. Mr. Monteux's reading of the Seventh Symphony is familiar here and justly admired. The Schönberg piece replaced Ravel's "La Valse," which nearly all the orchestras have been announcing for immediate performance.

SUN, FEB 7
Baltimore, Md.

Music Lovers Seeking Renewal Of Concerts By Boston Symphony

J. R. Huber And Harold Randolph Petition Orchestra To Resume Engagements Here.

Efforts are being made by Frederick R. Huber, municipal director of music, to induce the Boston Symphony Orchestra to resume its concerts in Baltimore. This series was canceled last season, and the concerts have been greatly missed by music lovers of this city. The attendance at the performance last week at the Lyric was interpreted by Mr. Huber as evidence that in not visiting Baltimore the Boston Orchestra is making a mistake, and he at once entered into negotiations with the manager, W. H. Brennan, to induce the return of the concerts to Baltimore.

Harold Randolph, director of the Peabody Conservatory of Music, also has written Mr. Brennan asking for the return of these concerts, and saying that he is sure he speaks for all the music lovers of Baltimore when he "expresses the earnest hope that means may be found to resume the annual series of concerts in Baltimore."

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EAGLE

ISSUE OF

FEB 5 1922

The Szymanowski Symphony.

I have been told that Karol Szymanowski looks upon his B-flat Symphony as a mistake of his youth. Composed in 1911, the work was first produced in Warsaw under the direction of Georg Fitelberg, and during the months immediately succeeding played under the same conductor in Vienna, Berlin, Leipzig, Munich and other German and Austrian cities. At the same performances, I believe, the Sonata in M major, which was composed during this particular period in the composer's development, was played by the pianist, Artur Rubinstein.

Since 1911 Mr. Szymanowski has worked far along the tortuous paths of modernism. He has shed, it seems, the encumbrances of technical facility and thematic invention which found such direct and delightful utterance in this symphony as played Thursday evening by the Boston orchestra under Pierre Monteux. So audiences have of recent days had their ears tortured with what Mr. Szymanowski chooses to designate as songs and compositions of other media of expression.

It looks as though the Polish composer were sowing his oats comparatively late in life, as though he had reversed the usual order of things, substituting the drunken helotries of youth for what ought to be the sobering days of middle age. The B-flat Symphony has order, precision, logic. More important, it may boast ideas of value and of beauty. But most important, in its measures the composer speaks with an individuality all his own. One may note the influences of other composers—natural in the case of so young a man—but ever one is impressed with the feeling that despite all Mr. Szymanowski's assimilation of his forerunners his assimilation has been complete. He takes what others have contributed to the art, but has so colored this material with his own personality as to make his own music essentially that of Szymanowski and of no other composer.

There is a third symphony which Mr. Damrosch announced but did not play. "Insufficient time for rehearsals" was offered as an excuse. Possibly when that veteran returns to the leadership of the New York Symphony, during the course of next month, he will take up the burden where he dropped it, and we may have an opportunity of hearing another work of pretentious size from a composer who in this symphony has given every indication of his ability to write such music as ought to have a hearing.

FROM FEB 5 - 1922
WORLD,
New York City

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Pierre Monteux and his excellent symphony orchestra from Boston opened the afternoon of music here yesterday at Carnegie Hall with a masterly performance of Beethoven's seventh symphony.

Arnold Schoenberg's "Verklaerte Nacht" followed the symphony, and for the second time that the listener has heard it played by the Boston orchestra it impressed him once more as a splendid accompaniment for the action which is described in the programme notes, but it must be a tiresome affair to a listener who is not supplied with a programme, and who therefore cannot know what is being accompanied.

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BROOKLYN
EAGLE

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Karol Szymanowski's Second Symphony was introduced to New York on Thursday evening by the Boston Symphony Orchestra under the leadership of Pierre Monteux. This 40-year-old Polish composer has produced a work abounding in color, originality and force.

Established

FROM FEB

Evening Globe
New York

The Boston Band.

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SUN, FE

Baltimore, Md.

Music Lovers Seeking Renewal Of Concerts By Boston Symphony

J. R. Huber And Harold Randolph Petition Orchestra To Resume Engagements Here.

Efforts are being made by Frederick R. Huber, municipal director of music, to induce the Boston Symphony Orchestra to resume its concerts in Baltimore.

This series was canceled last season, and the concerts have been greatly missed by music lovers of this city. The attendance at the performance last week at the Lyric was interpreted by Mr. Huber as evidence that in not visiting Baltimore the Boston Orchestra is making a mistake, and he at once entered into negotiations with the manager, W. H. Brennan, to induce the return of the concerts to Baltimore.

Harold Randolph, director of the Peabody Conservatory of Music, also has written Mr. Brennan asking for the return of these concerts, and saying that he is sure he speaks for all the music lovers of Baltimore when he "expresses the earnest hope that means may be found to resume the annual series of concerts in Baltimore."

instruments, as so many of his contemporaries do. He is not a modern conductor, as this phrase is understood to mean a leader who introduces great splashes of tonal color, and if the organization under his baton does not always plumb the profound emotional depths that the bands of some of his contemporaries do, his orchestra does achieve an entirely different goal than the others, for it has a spiritual quality, a kind of ecstatic fineness, that is a thing apart. One has, perhaps, heard a more stirring reading of the glorious Tschaikowsky fourth symphony, because Mr. Monteux's reaction to Russian music is possibly less emotional than spiritual, but it is doubtful if one will ever hear a more exalted one.

The conductor and hsi meu were given an ovation that was prolonged for many minutes after its performance. Following the symphony the mystic "Istar" variations of d'Indy were played with the most subtle understanding, and then the picturesque Casella "Le Couvent sur l'eau" suite, an imaginative and vivid work replete with Latin coloring, in which the voice part was most beautifully sung by Laura Littlefield. The concert closed with a fine rhythmic interpretation of the Rimskq-Korsakoff "Caprice on Spanish Themes." In many respects the occasion was a memorable one. It is to be hoped that, now the ice has been broken, the Boston orchestra will visit us more frequently.

FROM FEB 5 - 1922

TRIBUNE

NEW YORK CITY

Beethoven Seventh Svmphony Played by Boston Orchestra

Monteux's Reading Slightly More Spirited Than That of Stransky, Less Erratic Than Rendition by Coates

By H. E. Krehbiel

Something may be found in another section of The Tribune to-day touching the occasional muting of minds of conductors as to the desirability of compelling, or at least inviting, the concert goers to hear the same composition day after day. The case directly in point was Beethoven's symphony in A, the Seventh of the supposedly immortal Nine. Between Thursday night of week before last and yesterday afternoon the symphony was played five times in Carnegie Hall. It was on the programs of three organizations, and therefore those who even heard a single concert by the Philharmonic, the Symphony Society and the Boston Orchestra within the period heard the work three times. By the same token, they were permitted—if we do not intimate that they were challenged—to form an opinion as to the comparative value of the interpretations of Messrs. Stransky, Coates and Monteux.

In the article printed elsewhere in The Tribune to-day we have ventured upon some reflections concerning the music of as Beethoven wrote it and as we modestly think he itnended that it should be played and as it was made to sound. To those observations we have little to add ofter the performance by the Boston Orchestra.

The players at the command uof Mr. Monteux, did not give out a body of tone as ingratiating to the ears as did those directed by Mr. Stransky and Mr. Coates, butthe performance, a little more spirited than that of the Philharmonic Society, and a great deal less erratic than that of the Symphony Society, approached the former in being, so far as tempi were concerned, consonant with the manifest purposes of the composer. There were diviations from the fundamental rates of speed indicated by Beethoven's markings, but they were not radically or virtuntly different.

Mr. Monteux's conception of the Allegretto is not quite that which Beethoven conceived to be the movement of an Allegretto, but it was not that of a melancholy march spurred into a quickstep by the entrance of the lovely major melody. Beethoven's notion concerning its tempo may be gathered from the corresponding movement in the symphony which he wrote immediately after it. The Allegretto Scherzano of the Eighth Symphony is an allegretto played jocosely. We doubt if Mr. Coates would associate a heavy-hearted or halfway heavy-footed mood with that exquisite bit of humor. Yet it is an allegretto. Mr. Monteux permitted the characteristic dactyl in the pizicato bass to the second subject to turn into an anapaist by overlooking the dynamic stress in the eighth notes which results from their being played on the higher open strings instead of placing the accent on the first beat, where it belongs, but where the A has less volume of tone because it is sounded an octave lower in contrabases and violin cellos. And the second and last tones of the theme of the finale were inaudible, as usual

Uncertainty is beginning to enter into our concert programs as well as the symphony of the Manhattan Opera House. Mr. Monteux had promised a first New York performance of Ravel's "La Valse," but replaced it yesterday with Schonberg's "Verklarte Nacht." His other numbers were the "Istar" variations by d'Indy and Svendsen's "Carnival of Paris."

The operas at the Metropolitan [illegible] yesterday were "Snegourotchka" in the afternoon and "Mefistofele" in the evening. In the former the principal part was sung by Miss Alice Miriam, who was called in as a substitute for Miss Bori. A fresh voice, a youthful figure and simplicity of action which begets sympathy are the qualities most essential in an interpr of the fragile creature compounded of wintry snow and the balmy breath of spring, and these attributes were agreeably disclosed by Miss Miriam. "Snegourotchka" is an opera in which youthfulness is a characteristic element, and the younger members of Mr. Gatti's company, Mr. Laurenti, in particular, give an excellent account of themselves in its representation. The performers in "Mefistofile" were those who took part in the first of this season's performances of the opera—Mme. Alda, Mme. Easton, Miss Perini, and Messrs. Mardones, Gigle and Paltrinieri.

TIMES

ess: New York City

The Boston Symphony Orchestra.

Just why it happened that Beethoven's seventh symphony should have been three times played in New York within a week will doubtless never be explained. Mr. Monteux played it for the third time yesterday afternoon with the Boston Symphony Orchestra in Carnegie Hall, Mr. Coates having played it earlier in the pair of the New York Symphony Orchestra's concerts. By quick action on the part of both Mr. Monteux and Mr. Mengelberg, a similar duplication in the case of Ravel's "La Valse" was avoided. The conductor of each of the four orchestras giving concerts regularly in New York may be supposed to spend time both in the day and in the still watches of the night trying to think of compositions for his programs that the others are not going to play in New York, but they do so frequently with singularly unsuccessful results.

But Mr. Monteux was successful in his performance of the symphony, which was right in tempo, rhythmically elastic, fine and well balanced in tone, a performance that sounded like Beethoven's music.

In place of Ravel's piece, Mr. Monteux played the arrangement for string orchestra of Schönberg's sextet, "Verklärte Nache," music now not unfamiliar and that still seems the product of imagination and a sense of beauty. The string orchestra grows monotonous in color before the piece is ended; and singularly enough, this monotony is conveyed much more by the orchestra than by the sextet for which the composition was originally written.

It was a gratification to hear again d'Indy's "Istar" variations, music that is not often played and deserves a more frequent hearing. This music no longer seems "cerebral" or dry, but finely imaginative, deeply felt and written with great skill not only in the development of the variations but in the orchestral color. Nor need there be anxious reflections as to nature and appearance of the ornaments and garments successively stripped from the Babylonian woman. The music gives no information about them, and can give none. But it is engrossing and impressive as music and was played with brilliancy and clarity by the orchestra.

There was none too great interest in Svendsen's "Carnival of Paris," which closed the concert. It seeks to represent purely exterior effects, which it does with some success till they begin to pall through undue length.

From Herald

New York Ci

BOSTON ORCHESTRA HEARD.

The last matinee concert but one of the season of the Boston Symphony Orchestra took place yesterday afternoon in Carnegie Hall. The program comprised Beethoven's seventh symphony, Schoenberg's arrangement for string orchestra of his "Klaerte Nacht" sextet, based on an episode in Richard Dehmel's "Weib und Welt"; Vincent d'Indy's symphonic variations, "Istar," and Svendsen's episode for full orchestra, opus 9, entitled "The Carnival at Paris."

The Schoenberg music, already played here this season at an earlier concert of the orchestra, was substituted yesterday by Mr. Monteux for Ravel's "La Valse," a work new here, which had been announced. The Beethoven symphony, played for the third time in two days in the same hall, received from Mr. Monteux a reading which brought him enthusiastic applause. The fine, statuesque, yet rather bloodless d'Indy variations were given with admirable repose and finish.

The seldom heard Paris "Carnival," by the Norwegian Svendsen, 1840-1911, who came to New York in 1871 to take an American wife, sounded rather old fashioned and pointless, but it had some effective moments and at least showed what the composer could do. The work was well played by the orchestra.

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ay turn out to be a composer of astoundingly eloquent work for time of its composition. It evimaterial that is rare among his contemporaries. In outline his themes bear a faint resemblance to Strauss in their tendency to diatonic simplicity and sudden leaps over wide intervals. Not that they are in the least reminiscent of Strauss. One ventures to say that they have more spontaneity. A Strauss theme, such as the "hero" theme in "Ein Heldenleben," compels admiration for the composer's ingenuity in constructing it, but it is sometimes hard to believe that the composer did not deliberately plan those wide leaps, rather than feel them. Szymanovski always rings true. His themes "speak." After hearing them you have an instant resire to repeat them to yourself—a fairly good rough test of genuine music.

HIS harmonic scheme is one of restless chromatism. He seldom stays in one key very long. For the most part, the inner voices of his music are weaving a kaleidoscopic maze of chromatic counterpoint. This lack of definite tonality would tend to make his music vague, except that his themes have such striking individuality that their melodic definiteness holds the structure firm. He is fond of using a long, thematic line, of making the close of one passage fuse with the beginning of another, so that the effect of one of his symphonic movements is that of a single continuous melody that winds through the various orchestral choirs, never pausing until the final cadence. His orchestration is colorful, but beautifully reticent, with an odd preponderance of string quality. He writes for strings with complete understanding of their technical resources and with an evident [illegible] for their tone quality.

BALTIMORE
MD.
NEWS

ISSUE OF

FEB 3 1922

Boston Symphony At Lyric

Famous Organization Under Pierre Monteux Gives Only Concert Of The Season Here.

By W. G. OWST

THE return of the Boston Symphony Orchestra under the conductorship of Pierre Monteux, if even for one performance only, is a most welcome happening. Unfortunately, owing to the exceedingly unpropitious weather of last night, the Lyric was not so well filled as the occasion warranted; and those music-lovers who are usually to be found at all notable musical events were thus deprived of one of the most pleasurable affairs of the season.

Baltimoreans have always evinced great enthusiasm over the Boston organization and have long had a sentimental feeling for it, remembering that it was the very first orchestra of importance to place the city on its regular visiting list. It was through the Bostonians' work that local music-lovers first learned to understand and appreciate the high ideals expressed in orchestral playing. Owing to several changes in the conductors, the standard of the orchestra deteriorated until finally Mr. Monteux was selected. Nearly three years ago, when he commenced his work, he found the orchestra in a state of disorganization. But those three years have sufficed to re-establish it and to place it on the high plane it formerly occupied. Today it is an orchestra instinct with life. Vitality, delicacy and refinement, strength, perfection of attack, shading, remarkable dynamic adjustment, tone quality, in fact every attribute that a modern orchestra should possess, all these are to be found at the bidding of the conductor. It is, therefore, not a matter of wonder that such a splendid program as was offered should receive such a striking and impressive presentation as that of last evening.

Tschaikowsky's Fourth Symphony opened the concert. All the beauties, melodic and harmonic, and all the colorful orchestral effects that are inherent in Tschaikowsky's writings were translated by the conductor into instrumental pictures, in which a musical sensibility delights. Each movement received an interpretation absolutely in accordance with its innermost significance, and particularly was the "Scherzo," with its dainty Pizzicato, exquisitely given. At the close of the symphony long and hearty applause greeted the conductor and orchestra in recognition of their fine work.

Symphonic Variations, "Istar," by d'Indy, a composition full of real interest, was made doubly attractive on account of the musical conception which M. Monteux so lucidly interpreted to his hearers.

Orchestral Excerpts from "Le Couvent sur l'eau," a series of four pieces from a ballet of the same name by Casella, is a work of much originality and diversity of moods. In the second movement an innovation was introduced in the shape of a voice, the singer being Miss Laura Littlefield, soprano. She sang her part well, but the vocal portion was rather a thankless task, and ineffective on account of an almost incessant series of chromatic progressions. The orchestra, however, displayed great finish in the performance of each number.

Rimsky-Korsakow's Caprice on Spanish Themes brought to a conclusion an intensely interesting and gratifying concert, and left the entire audience filled with the earnest desire that the organization may be induced to commence its annual five visits again next year.

BROOKLYN
EAGLE

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I have been told that Karol Szymanowski looks upon his B-flat Symphony as a mistake of his youth. Composed in 1911, the work was first produced in Warsaw under the direction of Georg Fitelberg, and during the months immediately succeeding played under the same conductor in Vienna, Berlin, Leipzig, Munich and other German and Austrian cities. At the same performances, I believe, the Sonata in M major, which was composed during this particular period in the composer's development, was played by the pianist, Artur Rubinstein.

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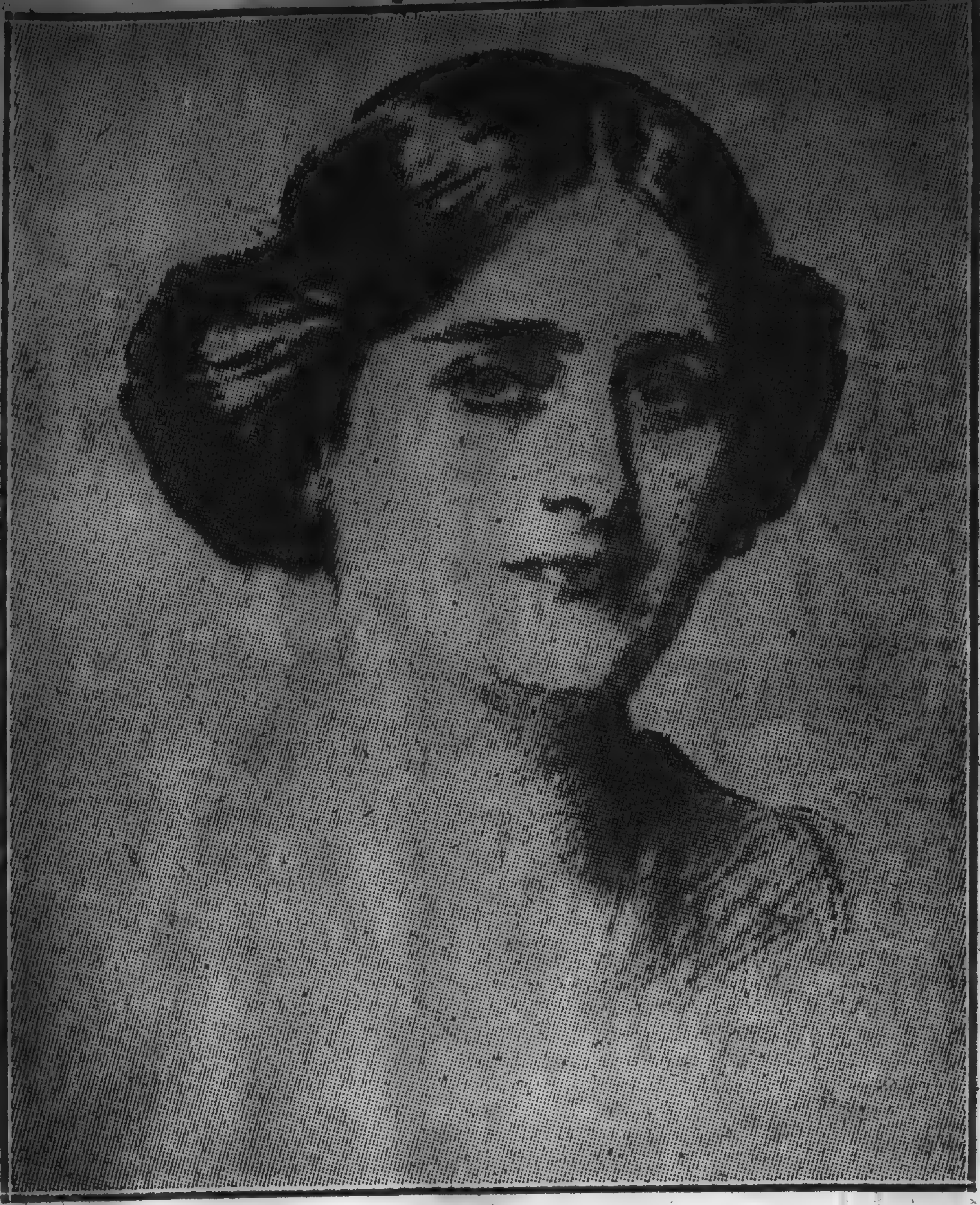
[69]

Candor and Charm



Myra Hess (From the Drawing by Sargent)

New English Pianist to Be Heard with the Symphony Orchestra at Cambridge Tomorrow

TRANS. FEB-8.

MONTEUX REENGAGED AS BOSTON SYMPHONY ORCHESTRA CONDUCTOR

PIERRE MONTEUX

The trustees of the Boston Symphony Orchestra yesterday voted unanimously to extend the contract of Pierre Monteux, the present leader, to include the seasons of 1922-23 and 1923-24. Mr Monteux has accepted.

Mr Monteux is fulfilling his third season at the head of the Boston Symphony Orchestra.

In addition to the regular series of 24 pairs of concerts in Symphony Hall, a series of five Monday evening concerts has been instituted, as well as a series of concerts for young people. The concerts at Harvard University, Cambridge, have been increased from eight to nine.

Likewise, in this vicinity, there has been, during this three-year period, a tendency toward more regular visits by the Boston Sympohny Orchestra, notably in Lynn, Brockton, Lawrence, Lowell, Haverhill and Fall River.

Before he came to the orchestra, Mr Monteux had won an enviable name as conductor both here and abroad. First publicly prominent in chamber music activities in Paris, he soon found his true vocation and became a familiar figure presiding over the concerts Colonne, the Opera, the Theatre des Champs Elysees, the Chatelet and Odeon, and his own "Concerts Monteux" in Paris, also the orchestra of Covent Garden and Drury Lane Theatres in London, the opera houses of Berlin, Vienna and Budapest.

After active service in the World War, he first came to this country at the head of Diaghileff's Ballet Russe, and he was subsequently engaged as a principal conductor of the Metropolitan Opera Company. In the Autumn of 1918 he was offered the conductorship of the Boston Symphony Orchestra, but was unable to obtain his release from existing engagements except for a brief period, when he conducted the opening concerts of that season. The following year the offer was repeaated and accepted.

GLOBE - FEB. 9.

Monteux Remains

By announcement printed elsewhere in this newspaper, Mr. Monteux will continue to be conductor of the Symphony Orchestra through the spring of 1924. Completing then a term of five years, he will give place to a successor whom, in the interval, the Trustees of the band and the concerts will, doubtless, diligently seek. So have they prudently adjusted the present and the future. By many titles Mr. Monteux deserved to be reengaged and approved. Within easy recollection, his wisdom, work and courage saved the orchestra—others aiding—from threatening dissolution. Little by little he has reconstituted it, reenforcing it with youth, rekindling its spirit and pride. It is now his responsive instrument that, to the fullness of his abilities, he is restoring to prowess and prestige. To the best of his powers, he upholds its established standards; under his hand from year to year, more and more they blossom anew.

With equal zeal and sagacity, Mr. Monteux has maintained the scope, the vitality of the Symphony Concerts. Under none of his predecessors were they freer from dry routine. Under none have they kept truer balance between the old and the new in music. No conductor could be more opeamninded to all men and all things, so long as they be deserving; none more unsparing in pains upon whatever he has undertaken.

Here in Boston, an old public and a new has understood and [illegible]. Seldom at home have the Symphony Concerts been more nourishing. Young hearers are seeking them—rare experience in the past. For the first time in the forty years of the orchestra, audiences have flocked to a "supplementary series." Elsewhere, save only in New York, Mr. Monteux has been as fortunate. Enjoying such freedom, fulfilling such ambitions, receiving such response, no wonder that he has ripened until with each new year, he has proved an abler and abler conductor.

Here and there is a conductor of acknowledged "genius." Some would have had such a one forthwith for the Symphony Orchestra. Not so easily or so swiftly are they persuaded to new posts. Here and there also is a conductor of unmistakable and mounting abilities. Some, again, would have such a one immediately installed at the Symphony Concerts to prove and to deepen his mettle. Not quite so confidently may decisions be made to stretch over years. The first obligation of the trustees was to deal justly with the present and to assure it. They have done so in the reëngagement of Mr. Monteux. They are equally bound to look prudently to the future. They do so when they give themselves time and opportunity to persuade the "genius," to descry and test the rising talent. Most wisely of all they have declined change for the sake of change and given to a conductor who has served well the orchestra, the public and the whole art of music, his just and honorable due.

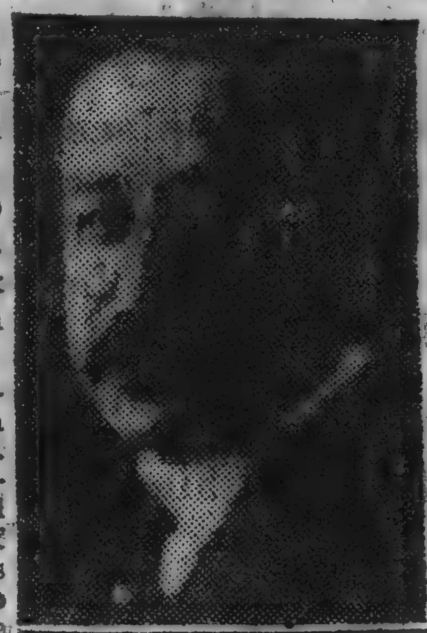
H. T. P.

TRANS. Feb. 9

MONTEUX AGAIN HEADS BOSTON SYMPHONY

Present Conductor Reappointed by the Trustees for Two More Years

The Boston Symphony Orchestra today settled the question as to the conductorship of the orchestra after this season by reappointing Pierre Monteux, the present conductor, for two years more.



PIERRE MONTEUX

Monteux has been conductor of the orchestra since 1919. He succeeded Henri Rabaud of the Paris Opera, who took charge of the band following the unpleasantness during which Dr. Muck was deposed.

Monteux was a well known French conductor at that time. He had come to America with the Diaghileff Russian Ballet and the following season had become the French conductor of the Metropolitan Opera Company. The directors of the Boston Opera were assisted in securing both Rabaud and Monteux by the French high commission, then in Washington.

As Rabaud was delayed in reaching America, the Metropolitan Opera allowed Monteux to take a month's leave of absence and conduct the Boston Symphony. After one season in Boston, Rabaud returned to France and Monteux was engaged as regular conductor.

During his first two seasons Monteux was criticized for his interpretation of the symphonic works. In New York and other cities which the orchestra visits he has been violently attacked by the critics. However, at the end of his first year the trustees engaged him for two seasons more, and now that this period had expired he has been continued in office for another two years.

AMER - FEB. 9.

MONTEUX RE-ENGAGED FOR TWO YEARS MORE

TO CONDUCT THE SYMPHONY ORCHESTRA UNTIL MAY OF 1924—THEREAFTER A NEW LEADER

Pierre Monteux, the present conductor of the Boston Symphony Orchestra, will continue as such during two years more. His standing contract with the trustees of the band runs through the current season, expiring next May. Yesterday, by unanimous vote, they extended it until May of 1924. At that time by mutual understanding Mr. Monteux will complete his term as conductor and a newcomer will be his successor. In all he will have filled for five years the post that he now adorns—through the past seasons of 1919-20 and 1920-21; through the present season of 1921-22; through the seasons to come of 1922-23 and 1923-24. So does action end the current debates over change.

TRANS - FEB - 9.

Monteux To Stay Two Years More

Pierre Monteux has been re-engaged to conduct the Boston Symphony Orchestra for two seasons more. This is his third season in Boston.

Mr. Monteux first came to Boston with the Ballet-Russe Orchestra. He has perhaps no peer as a conductor of ballet music. During his stay in Boston the Symphony Orchestra has greatly increased its repertoire and its field of endeavor, which now extends north to Montreal and south as far as Richmond. The new Monday night series in Boston is also an innovation.

ADVTSR - FEB-10.

Symphony Orchestra Again Engages Monteux

Noted Conductor Signs Contract for Two More Seasons

PIERRE MONTEUX

The trustees of the Boston Symphony orchestra have voted unanimously to extend the contract of Pierre Monteux, the orchestra's conductor, to include the season of 1922-23 and 1923-24. Mr. Monteux has signed the contract.

He is now in his third season at the head of the orchestra. As an authoritative and finely appreciative interpreter of the established repertory, and as a discriminating and even prophetic pioneer of the music of today and tomorrow, he has given the concert a new interest and additional importance in the musical world.

Another sign of the prestige and widespread favor of the concerts under his direction is seen in the increased demand for symphonic music in Boston. In addition to the regular series of 24 pairs of Symphony concerts in Symphony Hall, a series of five Monday evening concerts has been instituted, as well as a series of concerts for young people. The concerts at Harvard University, Cambridge, have also been increased from eight to nine.

College Concerts

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TRAV. - FEB - 9.

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MONITOR - FEB. 10

A Wise Choice

The trustees of the Boston Symphony Orchestra are to be congratulated on their choice of a conductor. Mr. Monteux will succeed himself. He will continue to rule over the orchestra that he has created; for the superb band that is justly the pride of Boston is surely his creation. It is due to his courage in the hour of trial, his unfailing patience, his skill as a drill-master, firm and courteous in rehearsal, his contagious enthusiasm, his thorough musicianship that the orchestra is today renowned, as in the past under Wilhelm Gericke, for its technical proficiency, its incomparable euphony.

And all this has been achieved without show of labor or of ostentation. There are conductors belonging to what is known as the prima donna class; poseurs, mindful of the audience, admitting the composer only as a spring-board for their personal display. Mr. Monteux's aim is far different. It is to bring out the beauty, the grandeur, the splendor of a composition, so that the hearer will share with him his intelligent and lively appreciation.

Mr. Monteux has also felt it his duty to acquaint his audiences with contemporaneous music, even when it is ultra-modern in its tendencies; but not as a propagandist; rather as a musician who believes that rank conservatism is as fatal to art as is youthful or deliberate extravagance. There are some, no doubt, who would prefer to remain in ignorance of what is doing in the musical world; who now resent the unusual and the unexpected, as they in turn protested against Wagner, Strauss, Cesar Franck and Debussy.

Yet no one since the foundation of this orchestra has displayed a greater affection for the older masters or interpreted them more eloquently than Pierre Monteux. He is a man of unusual catholicity, without a trace of chauvinism, welcoming what is good, from whatever country it may come, to whatever age it may belong.

And it may be said without exaggeration that no conductor in the long and honorable history of this orchestra has entertained a more sympathetic attitude towards that sensitive plant, the American composer.

HERALD - FEB. 10.

MONTEUX SIGNS WITH SYMPHONY

Re-engaged to Conduct Orchestra During 1922-23 and 1923-24

IN THIRD SEASON WITH ORGANIZATION

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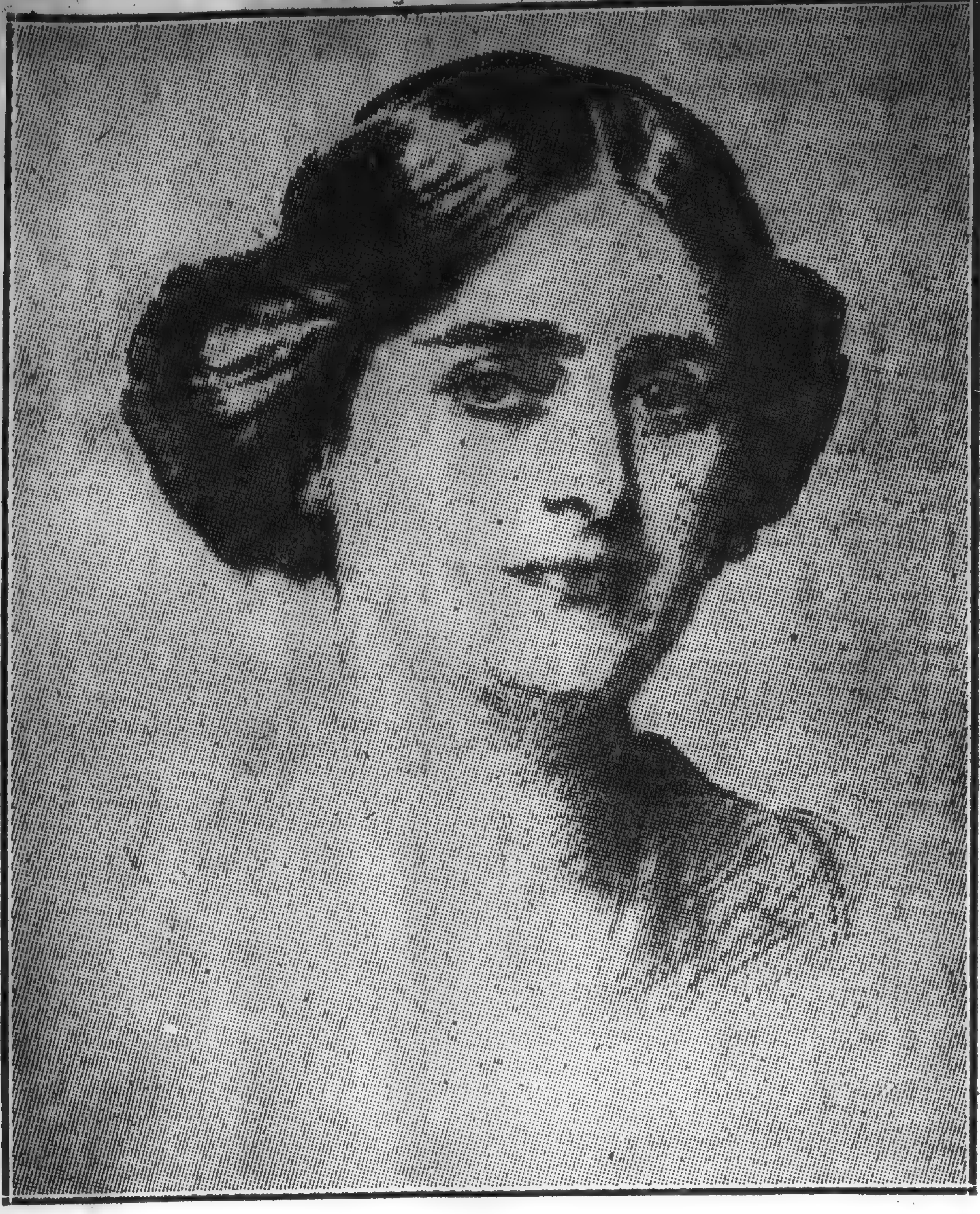
Candor and Charm



Myra Hess (From the Drawing by Sargent)

New English Pianist to Be Heard with the Symphony Orchestra at Cambridge Tomorrow

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TRANS. FEB-8.

MONTEUX REENGAGED AS BOSTON SYMPHONY ORCHESTRA CONDUCTOR

The trustees of the Boston Symphony Orchestra yesterday voted unanimously to extend the contract of Pierre Monteux, the present leader, to include the seasons of 1922-23 and 1923-24. Mr Monteux has accepted.

Mr Monteux is fulfilling his third season at the head of the Boston Symphony Orchestra.

In addition to the regular series of 24 pairs of concerts in Symphony Hall, a series of five Monday evening concerts has been instituted, as well as a series of concerts for young people. The concerts at Harvard University, Cambridge, have been increased from eight to nine.

Likewise, in this vicinity, there has been, during this three-year period, a tendency toward more regular visits by the Boston Sympohny Orchestra, notably in Lynn, Brockton, Lawrence, Lowell, Haverhill and Fall River.

Before he came to the orchestra, Mr Monteux had won an enviable name as conductor both here and abroad. First publicly prominent in chamber music activities in Paris, he soon found his true vocation and became a familiar figure presiding over the concerts Colonne, the Opera, the Theatre des Champs Elysees, the Chatelet and Odeon, and his own "Concerts Monteux" in Paris, also the orchestra of Covent Garden and Drury Lane Theatres in London, the opera houses of Berlin, Vienna and Budapest.

PIERRE MONTEUX

After active service in the World War, he first came to this country at the head of Diaghileff's Ballet Russe, and he was subsequently engaged as a principal conductor of the Metropolitan Opera Company. In the Autumn of 1918 he was offered the conductorship of the Boston Symphony Orchestra, but was unable to obtain his release from existing engagements except for a brief period, when he conducted the opening concerts of that season. The following year the offer was repeaated and accepted.

GLOBE - FEB-9.

Monteux Remains

By announcement printed elsewhere in this newspaper, Mr. Monteux will continue to be conductor of the Symphony Orchestra through the spring of 1924. Completing then a term of five years, he will give place to a successor whom, in the interval, the Trustees of the band and the concerts will, doubtless, diligently seek. So have they prudently adjusted the present and the future. By many titles Mr. Monteux deserved to be reengaged and approved. Within easy recollection, his wisdom, work and courage saved the orchestra — others aiding — from threatening dissolution. Little by little he has reconstituted it, reenforcing it with youth, rekindling its spirit and pride. It is now his responsive instrument that, to the fullness of his abilities, he is restoring to prowess and prestige. To the best of his powers, he upholds its established standards; under his hand from year to year, more and more they blossom anew.

With equal zeal and sagacity, Mr. Monteux has maintained the scope, the vitality of the Symphony Concerts. Under none of his predecessors were they freer from dry routine. Under none have they kept truer balance between the old and the new in music. No conductor could be more openminded to all men and all things, so long as they be deserving; none more unsparing in pains upon whatever he has undertaken.

Here in Boston, an old public and a new has understood and answered. Seldom at home have the Symphony Concerts been more nourishing. Young hearefs are seeking them—rare experience in the past. For the first time in the forty years of the orchestra, audiences have flocked to a "supplementary series." Elsewhere, save only in New York, Mr. Monteux has been as fortunate. Enjoying such freedom, fulfilling such ambitions, receiving such response, no wonder that he has ripened until with each new year, he has proved an abler and abler conductor.

Here and there is a conductor of acknowledged "genius." Some would have had such a one forthwith for the Symphony Orchestra. Not so easily or so swiftly are they persuaded to new posts. Here and there also is a conductor of unmistakable and mounting abilities. Some, again, would have such a one immediately installed at the Symphony Concerts to prove and to deepen his mettle. Not quite so confidently may decisions be made to stretch over years. The first obligation of the trustees was to deal justly with the present and to assure it. They have done so in the reëngagement of Mr. Monteux. They are equally bound to look prudently to the future. They do so when they give themselves time and opportunity to persuade the "genius," to descry and test the rising talent. Most wisely of all they have declined change for the sake of change and given to a conductor who has served well the orchestra, the public and the whole art of music, his just and honorable due.

H. T. P.

TRANS. Feb. 9

MONTEUX AGAIN HEADS BOSTON SYMPHONY

Present Conductor Reappointed by the Trustees for Two More Years

The Boston Symphony Orchestra today settled the question as to the conductorship of the orchestra after this season by reappointing Pierre Monteux, the present conductor, for two years more.

PIERRE MONTEUX

Monteux has been conductor of the orchestra since 1919. He succeeded Henri Rabaud of the Paris Opera, who took charge of the band following the unpleasantness during which Dr. Muck was deposed.

Monteux was a well known French conductor at that time. He had come to America with the Diaghileff Russian Ballet and the following season had become the French conductor of the Metropolitan Opera Company. The directors of the Boston Opera were assisted in securing both Rabaud and Monteux by the French high commission, then in Washington.

As Rabaud was delayed in reaching America, the Metropolitan Opera allowed Monteux to take a month's leave of absence and conduct the Boston Symphony. After one season in Boston, Rabaud returned to France and Monteux was engaged as regular conductor.

During his first two seasons Monteux was criticized for his interpretation of the symphonic works. In New York and other cities which the orchestra visits he has been violently attacked by the critics. However, at the end of his first year the trustees engaged him for two seasons more, and now that this period had expired he has been continued in office for another two years.

AMER- FEB. 9

MONTEUX RE-ENGAGED FOR TWO YEARS MORE

TO CONDUCT THE SYMPHONY ORCHESTRA UNTIL MAY OF 1924—THEREAFTER A NEW LEADER

Pierre Monteux, the present conductor of the Boston Symphony Orchestra, will continue as such during two years more. His standing contract with the trustees of the band runs through the current season, expiring next May. Yesterday, by unanimous vote, they extended it until May of 1924. At that time by mutual understanding Mr. Monteux will complete his term as conductor and a newcomer will be his successor. In all he will have filled for five years the post that he now adorns—through the past seasons of 1919-20 and 1920-21; through the present season of 1921-22; through the seasons to come of 1922-23 and 1923-24. So does action end the current debates over change.

TRANS - FEB-9.

Monteux To Stay Two Years More

Pierre Monteux has been re-engaged to conduct the Boston Symphony Orchestra for two seasons more. This is his third season in Boston.

Mr. Monteux first came to Boston with the Ballet Russe Orchestra. He has perhaps no peer as a conductor of ballet music. During his stay in Boston the Symphony Orchestra has greatly increased its repertoire and its field of endeavor, which now extends north to Montreal and south as far as Richmond. The new Monday night series in Boston is also an innovation.

ADVTSR - FEB-10

Symphony Orchestra Again Engages Monteux

Noted Conductor Signs Contract for Two More Seasons

PIERRE MONTEUX

TRAV.-FEB-9.

The trustees of the Boston Symphony orchestra have voted unanimously to extend the contract of Pierre Monteux, the orchestra's conductor, to include the season of 1922-23 and 1923-24. Mr. Monteux has signed the contract.

He is now in his third season at the head of the orchestra. As an authoritative and finely appreciative interpreter of the established repertory, and as a discriminating and even prophetic pioneer of the music of today and tomorrow, he has given the concert a new interest and additional importance in the musical world.

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MON-TR-FEB. 9

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HERALD-FEB.10

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HERALD-FEB.10.

MONTEUX TO RETAIN POST

Will Conduct Symphony Two More Years

BY OLIN DOWNES

Pierre Monteux has been engaged for two more years as conductor of the Boston Symphony Orchestra. This announcement was made yesterday. By unanimous vote the trustees of the orchestra requested him to continue in his present position, and Mr. Monteux accepted.

He has reason to be gratified with the results of his work in Boston, with the development of the orchestra under his direction, with the support, constantly increasing in its warmth, which the public of the city is giving him. The musical public, in turn, has found in Mr. Monteux a conductor admirably equipped for his post. Under him the programmes have been better balanced and richer in material than under any other conductor the Boston Symphony has had. Mr. Monteux is interested equally in the music of all schools. It was feared when he came to Boston that he might be as prone to over-emphasize French music, as German conductors had been prone before him to over-emphasize the music of Germany.

This has not proved the case. More German than French compositions were played by Mr. Monteux last season. He did not carry war or chauvanism into his art. He prepared with equal fidelity and performed with equal enthusiasm any and all music which he found, in itself, worthy of production.

POST-FEB.16

GRACEFUL TRIBUTE TO MONTEUX

Audience and Orchestra Stand as Conductor Appears

BY OLIN DOWNES

When Pierre Monteux appeared on the stage at the concert given by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall he was given a hearty and prolonged greeting by the audience, in recognition of his re-engagement as conductor of the Boston Symphony for two more seasons. The audience rose to its feet. The orchestra stood while the conductor bowed his acknowledgements.

A BEAUTIFUL PERFORMANCE

Whether this greeting particularly inspired Mr. Monteux, whether the effect was wholly due to the greatly increased efficiency of the orchestra since he took it in hand three seasons ago, or whether he is an exceptionally gifted interpreter of Schumann—for whatever reason, the performance of this composer's "Spring" symphony was one of the most beautiful we have ever heard, beautiful in detail, admirable, clear and coherent in its exposition, and above all, throbbing with the youthful and poetic spirit which inspired the work.

It is the fashion of a certain sophomoric school of criticism to speak condescendingly of Schumann as an orchestral composer, to find shortcomings which are indeed not impossible to find in his instrumental scheme to [illegible] sameness of rhythm in certain movements and then to exclaim that he was never by nature a symphonist. If this and much more were true it would not deprive the "Spring" symphony of its incomparable freshness and charm.

One Long Love Song

As a matter of fact, however, the dreamy melody of the slow movement is a wonderfully complete and proportionate idea for a symphonic andante, and no movement lacks delightful fancies of instrumental color which Schumann and Schumann alone could conceive.

It may be old-fashioned to adore this symphony. Then we are old-fashioned. Nor is it a small thing, or a thing to view with condescendsion, when a composer produces a work which is one love-song from the first to the last, and which makes everyone who listens to it happy. Nor is it the least of Mr. Monteux's accomplishments, that he can turn from the subtleties and the complex instrumental effects of music by ultra-modern composers, and give a performance of the "Spring" symphony which recreates the music, hot with the composer's spirit, and presents it in a way for which Schumann surely would have thanked his interpreter, yesterday afternoon.

Three Russian Pieces

The other music on the programme was Handel's Concerto Grosso in D minor, with Mr. Burgin, concertmaster, Mr. Thillois, leader of the second violinist, and Mr. Bedetti, first 'cellist, as the players of solo parts; "Three Pieces for Orchestra" after Russian folk-lora, by Liadoff were played, two of them for the first time. These pieces have not a great deal of body, but they are often imaginative and the orchestration is novel and brilliant. Perhaps the finest musical moment is the introduction of the first piece, "Kikimora." Over a very beautiful orchestral back ground the English horn plays a haunting melody, probably of folk origin, and we are off on our tale. Kikimora, a monster of Russian fabrication, "is lanky and dark, her head as small as a thimble, her body like a straw. She is noisy from morning till evening; she whistles and hisses from twilight to midnight . . . she spins and plots in her mind evil against mankind." And the whistle of the fantastical Kikimora is heard more than once in these pieces.

"The Enchanted Lake"

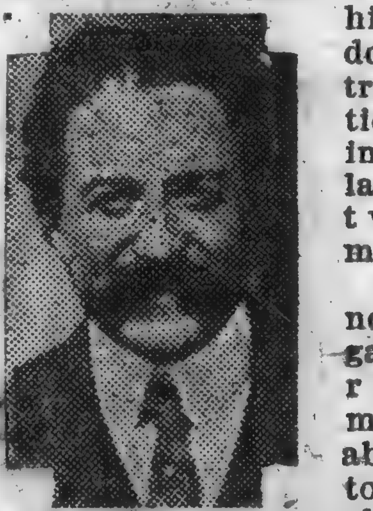
The second piece, played like the first, for the first time here, is "The Enchanted Lake." It has no story, no plot, but this is obviously a lake on which two confiding ones sail, and their bark recedes is a haze of beauty and mystery. The music is a little Tristanish, but the atmosphere is the composer's, and the principal melody very engaging. The third piece, "Baba Yaga," has been heard here under Mr. Fiedler. It is the slightest of the three, but it has the humor, the manner of telling the stories to a child, which characterize the whole suite.

For a foil to Schumann and Liadoff there was the broad and melodious music of Handel—the Concerto Grosso in D minor—and at last the noisy music that Smetana wrote as a tone picture of the life in Wallenstein's camp.

POST-FEB.11

MONTEUX GIVEN GREAT OVATION

Pierre Monteux was given an ovation when he came out yesterday to conduct the Symphony Orchestra. Players and the spectators rose to greet and applaud him, thus endorsing the trustees' action in engaging the popular leader for two seasons more.



PIERRE MONTEUX

There was no doubt regarding his re-engagement. No abler conductor is available, and it is a question whether a more popular one could possibly be secured. Since Mr. Fiedler's time no leader has so favorably impressed both the orchestra and the patrons of the concets.

Immediately after the ovation Mr. Monteux gave a brilliant interpretation of Schuman's "Spring Symphony." The orchestra deservel to share in the applause. Handel's "Concerto Grosso" in D minor, for strings, was also given a beautiful performance, with Richard Bergin, Fernand Thillois and Jean Bedetti as soloists. Smetana's "Wallenstein's Camp" poem and three short pieces by Liadoff complete the program, which will be repeated tonight.

ADVTSR-FEB.11.

[71]

TRIBUTE TO MONTEUX GIVEN AT CONCERT

When Mr Monteux, who has just been reengaged for two more seasons as conductor of the Symphony Orchestra, came on the stage at the beginning of yesterday's concert, the orchestra stood and applauded him heartily. Most of the audience also stood up and everybody clapped vigorously for several minutes. The demonstration was apparently spontaneous, and certainly a deserved and timely tribute to the capable leader, who has carried the orchestra successfully through the worst difficulties in its history.

The performance of Schumann's First Symphony, which followed, showed Mr Monteux at his best as an interpreter of romantic music. Other recent performances have had a more flawless technical excellence, but none has more surely conveyed the spirit and essence of the chosen piece. This symphony is ineffectively orchestrated, so that many of Schumann's best musical ideas lose much of their point in the medium for which he clumsily arranged them. His procedure in composition reversed Beethoven's way of thinking all his music, even the piano sonatas, in terms of the orchestra. The finale of this symphony makes obvious the known fact that Schumann imagined all his music for orchestra in terms of the piano. Mr Monteux made the orchestration seem less turgid than usual, possibly by revisions of the score.

Instead of the originally announced Double Concerto of Handel, the Concerto Grosso in D minor was played. This is one of the familiar set for strings. The performance brought out much of the delicate elegance of Handel's music, too often forgotten by a generation which has as its chief memory of the composer's works the customary pompously stodgy performances of his oratorios, where music written for a chorus of not over 50 professional singers and as many orchestral players is given by choruses of 400 or 4000 amateurs with perhaps 20 in the orchestra, spoiling all the nuances and proportions.

Three tone pictures by Liadov, two of them new to these concerts, were warmly applauded. They are rather tritely and obviously coloristic, the work of a mediocre imagination using the idiom of such geniuses as Musorgsky and Borodin at second hand.

Smetana's "Wallenstein's Camp" has much more life and vigor in its rather crudely noisy music than Liadov's music showed. The performance of these two selections was workmanlike, but not fiery.

Next week Josef Hofmann will play Beethoven's "Emperor Concerto." The other numbers are the overture to "Egmont," a novel piece by the noted German composer Schreker, and Debussy's "Iberia."

GLOBE-FEB.11

OVATION FOR MONTEUX AT CONCERT

Re-Engaged Conductor Offers Excellent Program by Symphony Orchestra

By FRED J. McISAAC.

When Pierre Monteux appeared at Symphony Hall yesterday afternoon he was tendered a polite ovation by the symphony audience, as it was his first appearance since the announcement of his re-engagement. In response he conducted an excellent concert. The program was varied and interesting.

It began with the first symphony of Schumann, included the big concerto of Handel, which calls for two solo violins and a solo cello, as well as full orchestra, three Russian bits of impressionism by Liadov, and Smetana's symphonic poem, "Wallenstein's Camp."

Vincent D'Indy, who recently visited us, composed a tone poem called "The Camp of Wallenstein," which has been played here with fair frequency. The Smetana composition has only been done twice in thirty years. However, it is much more tuneful than D'Indy work, if it offers less of interest to the student of orchestration.

This person, Wallenstein, was a nobleman of Austria, who owned and operated a private army during the Thirty Years War of Germany, which he offered to the highest bidder. He had as many as 50,000 men on his payroll. It was a matter of luck and money that he took the Catholic side, and held off Gustavus Adolphus of Sweden, the Protestant champion, for many years. His camp must have been a disorderly place, but D'Indy makes it more disorderly than Smetana.

The Liadov tone pictures are the usual Russian fairy tale set to music. To say they are good description of anything is going very far, but they are wierd, exotic, colorful, full of spirit and lacking in respect for musical formulas.

There probably never lived a composer who was more appreciated during his lifetime than Handel, and who has steadily declined in size as he has done, until little of his is now performed save "The Messiah." Yet he was a skillful musician, as the concerto which was performed yesterday [illegible] symphony provoked applause.

HOFMANN SYMPHONY SOLOIST

At the next pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, February 17 and 18, the soloist will be Josef Hofmann, the great pianist. He will play with the orchestra Beethoven's Fifth Pianoforte Concerto in E flat major, which has been called the "Emperor" Concerto. [illegible]

Overture to "Egmont" of the same composer.

A novelty of considerable interest on this program will be the "Prelude to a Drama," by Schreker, the daring German composer of the younger school, whose music as yet has not been heard in Boston. The program will close with Debussy's "Iberia."

AMER-FEB.11

From JAN 2 2 1922 X
AMERICAN
Baltimore, Md.

Boston Symphony Program.

Pierre Monteux, the conductor of the Boston Symphony Orchestra, now in the third season at this post, has made a program of brilliance and variety for the only concert to be given by this famous organization in Baltimore this year, which will take place in the Lyric Theatre, Wednesday evening, February 1, at 8.15.

The novelty on this program will be the Orchestral Suite, "Le Couvent sur l'eau" ("The Convent on the Water") by Alfredo Casella, the highly talented young Italian composer, who is now visiting America for the first time. The solo part in one of the four movements will be sung by Laura Littlefield, soprano.

The symphony on this program will be the Fourth by Tschaikowsky in F minor. This work was considered by the Russian composer as his finest achievement, and the subsequent verdict of posterity is more and more inclining to his view.

The remaining numbers will be the Symphonic Variations "Istar" by Vincent d'Indy, the illustrious French composer, who has just returned from a visit here, and the Caprice on Spanish Themes by Rimsky-Korsakoff, the brilliant exponent of the modern Russian school of music.

From
EAGLE JAN 2 2 1922 D
Brooklyn, New York

MUSIC IN BROOKLYN

The Institute announces a recital by Paul Kochanski, violinist, in the Academy of Music Monday evening, Jan. 30. Mr. Kochanski's program includes the Tschaikowski Concerto, the Saint-Saens Rondo Capriccioso, and many shorter pieces.

The fourth Boston Symphony Concert will be given in the Academy of Music Friday evening, Feb. 3. The program runs: Beethoven's Seventh Symphony, two "Nocturnes" of Debussy, two "Slavonic Dances" of Dvorak; and the Saint-Saens Concerto for cello and orchestra. In the last-named work the soloist will be Jean Bedetti, first-desk of the orchestra's 'cello section.

For the next of the Brooklyn series of concerts by the New York Symphony Orchestra, scheduled for Saturday afternoon, Feb. 11, the soloist will be Erika Morini, violinist.

POST
ess: Washington, D. C.
JAN 2 2 1922 L

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The symphony on this program will be the fourth by Tschaikowsky in F minor. The remainder of the program will consist of "The Carnival in Paris," by the Norwegian composer, Svendsen; Debussy's two nocturnes "Nuages" (Clouds) and "Fetes" (Festivals), one of the finest examples of the modern French school of music. The final number will be Wagner's overture to "Rienzi."

FROM JAN 2 3 1922 X
COMMERCIAL
New York

The Symphony Orchestras

The fourth pair of Boston Symphony concerts to be given in New York this season will take place in Carnegie Hall on Thursday evening and Saturday afternoon, Feb. 2 and 4. The Second Symphony of Karl Szymanowski will open the Thursday concert and thus give to this Polish composer, who is so highly spoken of in Europe, a first hearing in New York of his larger works.

The other numbers will be Franck's symphonic piece from "The Redemption," the suite "Le Couvent sur l'eau" ("The Convent on the Water"), by Alfredo Casella, and Weber's overture to "Oberon."

For the Saturday concert the novelty will be Ravel's new choreographic poem, "La Valse," which will on this occasion have its first performance in New York; also Beethoven's Seventh Symphony in A major, d'Indy's "Istar" Variations and Svendsen's "The Carnival in Paris."

The Young People's Symphony concert by the New York Symphony Orchestra, under Albert Coates, guest conductor, Saturday afternoon, Jan. 28, in Carnegie Hall, will have Guy Maier, pianist, as the assisting artist.

Mr. Coates will present a program

[illegible] of Schubert's Marche Militaire, orchestrated by Leopold Damrosch; the Rossini-Respighi Suite de Ballet, "La Boutique Fantasque," arranged by Howard Carr; Bach's Sicilienne from the Sonata in E Flat orchestrated by Gavaert; Menuet de Bourgeois Gentilhomme by Lulli, and the suite from the opera ballet, "The Golden Cockerel," by Rimsky-Korsakoff.

BOSTON SYMPHONY ORCHESTRA IS HEARD

Two Recitals and Three Operas Are the Day's Other Offerings in Music.

Pierre Monteux and his excellent symphony orchestra from Boston opened the afternoon of music here yesterday at Carnegie Hall with a masterly performance of Beethoven's seventh symphony.

Arnold Schoenberg's "Verklaerte Nacht" followed the symphony, and for the second time that the listener has heard it played by the Boston orchestra it impressed him once more as a splendid accompaniment for the action which is described in the programme notes, but it must be a tiresome affair to a listener who is not supplied with a programme, and who therefore cannot know what is being accompanied.

Most of the audience yesterday afternoon could not have known, because the "Verklaerte Nacht" was put on in place of Ravel's "Valse" at the last moment, and no programme notes were supplied.

WORLD FEB 3

Fourteenth Symphony Programme

At the Boston Symphony concerts of next Friday afternoon and Saturday evening, Pierre Monteux will conduct performances of Schumann's First Symphony in B-flat, Liadoff's light-charactered suite, the movements of which are built on Russian folk themes, including "Kikimora," "The Enchanted Lake" and "Baba-Yaga," Handel's double concerto for strings and two wind orchestras and, as the closing number, Smetana's symphonic poem, "Wallenstein's Camp."

POST-FEB.5.

Beethoven Seventh Symphony Played by Boston Orchestra

Monteux's Reading Slightly More Spirited Than That of Stransky, Less Erratic Than Rendition by Coates

By H. E. Krehbiel

(Reprinted from yesterday's last edition)

Something may be found in another section of The Tribune to-day touching the occasional meeting of minds of conductors as to the desirability of compelling, or at least inviting, the concertgoers to hear the same composition day after day. The case directly in point was Beethoven's symphony in A, the Seventh of the supposedly immortal Nine. Between Thursday night of week before last and yesterday afternoon the symphony was played five times in Carnegie Hall. It was on the programs of three organizations, and therefore those who heard even a single concert by the Philharmonic, the Symphony Society and the Boston Orchestra within the period heard the work three times. By the same token, they were permitted—if we do not intimate that they were challenged—to form an opinion as to the comparative value of the interpretations of Messrs. Stransky, Coates and Monteux.

In the article printed elsewhere in The Tribune to-day we have ventured upon some reflections concerning the music as Beethoven wrote it and as we modestly think he intended that it should be played and as it was made to sound. To those observations we have little to add after the performance by the Boston Orchestra.

The players at the command of Mr. Monteux, did not give out a body of tone as ingratiating to the ear as did those directed by Mr. Stransky and Mr. Coates, but the performance, a little more spirited than that of the Philharmonic Society and a great deal less erratic than that of the Symphony Society, approached the former in being, so far as tempi were concerned, consonant with the manifest purposes of the composer. There were deviations from the fundamental rates of speed indicated by Beethoven's markings, but they were not radically or violently different.

Mr. Monteux's conception of the Allegretto is not quite that which Beethoven conceived to be the movement of an allegretto, but it was not that of a melancholy march spurred into a quickstep by the entrance of the lovely major melody. Beethoven's notion concerning its tempo may be gathered from the corresponding movement in the symphony which he wrote immediately after it. The Allegretto Scherzando of the Eighth Symphony is an allegretto played jocosely. We doubt if Mr. Coates would associate a heavy-hearted or halfway heavy-footed mood with that exquisite bit of humor. Yet it is an allegretto. Mr. Monteux permitted the characteristic dactyl in the pizzicato basses to the second subject to turn into an anapæst by overlooking the dynamic stress in the eighth notes which results from their being played on the higher open strings instead of [illegible] ton, Lawrence, Lowell, Haverhill and Fall River. This season its concert schedule has taken it as far north as Montreal, as far south as Richmond and west into New York state. There has also been a great desire on the part of colleges and universities to hear this great orchestra under Mr. Monteux. University concerts this season include Harvard, Yale, Cornell, Smith, Middlebury and the University of Vermont.

Brilliant Record

Before Monteux came to the orchestra he had won an enviable name as a conductor both here and abroad. First publicly prominent in chamber music in Paris, he soon found his true vocation and became a familiar figure presiding over the Concerts Colonne, the Opera, the Theatre des Champs Elysees, the Chatelet and Odeon, and his own "Concerts Monteux" in Paris, also the orchestras of the Covent Garden and Drury Lane Theatres in London and the opera houses of Berlin, Vienna and Budapest.

After active service in the war, he came to this country at the head of Diaghileff's Ballet Russe, and was subsequently engaged as a principal conductor of the Metropolitan Opera Company. In the autumn of 1918 he was offered the conductorship of the Boston Symphony Orchestra but was unable to obtain his release from existing engagements except for a short period, when he conducted the opening concerts of that season. The following year the offer was repeated and accepted.

HERALD-FEB.10.

MONTEUX TO RETAIN POST

Will Conduct Symphony Two More Years

BY OLIN DOWNES

Pierre Monteux has been engaged for two more years as conductor of the Boston Symphony Orchestra. This announcement was made yesterday. By unanimous vote the trustees of the orchestra requested him to continue in his present position, and Mr. Monteux accepted.

He has reason to be gratified with the results of his work in Boston, with the development of the orchestra under his direction, with the support, constantly increasing in its warmth, which the public of the city is giving him. The musical public, in turn, has found in Mr. Monteux a conductor admirably equipped for his post. Under him the programmes have been better balanced and richer in material than under any other conductor the Boston Symphony has had. Mr. Monteux is interested equally in the music of all schools. It was feared when he came to Boston that he might be as prone to overemphasize French music, as German conductors had been prone before him to over-emphasize the music of Germany.

This has not proved the case. More German than French compositions were played by Mr. Monteux last season. He did not carry war or chauvanism into his art. He prepared with equal fidelity and performed with equal enthusiasm any and all music which he found, in itself, worthy of production.

POST- FEB.16

GRACEFUL TRIBUTE TO MONTEUX

Audience and Orchestra Stand as Conductor Appears

BY OLIN DOWNES

When Pierre Monteux appeared on the stage at the concert given by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall he was given a hearty and prolonged greeting by the audience, in recognition of his re-engagement as conductor of the Boston Symphony for two more seasons. The audience rose to its feet. The orchestra stood while the conductor bowed his acknowledgements.

A BEAUTIFUL PERFORMANCE

Whether this greeting particularly inspired Mr. Monteux, whether the effect was wholly due to the greatly increased efficiency of the orchestra since he took it in hand three seasons ago, or whether he is an exceptionally gifted interpreter of Schumann—for whatever reason, the performance of this composer's "Spring" symphony was one of the most beautiful we have ever heard, beautiful in detail, admirable, clear and coherent in its exposition, and above all, throbbing with the youthful and poetic spirit which inspired the work.

It is the fashion of a certain sophomoric school of criticism to speak condescendingly of Schumann as an orchestral composer, to find shortcomings which are indeed not impossible to find—in his instrumental scheme to point to a sameness of rhythm in certain movements and then to exclaim that he was never by nature a symphonist. If this and much more were true it would not deprive the "Spring" symphony of its incomparable freshness and charm.

One Long Love Song

As a matter of fact, however, the dreamy melody of the slow movement is a wonderfully complete and proportionate idea for a symphonic andante, and no movement lacks delightful fancies of instrumental color which Schumann and Schumann alone could conceive.

It may be old-fashioned to adore this symphony. Then we are old-fashioned. Nor is it a small thing, or a thing to view with condescendsion, when a composer produces a work which is one love-song from the first to the last, and which makes everyone who listens to it happy. Nor is it the least of Mr. Monteux's accomplishments, that he can turn from the subtleties and the complex instrumental effects of music by ultra-modern composers, and give a performance of the "Spring" symphony which recreates the music, hot with the composer's spirit, and presents it in a way for which Schumann surely would have thanked his interpreter, yesterday afternoon.

Three Russian Pieces

The other music on the programme was Handel's Concerto Grosso in D minor, with Mr. Burgin, concertmaster. Mr. Thillois, leader of the second violinist, and Mr. Bedetti, first 'cellist, as the players of solo parts; "Three Pieces for Orchestra" after Russian folk-lore by Liadoff were played, two of them for the first time. These pieces have not a great deal of body, but they are often imaginative and the orchestration is novel and brilliant. Perhaps the finest musical moment is the introduction of the first piece, "Kikimora." Over a very beautiful orchestral back ground the English horn plays a haunting melody, probably of folk origin, and we are off on our tale. Kikimora, a monster of Russian fabrication, "is lanky and dark, her head as small as a thimble, her body like a straw. She is noisy from morning till evening; she whistles and hisses from twilight to midnight . . . she spins and plots in her mind evil against mankind." And the whistle of the fantastical Kikimora is heard more than once in these pieces.

"The Enchanted Lake"

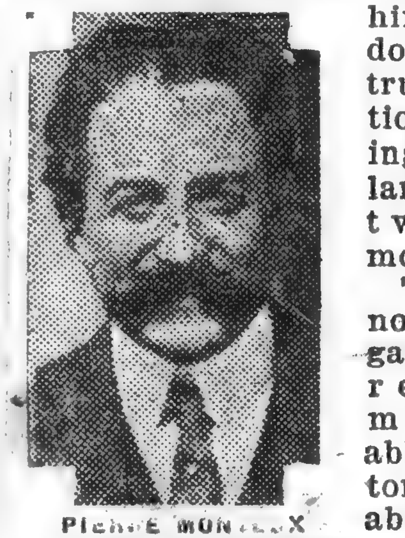
The second piece, played like the first, for the first time here, is "The Enchanted Lake." It has no story, no plot, but this is obviously a lake on which two confiding ones sail, and their bark recedes is a haze of beauty and mystery. The music is a little Tristanish, but the atmosphere is the composer's, and the principal melody very engaging. The third piece, "Baba Yaga," has been heard here under Mr. Fiedler. It is the slightest of the three, but it has the humor, the manner of telling the stories to a child, which characterize the whole suite.

For a foil to Schumann and Liadoff there was the broad and melodious music of Handel—the Concerto Grosso in D minor—and at last the noisy music that Smetana wrote as a tone picture of the life in Wallenstein's camp.

POST-FEB.11

MONTEUX GIVEN GREAT OVATION

Pierre Monteux was given an ovation when he came out yesterday to conduct the Symphony Orchestra. Players and the spectators rose to greet and applaud him, thus endorsing the trustees' action in engaging the popular leader for two seasons more.



PIERRE MONTEUX

There was no doubt regarding his re-engagement.. No abler conductor is available, and it is a question whether a more popular one could possibly be secured. Since Mr. Fiedler's time no leader has so favorably impressed both the orchestra and the patrons of the concets.

Immediately after the ovation Mr. Monteux gave a brilliant interpretation of Schuman's "Spring Symphony." The orchestra deservel to share in the applause. Handel's "Concerto Grosso" in D minor, for strings, was also given a beautiful performance, with Richard Bergin, Fernand Thillois and Jean Bedetti as soloists. Smetana's "Wallenstein's Camp" poem and three short pieces by Liadoff complete the program, which will be repeated tonight.

ADVTSR-FEB.11.

TRIBUTE TO MONTEUX GIVEN AT CONCERT

When Mr Monteux, who has just been reengaged for two more seasons as conductor of the Symphony Orchestra, came on the stage at the beginning of yesterday's concert, the orchestra stood and applauded him heartily. Most of the audience also stood up and everybody clapped vigorously for several minutes. The demonstration was apparently spontaneous, and certainly a deserved and timely tribute to the capable leader, who has carried the orchestra successfully through the worst difficulties in its history.

The performance of Schumann's First Symphony, which followed, showed Mr Monteux at his best as an interpreter of romantic music. Other recent performances have had a more flawless technical excellence, but none has more surely conveyed the spirit and essence of the chosen piece. This symphony is ineffectively orchestrated, so that many of Schumann's best musical ideas lose much of their point in the medium for which he clumsily arranged them. His procedure in composition reversed Beethoven's way of thinking all his music, even the piano sonatas, in terms of the orchestra. The finale of this symphony makes obvious the known fact that Schumann imagined all his music for orchestra in terms of the piano. Mr Monteux made the orchestration seem less turgid than usual, possibly by revisions of the score.

Instead of the originally announced Double Concerto of Handel, the Concerto Grosso in D minor was played. This is one of the familiar set for strings. The performance brought out much of the delicate elegance of Handel's music, too often forgotten by a generation which has as its chief memory of the composer's works the customary pompously stodgy performances of his oratorios, where music written for a chorus of not over 50 professional singers and as many orchestral players is given by choruses of 400 or 4000 amateurs with perhaps 20 in the orchestra, spoiling all the nuance and proportions.

Three tone pictures by Liadov, two of them new to these concerts, were warmly applauded. They are rather tritely and obviously coloristic, the work of a mediocre imagination using the idiom of such geniuses as Musorgsky and Borodin at second hand.

Smetana's "Wallenstein's Camp" has much more life and vigor in its rather crudely noisy music than Liadov's music showed. The performance of these two selections was workmanlike, but not fiery.

Next week Josef Hofmann will play Beethoven's "Emperor Concerto." The other numbers are the overture to "Egmont," a novel piece by the noted German composer Schreker, and Debussy's "Iberia."

GLOBE-FEB.11

OVATION FOR MONTEUX AT CONCERT

Re-Engaged Conductor Offers Excellent Program by Symphony Orchestra

By FRED J. McISAAC.

When Pierre Monteux appeared at Symphony Hall yesterday afternoon he was tendered a polite ovation by the symphony audience, as it was his first appearance since the announcement of his re-engagement. In response he conducted an excellent concert. The program was varied and interesting.

It began with the first symphony of Schumann, included the big concerto of Handel, which calls for two solo violins and a solo cello, as well as full orchestra, three Russian bits of impressionism by Liadov, and Smetana's symphonic poem, "Wallenstein's Camp."

Vincent D'Indy, who recently visited us, composed a tone poem called "The Camp of Wallenstein," which has been played here with fair frequency. The Smetana composition has only been done twice in thirty years. However, it is much more tuneful than D'Indy work, if it offers less of interest to the student of orchestration.

This person, Wallenstein, was a nobleman of Austria, who owned and operated a private army during the Thirty Years War of Germany, which he offered to the highest bidder. He had as many as 50,000 men on his payroll. It was a matter of luck and money that he took the Catholic side, and held off Gustavus Adolphus of Sweden, the Protestant champion, for many years. His camp must have been a disorderly place, but D'Indy makes it more disorderly than Smetana.

The Liadov tone pictures are the usual Russian fairy tale set to music. To say they are good description of anything is going very far, but they are wierd, exotic, colorful, full of spirit and lacking in respect for musical formulas.

There probably never lived a composer who was more appreciated during his lifetime than Handel, and who has steadily declined in size as he has done, until little of his is now performed save "The Messiah." Yet he was a skillful musician, as the concerto which was performed yesterday showed. The Schumann symphony provoked applause.

HOFMANN SYMPHONY SOLOIST

At the next pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, February 17 and 18, the soloist will be Josef Hofmann, the great pianist. He will play with the orchestra Beethoven's Fifth Pianoforte Concerto in E flat major, which has been called the "Emperor" Concerto. This will be preceded by the Overture to "Egmont," of the same composer.

A novelty of considerable interest on this program will be the "Prelude to a Drama," by Schreker, the daring German composer of the younger school, whose music as yet has not been heard in Boston. The program will close with Debussy's "Iberia."

AMER-FEB.11

From JAN 2 2 1922
AMERICAN
Baltimore, Md.

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Brooklyn, New York

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POST
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JAN 2 2 1922

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COMMERCIAL
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Two Recitals and Three Operas Are the Day's Other Offerings in Music.

Pierre Monteux and his excellent symphony orchestra from Boston opened the afternoon of music here yesterday at Carnegie Hall with a masterly performance of Beethoven's seventh symphony.

Arnold Schoenberg's "Verklaerte Nacht" followed the symphony, and for the second time that the listener has heard it played by the Boston orchestra it impressed him once more as a splendid accompaniment for the action which is described in the programme notes, but it must be a tiresome affair to a listener who is not supplied with a programme, and who therefore cannot know what is being accompanied.

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WRLD-FEB.

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POST-FEB.

Beethoven Seventh Symphony Played by Boston Orchestra

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By H. E. Krehbiel

(Reprinted from yesterday's last edition)

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Uncertainty is beginning to enter into our concert programs as well as the repertoire of the Manhattan Opera House. Mr. Monteux had promised a first New York performance of Ravel's "La Valse," but replaced it yesterday with Schonberg's "Verklärte Nacht." His other numbers were the "Istar" variations by D'Indy and Svendsen's "Carnival of Paris."

TRIBUNE - FEB. 6.

THE BULLETIN OF THE BROOKLYN

INS. ARTS - SCNCE

PIERRE MONTEUX

PIERRE MONTEUX

Announcement of the unanimous vote of the Trustees of the Boston Symphony Orchestra to extend the contract of **Pierre Monteux** as Conductor of the Orchestra for the seasons 1922-1923 and 1923-1924, and of Mr. **Monteux**'s acceptance of the same, will be received with satisfaction by subscribers to the Symphony concerts. Largely through Mr. **Monteux**'s devotion and ability the vicissitudes brought upon the Orchestra by the War and Mr. **Higginson**'s death have been overcome.

For three seasons, this eminent musician has worked untiringly as head of the Boston Symphony Orchestra, setting new standards and maintaining those traditions that have made the Orchestra an important factor in the musical world. Its prestige and widespread favor, under Mr. **Monteux**'s direction, are seen in the increased demand for symphonic music in Boston and elsewhere. In addition to the regular series of twenty-four pairs of symphony concerts in Symphony Hall, Boston, a series of five Monday evening concerts has been instituted, as well as a series of concerts for young people. The concerts at Cambridge have also been increased from eight to nine. The schedule beyond Boston has taken the Orchestra as far North as Montreal, as far South as Richmond, and West into New York State.

The Boston Symphony Orchestra, as at present constituted, no doubt owes a large part of its beauty of ensemble to the creative efforts and executive skill of its Conductor, but it is also not unlikely that **Pierre Monteux**'s genius has found its highest fruition in this post. He had been widely acclaimed as a successful Conductor, both here and abroad, before assuming his present relations with the Boston organization, conducting prominent orchestras in Paris, London, Berlin, Vienna and Budapest. His first work in this country, after active service in the War, was as head of Diaghileff's Ballet Russe. Later he became a principal Conductor of the Metropolitan Opera Company, accepting in 1918 the offer of the Trustees of the Boston Symphony Orchestra. Mr. **Monteux**'s authoritative and finely appreciative interpretation of the established repertory, and his discriminating and even prophetic choice from the music of today and tomorrow, have given an added interest to the Orchestra's concerts.

Philadelphia
PA
~~N. American~~ Record
ISSUE OF
FEB 10 1922

Boston Symphony Retains Monteux.

Boston, Feb. 9.—The trustees of the Boston Symphony Orchestra announced today that Pierre Monteux had been re-engaged as conductor.

HERALD
New York City
FEB 10 1922

BOSTON REENGAGES MONTEUX.

French Conductor to Remain Two More Years With Orchestra.

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Philadelphia
PA
Public Ledger
ISSUE OF
FEB 10 1922

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HERALD - FEB - 10

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TRAV. FEB. 11

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SCHUMANN, HANDEL, TRIFLES AND MONTEUX

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TRANS. FEB. 11

From
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has less volume of tone because it sounded an octave lower in contrabasses and violoncellos. And the second and last tones of the theme of the finale were inaudible, as usual.

Uncertainty is beginning to enter into our concert programs as well as the repertoire of the Manhattan Opera House. Mr. Monteux had promised a first New York performance of Ravel's "La Valse," but replaced it yesterday with Schonberg's "Verklärte Nacht." His other numbers were the "Istar" variations by D'Indy and Svendsen's "Carnival of Paris."

TRIBUNE - FEB. 6.

THE BULLETIN OF THE BROOKLYN

PIERRE MONTEUX

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Announcement of the unanimous vote of the Trustees of the Boston Symphony Orchestra to extend the contract of PIERRE MONTEUX as Conductor of the Orchestra for the seasons 1922-1923 and 1923-1924, and of Mr. MONTEUX's acceptance of the same, will be received with satisfaction by subscribers to the Symphony concerts. Largely through Mr. MONTEUX's devotion and ability the vicissitudes brought upon the Orchestra by the War and Mr. HIGGINSON's death have been overcome.

For three seasons, this eminent musician has worked untiringly as head of the Boston Symphony Orchestra, setting new standards and maintaining those traditions that have made the Orchestra an important factor in the musical world. Its prestige and widespread favor, under Mr. MONTEUX's direction, are seen in the increased demand for symphonic music in Boston and elsewhere. In addition to the regular series of twenty-four pairs of symphony concerts in Symphony Hall, Boston, a series of five Monday evening concerts has been instituted, as well as a series of concerts for young people. The concerts at Cambridge have also been increased from eight to nine. The schedule beyond Boston has taken the Orchestra as far North as Montreal, as far South as Richmond, and West into New York State.

The Boston Symphony Orchestra, as at present constituted, no doubt owes a large part of its beauty of ensemble to the creative efforts and executive skill of its Conductor, but it is also not unlikely that PIERRE MONTEUX's genius has found its highest fruition in this post. He had been widely acclaimed as a successful Conductor, both here and abroad, before assuming his present relations with the Boston organization, conducting prominent orchestras in Paris, London, Berlin, Vienna and Budapest. His first work in this country, after active service in the War, was as head of Diaghileff's Ballet Russe. Later he became a principal Conductor of the Metropolitan Opera Company, accepting in 1918 the offer of the Trustees of the Boston Symphony Orchestra. Mr. MONTEUX's authoritative and finely appreciative interpretation of the established repertory, and his discriminating and even prophetic choice from the music of today and tomorrow, have given an added interest to the Orchestra's concerts.

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~~N. American~~ Record
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HERALD
New York City
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FOR the first times, at the Symphony Concerts of next Friday afternoon and Saturday evening, a piece by a German composer, risen during and since the late war, will be played in Boston—Schreker's "Prelude to a Drama." For the most part, he has written for the theatre and more than one account of his operas and of his new place in German music has already been printed in these columns. Occasionally, however, Schreker has ventured symphonic pieces and the best known of them is the Prelude of Mr. Monteux's choice, already played in many cities outside Germany. By a glimpse of the score, it smacks of Strauss, perfumed with Puccini and, for the players, seems an extremely intricate piece. Otherwise familiar numbers fill the conductor's programme, with Josef Hofmann, in the noon of his powers as master-pianist, for assisting artist. The list stands:

Overture to Goethe's Play, "Egmont" .Beethoven
Concerto for Piano and Orchestra, No. 5, in E-flat major, "The Emperor"..Beethoven
(Pianist: Mr. Hofmann)
Prelude to a Drama....................Schreker
(First Times in Boston)
Images for Orchestra, "Iberia".......Debussy

On Monday evening in Symphony Hall, Mr. Monteux and the Symphony Orchestra will be heard in the third of the new series of "extra concerts," which are winning them and symphonic music a fresh and eager public, far exceeding expectations, even filling every place. Wisely the conductor has put together a programme of standard pieces, well contrasted, making immediate and vivid impression. In one of them, Mr. Mirovitch, able pianist in recital last season, will play the solo part. The pieces are:

Unfinished Symphony ....Schubert
Concerto for Piano and Orchestra, No. 4, in D Minor ....Rubinstein
(Pianist: Mr. Mirovitch).
Prelude and Closing Scene from the Opera, "Tristan and Isolde"....................Wagner
Scherzo, "The Sorcerer's Apprentice"....Dukas
Symphonic Poem, "Preludes"..........Liszt

TRANS. FEB. 11.

14TH CONCERT OF SYMPHONY

Monteux Applauded as He Appears, to Note His Re-engagement

PROGRAM VARIED AND INTERESTING

By PHILIP HALE

The 14th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schumann, Symphony, B flat major, No. 1; Handel, Concerto Grosso, D minor, op. 6, No. 10; Liadov, Kikamora, The Enchanted Lake, Baba-Yaga, three folk tales for orchestra; Smetana, Wallenstein's Camp.

When Mr. Monteux came on the plat[illegible]asm, the orchestra and the greater [illegible] in the audience, applauding en[illegible]tically, rose from their seats, in [illegible]ition of his re-engagement. We [illegible]t recall in the history of the or[illegible]ra a tribute of this nature to any [illegible]ductor in the middle of the season. [illegible]he program was well-contrasted and [illegible]eresting. "Spring" symphonies and [illegible]rtures are ironically played as a [illegible]e in the dead of winter. This, after [illegible], is not so ironical in Boston, or in New England, for, as in the land of the lovely lady Christabel, "the Spring comes slowly up this way." The reading of the symphony was romantic and spirited, but neither Mr. Monteux nor the orchestra could make one ignore the abominable instrumentation of the work. Not long ago Mr. Stock of Chicago re-orchestrated Schumann's "Rhenish" symphony. Could this be done effectively to the one played yesterday? We doubt it. The opening is imposing as it is. It arouses great expectation of that which is to come. Charming is the lyric passage in the Scherzo that puts one in mind of Schubert's "Hark, hark, the lark;" but for the most part there is rhythmic uniformity and boresome repetition that no change in the instrumentation could redeem. As the thick orchestration stands, if the music is played according to Schumann's directions, Weingartner says, it is impossible to produce a true forte or an expressive pianissimo. Impossible? Yet Mr. Monteux succeeded in grateful nuances whenever the composer gave him opportunity.

The late John Runciman justly characterized Handel as "by far the most superb personage one meets in the history of music." Few composers, if there is any one, have been able to produce such pathetic or sublime effects by simple means, by a few chords even. He was one of the greatest melodists. His fugal pages seldom seem labored; they are distinguished by amazing vitality and spontaneity. In his slow movements, his instrumental airs, there is a peculiar dignity, a peculiar serenity, and a direct appeal that we find in no other composer. The riches of his storehouse are unknown, unfortunately, to the younger generation of concert-goers, who have been taught to believe that outside of "The Messiah," "The Harmonious Blacksmith" for piano, and the air of Xerxes to the plane tree (absurdly known as "Handel's Largo") he wrote little that is not hopelessly old-fashioned. While some regard the dullest pages of Bach—and they are many—as revealing plenary inspiration, the more human music of Handel is neglected.

Liadov's "Baba-Yaga" was played here at a Symphony concert 11 years ago. "Kikamora" and "The Enchanted Lake" were heard yesterday for the first time. They are refreshing, entertaining little compositions showing a fine poetic fancy. Kikamora in Russian [illegible], brought up by a wizard, is an [illegible] malignant being, grown up at [illegible] the spin[illegible]

Baba-Yaga is a sorceress, who rides through the forest, seated in a mortar, beating it onward with the pestle and rubbing out the traces with a broom. Two frightful demons, but Liadov has cunningly differentiated their characters. There is no program for "The Enchanted Lake." The hearer must meet the composer halfway. To some there will be only delightfully soothing music. Others, who still read the fairy tales of all nations, and find "The Thousand Nights and a Night" the golden book of the east, will weave fancies and see visions. If we are not mistaken, Rubinstein played some little pieces of Liadov in this country. Mr. Siloti made the name familiar by performing "The Music-Box." There was an informing sketch of Liadov, "this shy and sensitive man, the wizard of the Russian fairy tale and folk-song," who led a quiet monotonous life, in the Chesterian of October last.

The true Smetana is revealed in "Vysehrad," "The Moldau," the string quartet in E minor, and the overture to "The Sold Bride"—not in "Wallenstein's Camp." Four of his symphonic poems in the cycle "My Country" have been performed at these concerts. "Tabor" and "Blanik," have not been heard. There is no Slavonic touch in "Wallenstein's Camp." Written in Sweden, it might have been composed by any German sojourning there, a devout reader of Schiller. There is hubbub enough. Perhaps, as some think in the trombone phrase, there is a reference to the Capuchin's sermon, which urged d'Indy and Rheinberger to musical expression; but the most striking portion of Smetana's symphonic poem is the episode of the plucked strings with the strange harmonies for wood-wind.

The concert will be repeated tonight. The program of next week's concerts is as follows: Beethoven, overture to "Egmont"; piano concerto, E flat major, No. 5 (Josef Hofmann, pianist); Schreker, prelude to a drama (first time here); Debussy, "Iberia."

HERALD-FEB. 11.

Monday at 8:15, Boston Symphony Orchestra, Third Extra Concert. "Unfinished Symphony," in B minor, Schubert. Prelude and "Liebestod," from "Tristan and Isolde," Wagner; Concerto in D minor, Rubenstein; "L'Apprenti Sorcier," Dukas; "Les Preludes," Liszt. Soloist, Alfred Mirovitch, pianist.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 15th program. Overture to "Egmont," and "Emperor Concerto," Beethoven: "Prelude to a Drama," Schreker, (first time in Boston); "Iberia," Debussy. Soloist, Josef Hofmann.

It is to be regretted even by those who do not especially desire soloists at Symphony concerts that Myra Hess was not asked to repeat in Boston the excellent performance of a Mozart concerto she gave last Thursday with the Symphony in Cambridge.

The reengagement of Pierre Monteux as conductor of the Boston Symphony Orchestra for two more seasons insures us well-chosen programs, competently performed, though some of the thrills felt under the more magnetic conducting of such geniuses as Toscanini and Muck may be denied us.

GLOBE-FEB. 12.

Boston Orchestra Re-engages Monteux

All speculation as to the intentions of the Boston Symphony Orchestra was set at rest last week by the announcement that the contract of Pierre Monteux had been renewed for two more seasons, and that he had signed it. To many Providence music lovers this retention of Mr. Monteux will prove satisfying, the warmth and color of interpretation which he offers being more popular in its appeal than the more philosophic renditions often heard. Of his work the Boston Herald says, in reporting the new contract: "As an authoritative and finely appreciative interpreter of the established repertory, and as a discriminating and even prophetic pioneer of the music of to-day and to-morrow, he has given the concert a new interest and additional importance in the musical world."

Under Mr. Monteux there have been a number of expansions of the orchestra's schedule. These include a more extended itinerary in New England, a number of cities not previously included now having annual symphonic offerings. Indeed, the aim of the management appears to have been to make this organization a New England, instead of local-to-Boston, orchestra. This season its concert schedule has taken it as far north as Montreal, as far south as Richmond and west into New York State. There has also been a great desire on the part of colleges and universities to hear this organization. University concerts this season include Harvard, Yale, Cornell, Smith, Middlebury and the University of Vermont.

In addition to the regular series of 24 pairs of Symphony concerts in Symphony Hall, a series of five Monday evening concerts has been instituted, as well as a series of concerts for young people. The concerts at Harvard University, Cambridge, have also been increased from eight to nine.

PROV. JOURNAL-FEB 12

EXTRA SYMPHONY CONCERT TOMORROW

Alfred Mirovitch, Russian pianist, will appear as soloist with the Symphony Orchestra tomorrow night at the third of the new series of Monday evening concerts. He will be heard in Rubenstein's concerto in D minor. Pierre Monteux's program also includes Schubert's masterpiece, the "Unfinished" symphony, the prelude and Love-death from Wagner's "Tristan and Isolde," "The Sorcerer's Apprentice," by Dukas, and Liszt's "Preludes."

HOFMANN AS SYMPHONY SOLOIST

Josef Hofmann, the pianist, will appear as soloist at the Symphony concerts next Friday afternoon and Saturday evening. He will play Beethoven's "Emperor" concerto. Schreker, a prominent figure among the younger composers in Germany, will be represented by his "Prelude to a Drama." Debussy's "Ibelia" and Beethoven's "Egmont" overture are also on the program.

[illegible] FEB 12

Mirovitch Soloist at Symphony Concert Tomorrow

Alfred Mirovitch, the Russian pianist, will appear as soloist with the Boston Symphony Orchestra, Pierre Monteux, conductor, tomorrow night, at the third of the new series of Monday evening concerts in Symphony Hall.

Mr. Mirovitch will play the Rubinstein concerto in D minor. The programme will open with Schubert's masterpiece, the "Unfinished" Symphony in B flat. Another notable number will be the Prelude and Love Death from Wagner's "Tristan and Isolde." "The Sorcerer's Apprentice" will follow and the closing number will be Liszt's symphonic poem, "Les Preludes."

POST-FEB. 12

Boston Symphony Concerts Extra and Regular

The Symphony Orchestra will give its third extra concert tomorrow night with Alfred Mirovitch, the Russian pianist, already heard here in recital, as soloist, playing a Rubinstein concerto of great difficulty. The orchestra will again wisely offer its new public several of the most loved things in its repertory, including Schubert's "Unfinished Symphony," the Prelude and "Liebestod" from "Tristan," and Liszt's "Les Preludes." Another sold-out house should result from so attractive a program, as happened last time.

At the concerts in the regular series Friday and Saturday Josef Hofmann will be the soloist, as he has too seldom been in the past, owing, it is said, to a violent difference of opinion with Dr Muck back in days before the war. He will play Beethoven's "Emperor Concerto," which will come as a relief after the trivial show pieces inflicted on us by the majority of this season's soloists. The orchestra will play a piece by Schreker, regarded by many in Germany as a genuinely great composer, but scoffed at in England since the war. His music is new to Boston.

GLOBE-FEB. 12!

WITH symphonies from the second half of the nineteenth century and the first decade of the twentieth our orchestral concerts usually move in narrow round. Dvorák, Franck, d'Indy, and in measure. There are Brahms and—longo intervallo—Saint-Saëns; Chaikovsky and the symphonic suites of Rimsky-Korsakov; Sibelius now and again; Chausson, not too often; Elgar hardly at all. So provided, complacent conductors lapse into routine and repetition; while eager conductors—like Mr. Monteux, for example—pursue vain searches, take refuge in passing symphonies, like Théodore Ysaye's of last autumn or Dukas's of Dr. Muck's day, forgotten as soon as heard. So doing, they overlook two composers, plentiful in symphonies, who might materially freshen current repertories—Bruckner and Mahler. For the time both are out of the fashion with conductors and audiences in America, but that mischance is no valid reason against the occasional hearing of their music.

It is quite true that Bruckner's symphonies run to length, breadth and thickness; that the opening and the closing movements suffer from his clumsiness in design, his prolixity in speech. On the other hand, by common consent, his slow movements rise to a unique and celestial beauty, like to none other; while his scherzi smack as individually of the good green earth, the open air and therein peasants treading their homely measure. Within easy recollection Bruckner's symphonies returned now and then to the Symphony Concerts. For fifteen minutes at the beginning, for as many more at the end, nearly everyone was bored. For half an hour between played the radiaut ecstasv of an adagio, the ruddy sonorities, the blowsy rhythms of a scherzo. By so much Bruckner was rare and stirring. Why should he not be restored—say once in a season—to the active repertory? Mr. Monteux and the orchestra bid fair to do well with him.

Not so long ago, Mahler's Fifth Symphony was many times repeated in Boston to the continuing pleasure of hearers. Other of his ten symphonies ask no chorus or exceptional apparatus, might in kind and degree reward conductor, players, audience. No doubt the "Mahlerites" overpraise their paragon's music; yet as plainly the detractors under-estimate it. Like or mislike his symphonies, they deserve occasional hearing, because they are songful, eloquent, many-sided, the work of a composer signally expert with his medium, following a mind, a will, an imagination of his own. They lie within the powers of Mr. Monteux and his band. A public that once applauded them might clap them yet again.

H. T. P.

Miss Hess and Mozart

The other day a pianist played with the Symphony Orchestra at Cambridge, who might wtih reason have assisted it in Symphony Hall—the Engisih woman, Myra Hess, now on first and little heralde visit to America. Past her youth but still comely to see, she is practised virtuosa, ripened musician, poised long since in the ways of the concert-hall. London and other British cities have long know and praised her as familiarly as we Americans with Mr. Bauer, say, or Mr. Gabrilowitach. There she has preferred modesty and intrinsic merit to reclaim and superficial show. She chooses to make her way similarly in the United States, so that almost obscurely she came to her audience in Sanders Theatre last Thursday. It was soon enlightened, and, as its way is, quickly sealed acquaintance with plaudits.

Miss Hess excels in particular with music of the eighteenth century and of the turn into the nineteenth. Hence, perhaps, she agreed with Mr. Monteux upon a Concerto of Mozart, in D minor, the eighteenth of the composer's twenty-five. It was written in his later years; is abundantly Mozartean; follows the common form of such pieces—Allegro, Romanza, Allegro; is adorned in the first and the last division with cadenzas by various hands, from which Miss Hess chose Reinecke's, measurably artful, appreciably congruous, festoons. As she and the orchestra made way through the piece it was hard to imagine an eighteenth-century concerto, a Mozartean concerto, more understandingly, more luminously played.

Miss Hess's tone was transparency itself, as limpid, supple, undulating, sensitive, as the music. She unfolded it in loveliness of line and suavity of phrase; she moulded it from period to period, yet it flowed; she paced and rhythmed it evenly; or she flecked it with light modulations, twined it with playful arabesques. She caught the grace of Mozart's turns and transitions, the delicacy of his inflections, his rippling brightness, his exquisite ease from measure to measure, from movement to movement. To his fancy she added her dexterity, without display, without a trace of over-emphasis. Above all, she kept his reticence of sentiment, his purling elegance. The listeners heard an aristocratic music in as aristocratic and finely shaded voice. Not too often are twentieth-century pianists so at one with Mozart. Miss Hess has instinct for him.

H. T. P.

TRANS. FEB 13.

Monteux and Mirovitch

Beyond question the additional Symphony Concerts an Monday evenings are filling a distinct need in the musical life of this city. As had the one before it, the third concert of the series which befell last evening, attracted an audience that virtually filled Symphony Hall and was plainly interested and appreciative throughout. Again Mr. Monteux had made a programme shrewdly suited to the occasion. Few conductors can gauge the tastes and capacities of varying audiences so successfully as he and he now has three publics to consider—the subscribers of Friday afternoons and Saturday evenings, the school-children who attend the Young People's Concerts and those not too sophisticated but increasingly eager folk who flock to the Pension Fund Concerts and are proving the mainstay of the Monday evening series. Beginning with Schubert's Unfinished Symphony, the programme proceeded yesterday through Rubinstein's Concerto in D minor, played by Mr. Mirovitch; the Prelude and "Love-Death" from "Tristan and Isode"; Dukas's witty Scherzo, "The Sorcerer's Apprentice"; to conclude with the resounding clamors of Liszt's symphonic poem, "Preludes." No one of these pieces might unduly tax the unpractised listener; no one of them, the blatant and threadbare "Preludes" aside, might fail to pleasure the more exacting.

Even Rubinstein's faded Concerto, unheard at the Symphony Concerts since 1910, has interest for the musician—save in the final movement, which is now past redemption. So rarely is one of Rubinstein's orchestral pieces played nowadays that it is possible to listen to it as to the music of Spohr, for example, heedful of the composer's instrumentation, curious as to the degree of vitality his music may still display. On the former score this Concerto has indeed little to offer that is ingenious or arresting. In the second movement there is effective employment of the trumpet as a melodic instrument, but, except for this detail, the orchestration is singularly monotonous and commonplace—never clumsy and inept, yet never striking. Beside this Concerto the Unfinished Symphony of Schubert glows with color. The saving grace of the Concerto lies in the appeal of its melodies, which, in the first two movements, have considerable individuality. But the Adagio is over-long, and before it is half done its sweetness, that for a time is pleasantly soothing, begins to cloy. In his recital last season Mr. Mirovitch proved himself a capable pianist, not deeply emotional, not especially brilliant, but coolly competent, expert and musicianly. Last evening in Rubinstein's Concerto he did not equal the vigors of Paderewski or Hofmann with the two Allegros, but his playing was far from tame, and he made the most of the songful opportunities of the Adagio.

The service which Mr. Monteux has this season done the Third, Fifth and Seventh Symphonies of Beethoven, he did last evening for the Unfinished Symphony of Schubert. Not in long recollection has the latter piece seemed so limpid and euphonious, so tinged with its composer's wistful melancholy. And once more there was cause to wonder at Schubert's remarkable command of the orchestra—more remarkable because of his almost complete lack of practical experience, his limited opportunity to hear his own music. Neither Mozart nor Beethoven had Schubert's feeling for the individuality of the wood-wind instruments, or could combine them in such exquisite sonorities. Indeed there were no existing scores, not even Weber's, from which he could have learned some of his orchestral procedures. Ineptly played, the Unfinished Symphony may at times prove dull and wearisome. Played as it was last evening it may still charm and, in the Andante, even ravish the hearer.

If Mr. Monteux usually excels with the music of Beethoven and Schubert, he is not always so successful with that of Wagner. True the "Liebestod" had nearly its full measure of passionate eloquence and instrumental glow, but the Prelude was lacking in intensity. At the beginning it was neither "langsam" nor "schmachtend." The initial tempo was too near that of the climax, which went excitingly enough; but not only did the music seem hurried, it was also wanting in the peculiar searching, heart-wringing quality, even the voluptuousness that is its very life. In his "Musical Portraits" Mr. Rosenfeld avers that Wagner has now receded from the ranks of the composers who make a direct and irresistible assault upon our emotions, and has taken his place among the classics, to be studied and respected, to be dispassionately praised and calmly criticised. Hearing the Prelude last evening it was possible to perceive this point of view, although to those who have doted undiscriminately upon the music of Wagner an admission of his fallibility comes not easily. Yes, hearing the "Liebestod" Mr. Rosenfeld's carpings were promptly forgotten and there came renewed conviction that this is still Music's most beautiful, most thrilling page.

It is the fashion to say that Dukas's "L'Apprenti-Sorcier" is already "dated." Beyond doubt the piece has lost much of its early magic; it now seems simpler and more obvious. Its tricks of instrumentation have been many times surpassed. But the piece has by no means outlived its usefulness; as the performance proved, it can still be vastly entertaining, often exhilarating. Dukas has complained bitterly that the popularity of this Scherzo has been fatal to all his other music, and it is said that he bade Arnold Bax beware lest the success of his piano-piece, "In the Vodka Shop" have the same disasterous effect. But to all appearances Bax's other pieces can better withstand competition than can the remaining compositions of Dukas, who seems destined to go down to posterity as the author of a single tune. Mr. Monteux and the orchestra strove valiantly with "Preludes" but, except for those whose ears are titillated by any sonority, this banal music, suitable only to a holiday celebration, has lost what little significance it once had. It is difficult to see how even Liszt could have written with sober countenance certain of its more trumpery measures.

W. S. S.

New Lights Upon Nikisch

In Europe and in America much has recently been written upon many pages of the late Arthur Nikisch as conductor. Too often one article has been only a variation of another; but in the columns of the London, Telegraph, its reviewer for music assembles a fresh detail or two:

> At rehearsal Nikisch appeared to a casual observer to give more thought to small things than to great. As a matter of fact, as soon as the detail was fixed in the right place the work was done. For the final act of gathering together, the various threads he relied on his own personality as interpreted for the player by a beat of extraordinarily magnetic quality. Outwardly calm and dispassionate, he taught his orchestra how to obey his least indication. He realized as few other conductors ever did that a full climax is all the more effective for rarity. His gestures were generally sober, parsimonious, undemonstrative. Only the steely eyes told of the hidden energy that lay behind them. The player in the orchestra felt he had to "get him on the wing," and that his own thoughts met the conductor's half-way. On the few occasions when the baton rose rose to the highest point, then all the pent-up energy broke loose. He may have been one of the subtlest masters of psychology. Probably he was only obeying that sixth sense which is the special gift of Providence to men of genius.

Thus it was that this outwardly undemonstrative conductor invariably obtained from his orchestras impassioned and fiery, as well as careful and finished performances.

TRANS. FEB 1[illegible]

CLASSICS PLEASE AT SYMPHONY CONCERT

The Boston Symphony Orchestra gave the third concert of its extra series last night at Symphony Hall to a capacity audience, which applauded both the soloist, Alfred Mirovitch, and the orchestra with a cordiality which showed that the new public the trustees are trying to reach appreciates the concerts highly. Mr Monteux set a very attractive program, with Schubert's "Unfinished Symphony" and the Prelude and "Liebestod" from "Tristan and Isolde" as the high lights. The performance was spirited, if not always in accord with the traditions cherished by the ultra critical.

Mr Mirovitch chose Rubinstein's D minor piano concerto, played here in the past by a bewildering list of great virtuosos, for this, his first Boston appearance with orchestra. He showed the same technical command of his instrument noted at his local recitals. In the melodious slow movement his performance was sedulously romantic. In the other sections of the piece he made careful use of the numerous opportunities contrived by the composer for display of virtuosity. He is a very competent pianist, capable of everything that can be learned by taking pains. But somehow, perhaps through lack of incisive dynamics and subtly crisp phrasing, his performance lacked the vital energy others have been able to put into the rather trivial music.

Schubert's exquisite symphony has been more finely and delicately played here than it was last night. The composer never had a chance to revise the orchestration after hearing an actual performance, and Mr Monteux did not altogether succeed in the difficult task of making certain rough places plain. The wrong things sometimes stood out and obscured what Schubert probably meant to make prominent.

The excerpts from "Tristan" obviously moved Mr Monteux and the audience. But his excitement made him hurry over the climaxes, losing the effect of the carefully balanced, heaped up melodic phrases which, taken cumulatively and collectively, are so overpowering. This music is more carefully wrought, more closely knit than even Beethoven's. Both the prelude and the "Liebestod" are complete compositions, not collections of thrilling bits strung together at haphazard.

Dukas' "The Sorcerer's Apprentice" and Liszt's "Les Preludes," both among the most popular pieces of program music in the orchestral repertory, were played with great brilliance and received with marked enthusiasm. One wonders whether without the aid of Goethe's poem and Liszt's prose version of Lamartine they would stir audiences as deeply. As music they are both rather conventional treatments of not particularly wonderful themes. But sheer volume of sound from the modern orchestra aids their popularity.

The fourth concert of this Monday series will be given March 13, with Jean Bedetti, first 'cellist of the orchestra, as the soloist.

GLOBE-FEB. 14

FOR the first times, at the Symphony Concerts of next Friday afternoon and Saturday evening, a piece by a German composer, risen during and since the late war, will be played in Boston—Schreker's "Prelude to a Drama." For the most part, he has written for the theatre and more than one account of his operas and of his new place in German music has already been printed in these columns. Occasionally, however, Schreker has ventured symphonic pieces and the best known of them is the Prelude of Mr. Monteux's choice, already played in many cities outside Germany. By a glimpse of the score, it smacks of Strauss, perfumed with Puccini and, for the players, seems an extremely intricate piece. Otherwise familiar numbers fill the conductor's programme, with Josef Hofmann, in the noon of his powers as master-pianist, for assisting artist. The list stands:

Overture to Goethe's Play, "Egmont". Beethoven
Concerto for Piano and Orchestra, No. 5, in E-flat major, "The Emperor". . Beethoven
(Pianist: Mr. Hofmann)
Prelude to a Drama. Schreker
(First Times in Boston)
Images for Orchestra, "Iberia" . . . . Debussy

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Unfinished Symphony . . . . Schubert
Concerto for Piano and Orchestra, No. 4, in D Minor . . . . Rubinstein
(Pianist: Mr. Mirovitch).
Prelude and Closing Scene from the Opera, "Tristan and Isolde" . . . . Wagner
Scherzo, "The Sorcerer's Apprentice" . . . . Dukas
Symphonic Poem, "Preludes" . . . . Liszt

TRANS. FEB 11.

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When Mr. Monteux came on the plat[illegible]m, the orchestra and the greater [illegible]er in the audience, applauding en[illegible]tically, rose from their seats, in [illegible]ition of his re-engagement. We [illegible]t recall in the history of the or[illegible]ra a tribute of this nature to any [illegible]ductor in the middle of the season. [illegible]he program was well-contrasted and [illegible]eresting. "Spring" symphonies and [illegible]rtures are ironically played as a [illegible]e in the dead of winter. This, after [illegible], is not so ironical in Boston, or in New England, for, as in the land of the lovely lady Christabel, "the Spring comes slowly up this way." The reading of the symphony was romantic and spirited, but neither Mr. Monteux nor the orchestra could make one ignore the abominable instrumentation of the work. Not long ago Mr. Stock of Chicago re-orchestrated Schumann's "Rhenish" symphony. Could this be done effectively to the one played yesterday? We doubt it. The opening is imposing as it is. It arouses great expectation of that which is to come. Charming is the lyric passage in the Scherzo that puts one in mind of Schubert's "Hark, hark, the lark;" but for the most part there is rhythmic uniformity and boresome repetition that no change in the instrumentation could redeem. As the thick orchestration stands, if the music is played according to Schumann's directions, Weingartner says, it is impossible to produce a true forte or an expressive pianissimo. Impossible? Yet Mr. Monteux succeeded in grateful nuances whenever the composer gave him opportunity.

The late John Runciman justly characterized Handel as "by far the most superb personage one meets in the history of music." Few composers, if there is any one, have been able to produce such pathetic or sublime effects by simple means, by a few chords even. He was one of the greatest melodists. His fugal pages seldom seem labored; they are distinguished by amazing vitality and spontaneity. In his slow movements, his instrumental airs, there is a peculiar dignity, a peculiar serenity, and a direct appeal that we find in no other composer. The riches of his storehouse are unknown, unfortunately, to the younger generation of concertgoers, who have been taught to believe that outside of "The Messiah," "The Harmonious Blacksmith" for piano, and the air of Xerxes to the plane tree (absurdly known as "Handel's Largo") he wrote little that is not hopelessly old-fashioned. While some regard the dullest pages of Bach—and they are many—as revealing plenary inspiration, the more human music of Handel is neglected.

Liadov's "Baba-Yaga" was played here at a Symphony concert 11 years ago. "Kikamora" and "The Enchanted Lake" were heard yesterday for the first time. They are refreshing, entertaining little compositions showing a fine poetic fancy. Kikamora in Russian folk-lore, brought up by a wizard, is an uncanny, malignant being, grown up at [illegible] evil as she spin[illegible] Baba-Yaga is a sorceress, who rides through the forest, seated in a mortar, beating it onward with the pestle and rubbing out the traces with a broom. Two frightful demons, but Liadov has cunningly differentiated their characters. There is no program for "The Enchanted Lake." The hearer must meet the composer halfway. To some there will be only delightfully soothing music. Others, who still read the fairy tales of all nations, and find "The Thousand Nights and a Night" the golden book of the east, will weave fancies and see visions. If we are not mistaken, Rubinstein played some little pieces of Liadov in this country. Mr. Siloti made the name familiar by performing "The Music-Box." There was an informing sketch of Liadov, "this shy and sensitive man, the wizard of the Russian fairy tale and folk-song," who led a quiet monotonous life, in the Chesterian of October last.

The true Smetana is revealed in "Vysehrad," "The Moldau," the string quartet in E minor, and the overture to "The Sold Bride"—not in "Wallenstein's Camp." Four of his symphonic poems in the cycle "My Country" have been performed at these concerts. "Tabor" and "Blanik," have not been heard. There is no Slavonic touch in "Wallenstein's Camp." Written in Sweden, it might have been composed by any German sojourning there, a devout reader of Schiller. There is hubbub enough. Perhaps, as some think in the trombone phrase, there is a reference to the Capuchin's sermon, which urged d'Indy and Rheinberger to musical expression; but the most striking portion of Smetana's symphonic poem is the episode of the plucked strings with the strange harmonies for wood-wind.

The concert will be repeated tonight. The program of next week's concerts is as follows: Beethoven, overture to "Egmont"; piano concerto, E flat major, No. 5 (Josef Hofmann, pianist); Schreker, prelude to a drama (first time here); Debussy, "Iberia."

HERALD-FEB 11.

Monday at 8:15, Boston Symphony Orchestra, Third Extra Concert. "Unfinished Symphony," in B minor, Schubert. Prelude and "Liebestod," from "Tristan and Isolde," Wagner; Concerto in D minor, Rubenstein; "L'Apprenti Sorcier," Dukas; "Les Preludes," Liszt. Soloist, Alfred Mirovitch, pianist.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 15th program. Overture to "Egmont," and "Emperor Concerto," Beethoven: "Prelude to a Drama," Schreker, (first time in Boston); "Iberia," Debussy. ~~Soloist~~, Josef Hofmann.

It is to be regretted even by those who do not especially desire soloists at Symphony concerts that Myra Hess was not asked to repeat in Boston the excellent performance of a Mozart concerto she gave last Thursday with the Symphony in Cambridge.

The reengagement of Pierre Monteux as conductor of the Boston Symphony Orchestra for two more seasons insures us well-chosen programs, competently performed, though some of the thrills felt under the more magnetic conducting of such geniuses as Toscanini and Muck may be denied us.

GLOBE-FEB 12

Boston Orchestra Re-engages Monteux

All speculation as to the intentions of the Boston Symphony Orchestra was set at rest last week by the announcement that the contract of Pierre Monteux had been renewed for two more seasons, and that he had signed it. To many Providence music lovers this retention of Mr. Monteux will prove satisfying, the warmth and color of interpretation which he offers being more popular in its appeal than the more philosophic renditions often heard. Of his work the Boston Herald says, in reporting the new contract: "As an authoritative and finely appreciative interpreter of the established repertory, and as a discriminating and even prophetic pioneer of the music of to-day and to-morrow, he has given the concert a new interest and additional importance in the musical world."

Under Mr. Monteux there have been a number of expansions of the orchestra's schedule. These include a more extended itinerary in New England, a number of cities not previously included now having annual symphonic offerings. Indeed, the aim of the management appears to have been to make this organization a New England, instead of local-to-Boston, orchestra. This season its concert schedule has taken it as far north as Montreal, as far south as Richmond and west into New York State. There has also been a great desire on the part of colleges and universities to hear this organization. University concerts this season include Harvard, Yale, Cornell, Smith, Middlebury and the University of Vermont.

In addition to the regular series of 24 pairs of Symphony concerts in Symphony Hall, a series of five Monday evening concerts has been instituted, as well as a series of concerts for young people. The concerts at Harvard University, Cambridge, have also been increased from eight to nine.

[illegible]-FEB 12

EXTRA SYMPHONY CONCERT TOMORROW

Alfred Mirovitch, Russian pianist, will appear as soloist with the Symphony Orchestra tomorrow night at the third of the new series of Monday evening concerts. He will be heard in Rubenstein's concerto in D minor. Pierre Monteux's program also includes Schubert's masterpiece, the "Unfinished" symphony, the prelude and Love-death from Wagner's "Tristan and Isolde," "The Sorcerer's Apprentice," by Dukas, and Liszt's "Preludes."

HOFMANN AS SYMPHONY SOLOIST

Josef Hofmann, the pianist, will appear as soloist at the Symphony concerts next Friday afternoon and Saturday evening. He will play Beethoven's "Emperor" concerto. Schreker, a prominent figure among the younger composers in Germany, will be represented by his "Prelude to a Drama." Debussy's "Ibelia" and Beethoven's "Egmont" overture are also on the program.

[illegible]-FEB 12

Mirovitch Soloist at Symphony Concert Tomorrow

Alfred Mirovitch, the Russian pianist, will appear as soloist with the Boston Symphony Orchestra, Pierre Monteux, conductor, tomorrow night, at the third of the new series of Monday evening concerts in Symphony Hall.

Mr. Mirovitch will play the Rubinstein concerto in D minor. The programme will open with Schubert's masterpiece, the "Unfinished" Symphony in B flat. Another notable number will be the Prelude and Love Death from Wagner's "Tristan and Isolde." "The Sorcerer's Apprentice" will follow and the closing number will be Liszt's symphonic poem, "Les Preludes."

POST-FEB 12

Boston Symphony Concerts Extra and Regular

The Symphony Orchestra will give its third extra concert tomorrow night with Alfred Mirovitch, the Russian pianist, already heard here in recital, as soloist, playing a Rubinstein concerto of great difficulty. The orchestra will again wisely offer its new public several of the most loved things in its repertory, including Schubert's "Unfinished Symphony," the Prelude and "Liebestod" from "Tristan," and Liszt's "Les Preludes." Another sold-out house should result from so attractive a program, as happened last time.

At the concerts in the regular series Friday and Saturday Josef Hofmann will be the soloist, as he has too seldom been in the past, owing, it is said, to a violent difference of opinion with Dr Muck back in days before the war. He will play Beethoven's "Emperor Concerto," which will come as a relief after the trivial show pieces inflicted on us by the majority of this season's soloists. The orchestra will play a piece by Schreker, regarded by many in Germany as a genuinely great composer, but scoffed at in England since the war. His music is new to Boston.

GLOBE-FEB 12

WITH symphonies from the second half of the nineteenth century and the first decade of the twentieth our orchestral concerts usually move in narrow round. Dvoràk, Franck, d'Indy, and in measure. There are Brahms and—longo intervallo—Saint-Saëns; Chaikovsky and the symphonic suites of Rimsky-Korsakov; Sibelius now and again; Chausson, not too often; Elgar hardly at all. So provided, complacent conductors lapse into routine and repetition; while eager conductors—like Mr. Monteux, for example—pursue vain searches, take refuge in passing symphonies, like Théodore Ysaye's of last autumn or Dukas's of Dr. Muck's day, forgotten as soon as heard. So doing, they overlook two composers, plentiful in symphonies, who might materially freshen current repertories—Bruckner and Mahler. For the time both are out of the fashion with conductors and audiences in America, but that mischance is no valid reason against the occasional hearing of their music.

It is quite true that Bruckner's symphonies run to length, breadth and thickness; that the opening and the closing movements suffer from his clumsiness in design, his prolixity in speech. On the other hand, by common consent, his slow movements rise to a unique and celestial beauty, like to none other; while his scherzi smack as individually of the good green earth, the open air and therein peasants treading their homely measure. Within easy recollection Bruckner's symphonies returned now and then to the Symphony Concerts. For fifteen minutes at the beginning, for as many more at the end, nearly everyone was bored. For half an hour between played the radiaut ecstasy of an adagio, the ruddy sonorities, the blowsy rhythms of a scherzo. By so much Bruckner was rare and stirring. Why should he not be restored—say once in a season—to the active repertory? Mr. Monteux and the orchestra bid fair to do well with him.

Not so long ago, Mahler's Fifth Symphony was many times repeated in Boston to the continuing pleasure of hearers. Other of his ten symphonies ask no chorus or exceptional apparatus, might in kind and degree reward conductor, players, audience. No doubt the "Mahlerites" overpraise their paragon's music; yet as plainly the detractors under-estimate it. Like or mislike his symphonies, they deserve occasional hearing, because they are songful, eloquent, many-sided, the work of a composer signally expert with his medium, following a mind, a will, an imagination of his own. They lie within the powers of Mr. Monteux and his band. A public that once applauded them might clap them yet again.

H. T. P.

Miss Hess and Mozart

The other day a pianist played with the Symphony Orchestra at Cambridge, who might wtih reason have assisted it in Symphony Hall—the Englsih woman, Myra Hess, now on first and little heralde visit to America. Past her youth but still comely to see, she is practised virtuosa, ripened musician, poised long since in the ways of the concert-hall. London and other British cities have long known and praised her as familiarly as we Americans with Mr. Bauer, say, or Mr. Gabrilowitsch. There she has preferred modesty and intrinsic merit to reclaim and superficial show. She chooses to make her way similarly in the United States, so that almost obscurely she came to her audience in Sanders Theatre last Thursday. It was soon enlightened, and, as its way is, quickly sealed acquaintance with plaudits.

Miss Hess excels in particular with music of the eighteenth century and of the turn into the nineteenth. Hence, perhaps, she agreed with Mr. Monteux upon a Concerto of Mozart, in D minor, the eighteenth of the composer's twenty-five. It was written in his later years; is abundantly Mozartean; follows the common form of such pieces—Allegro, Romanza, Allegro; is adorned in the first and the last division with cadenzas by various hands, from which Miss Hess chose Reinecke's, measurably artful, appreciably congruous, festoons. As she and the orchestra made way through the piece it was hard to imagine an eighteenth-century concerto, a Mozartean concerto, more understandingly, more luminously played.

Miss Hess's tone was transparency itself, as limpid, supple, undulating, sensitive, as the music. She unfolded it in loveliness of line and suavity of phrase; she moulded it from period to period, yet it flowed; she paced and rhythmed it evenly; or she flecked it with light modulations, twined it with playful arabesques. She caught the grace of Mozart's turns and transitions, the delicacy of his inflections, his rippling brightness, his exquisite ease from measure to measure, from movement to movement. To his fancy she added her dexterity, without display, without a trace of over-emphasis. Above all, she kept his reticence of sentiment, his purling elegance. The listeners heard an aristocratic music in as aristocratic and finely shaded voice. Not too often are twentieth-century pianists so at one with Mozart. Miss Hess has instinct for him. H. T. P.

TRANS. FEB 13.

Monteux and Mirovitch

Beyond question the additional Symphony Concerts an Monday evenings are filling a distinct need in the musical life of this city. As had the one before it, the third concert of the series which befell last evening, attracted an audience that virtually filled Symphony Hall and was plainly interested and appreciative throughout. Again Mr. Monteux had made a programme shrewdly suited to the occasion. Few conductors can gauge the tastes and capacities of varying audiences so successfully as he and he now has three publics to consider—the subscribers of Friday afternoons and Saturday evenings, the school-children who attend the Young People's Concerts and those not too sophisticated but increasingly eager folk who flock to the Pension Fund Concerts and are proving the mainstay of the Monday evening series. Beginning with Schubert's Unfinished Symphony, the programme proceeded yesterday through Rubinstein's Concerto in D minor, played by Mr. Mirovitch; the Prelude and "Love-Death" from "Tristan and Isode"; Dukas's witty Scherzo, "The Sorcerer's Apprentice"; to conclude with the resounding clamors of Liszt's symphonic poem, "Preludes." No one of these pieces might unduly tax the unpractised listener; no one of them, the blatant and threadbare "Preludes" aside, might fail to pleasure the more exacting

Even Rubinstein's faded Concerto, unheard at the Symphony Concerts since 1910, has interest for the musician—save in the final movement, which is now past redemption. So rarely is one of Rubinstein's orchestral pieces played nowadays that it is possible to listen to it as to the music of Spohr, for example, heedful of the composer's instrumentation, curious as to the degree of vitality his music may still display. On the former score this Concerto has indeed little to offer that is ingenious or arresting. In the second movement there is effective employment of the trumpet as a melodic instrument, but, except for this detail, the orchestration is singularly monotonous and commonplace—never clumsy and inept, yet never striking. Beside this Concerto the Unfinished Symphony of Schubert glows with color. The saving grace of the Concerto lies in the appeal of its melodies, which, in the first two movements, have considerable individuality. But the Adagio is over-long, and before it is half done its sweetness, that for a time is pleasantly soothing, begins to cloy. In his recital last season Mr. Mirovitch proved himself a capable pianist, not deeply emotional, not especially brilliant, but coolly competent, expert and musicianly. Last evening in Rubinstein's Concerto he did not equal the vigors of Paderewski or Hofmann with the two Allegros, but his playing was far from tame, and he made the most of the songful opportunities of the Adagio.

The service which Mr. Monteux has this season done the Third, Fifth and Seventh Symphonies of Beethoven, he did last evening for the Unfinished Symphony of Schubert. Not in long recollection has the latter piece seemed so limpid and euphonious, so tinged with its composer's wistful melancholy. And once more there was cause to wonder at Schubert's remarkable command of the orchestra—more remarkable because of his almost complete lack of practical experience, his limited opportunity to hear his own music. Neither Mozart nor Beethoven had Schubert's feeling for the individuality of the wood-wind instruments, or could combine them in such exquisite sonorities. Indeed there were no existing scores, not even Weber's, from which he could have learned some of his orchestral procedures. Ineptly played, the Unfinished Symphony may at times prove dull and wearisome. Played as it was last evening it may still charm and, in the Andante, even ravish the hearer.

If Mr. Monteux usually excels with the music of Beethoven and Schubert, he is not always so successful with that of Wagner. True the "Liebestod" had nearly its full measure of passionate eloquence and instrumental glow, but the Prelude was lacking in intensity. At the beginning it was neither "langsam" nor "schmachtend." The initial tempo was too near that of the climax, which went excitingly enough; but not only did the music seem hurried, it was also wanting in the peculiar searching, heart-wringing quality, even the voluptuousness that is its very life. In his "Musical Portraits" Mr. Rosenfeld avers that Wagner has now receded from the ranks of the composers who make a direct and irresistible assault upon our emotions, and has taken his place among the classics, to be studied and respected, to be dispassionately praised and calmly criticised. Hearing the Prelude last evening it was possible to perceive this point of view, although to those who have doted undiscriminately upon the music of Wagner an admission of his fallibility comes not easily. Yea, hearing the "Liebestod" Mr. Rosenfeld's carpings were promptly forgotten and there came renewed conviction that this is still Music's most beautiful, most thrilling page.

It is the fashion to say that Dukas's "L'Apprenti-Sorcier" is already "dated." Beyond doubt the piece has lost much of its early magic; it now seems simpler and more obvious. Its tricks of instrumentation have been many times surpassed. But the piece has by no means outlived its usefulness; as the performance proved, it can still be vastly entertaining, often exhilarating. Dukas has complained bitterly that the popularity of this Scherzo has been fatal to all his other music, and it is said that he bade Arnold Bax beware lest the success of his piano-piece, "In the Vodka Shop" have the same disasterous effect. But to all appearances Bax's other pieces can better withstand competition than can the remaining compositions of Dukas who seems destined to go down to posterity as the author of a single tune. Mr. Monteux and the orchestra strove valiantly with "Preludes" but, except for those whose ears are titillated by any sonority, this banal music, suitable only to a holiday celebration, has lost what little significance it once had. It is difficult to see how even Liszt could have written with sober countenance certain of its more trumpery measures.

W. S. S.

New Lights Upon Nikisch

In Europe and in America much has recently been written upon many pages of the late Arthur Nikisch as conductor. Too often one article has been only a variation of another: but in the columns of the London, Telegraph, its reviewer for music assembles a fresh detail or two:

> At rehearsal Nikisch appeared to a casual observer to give more thought to small things than to great. As a matter of fact, as soon as the detail was fixed in the right place the work was done. For the final act of gathering together, the various threads he relied on his own personality as interpreted for the player by a beat of extraordinarily magnetic quality. Outwardly calm and dispassionate, he taught his orchestra how to obey his least indication. He realized as few other conductors ever did that a full climax is all the more effective for rarity. His gestures were generally sober, parsimonious, undemonstrative. Only the steely eyes told of the hidden energy that lay behind them. The player in the orchestra felt he had to "get him on the wing." and that his own thoughts met the conductor's half-way. On the few occasions when the baton rose rose to the highest point, then all the pent-up energy broke loose. He may have been one of the subtlest masters of psychology. Probably he was one obeying that sixth sense which is the special gift of Providence to men of genius.

Thus it was that this outwardly undemonstrative conductor invariably obtained from his orchestras impassioned and fiery, as well as careful and finished performances.

TRANS. [illegible]

CLASSICS PLEASE AT SYMPHONY CONCERT

The Boston Symphony Orchestra gave the third concert of its extra series last night at Symphony Hall to a capacity audience, which applauded both the soloist, Alfred Mirovitch, and the orchestra with a cordiality which showed that the new public the trustees are trying to reach appreciates the concerts highly. Mr Monteux set a very attractive program, with Schubert's "Unfinished Symphony" and the Prelude and "Liebestod" from "Tristan and Isolde" as the high lights. The performance was spirited, if not always in accord with the traditions cherished by the ultra critical.

Mr Mirovitch chose Rubinstein's D minor piano concerto, played here in the past by a bewildering list of great virtuosos, for this, his first Boston appearance with orchestra. He showed the same technical command of his instrument noted at his local recitals. In the melodious slow movement his performance was sedulously romantic. In the other sections of the piece he made careful use of the numerous opportunities contrived by the composer for display of virtuosity. He is a very competent pianist, capable of everything that can be learned by taking pains. But somehow, perhaps through lack of incisive dynamics and subtly crisp phrasing, his performance lacked the vital energy others have been able to put into the rather trivial music.

Schubert's exquisite symphony has been more finely and delicately played here than it was last night. The composer never had a chance to revise the orchestration after hearing an actual performance, and Mr Monteux did not altogether succeed in the difficult task of making certain rough places plain. The wrong things sometimes stood out and obscured what Schubert probably meant to make prominent.

The excerpts from "Tristan" obviously moved Mr Monteux and the audience. But his excitement made him hurry over the climaxes, losing the effect of the carefully balanced, heaped up melodic phrases which, taken cumulatively and collectively, are so overpowering. This music is more carefully wrought, more closely knit than even Beethoven's. Both the prelude and the "Liebestod" are complete compositions, not collections of thrilling bits strung together at haphazard.

Dukas' "The Sorcerer's Apprentice" and Liszt's "Les Preludes," both among the most popular pieces of program music in the orchestral repertory, were played with great brilliance and received with marked enthusiasm. One wonders whether without the aid of Goethe's poem and Liszt's prose version of Lamartine they would stir audiences as deeply. As music they are both rather conventional treatments of not particularly wonderful themes. The sheer volume of sound from the modern orchestra aids their popularity.

The fourth concert of this Monday series will be given March 13, with Jean Bedetti, first 'cellist of the orchestra, as the soloist.

GLOBE-FE

IROVITCH LAYS WITH SYMPHONY

hird of Extra Series Heard by Capacity Audience

BY OLIN DOWNES

The third of the extra series of concerts being given by the Boston Symphony Orchestra took place last night in Symphony Hall. The programme was at once well balanced and popular, in the best sense of that word. Alfred Mirovitch, pianist, was the soloist, playing Rubinstein's concerto in D minor. The orchestral compositions were Schubert's "Unfinished" symphony; the "Prelude" and "Love-Death" from Wagner's "Tristan and Isolde"; Dukas' "Sorcerer's Apprentice," and Liszt's symphonic poem, "Les Preludes."

CONCERTO EXCITING

Mr. Mirovitch, playing a thrice familiar work, was received with exceptional enthusiasm. That musical specialists find the D minor concerto aging is a fact, and they can give reasons for this opinion. But the breadth, the melodiousness and the rhythmical swing of the first and the last movements of the concerto are exciting and very effective from the standpoint of the pianist. Mr. Mirovitch was, moveover, entirely adequate to the very considerable technical demands of the work, while in passages of sustained melody his tone was very beautiful.

If there were a fault to find it would be that his performance was almost too finished in quality, too fine in its proportions, for this rather swashbuckling piece. With this reservation—if reservation it can be called—his performance was in every way admirable, and Mr. Mirovitch was recalled again and again. He has proven the most popular of all the soloists who have appeared thus far at this series of concerts.

The orchestral performances were brilliant, and the ineffable loveliness of Schubert's music came upon one again with the sense of the miraculous, the incredible. Yet the melodies are so simple, the sentiment so direct, the instrumentation so uncomplicated! The same or an even greater sense of the incredible comes with the glowing music of Wagner, in which there is a magic which makes not merely this group of instruments or that solo voice in the orchestra eloquent, but endows every instrument, every note in the whole tonal mass with a flaming eloquence and a changing, prismatic color of its own. There is indeed no music more wonderful than this. Duka's piece served to display in a different way the virtuosity of the orchestra, although this musical joke is unquestionably staling a little with the years. Liszt's "Les Preludes" made a brilliant and impressive close of the concert. For this concert, as for the one preceding, the hall was sold out. The attention and the enthusiasm showed what a hold conductor and orchestra are gaining on a public which has not always attended Symphony concerts.

Mirovitch Plays With Symphony

Alfred Mirovitch's magnificent rendition of Rubinstein's pianoforte concerto in D minor aroused last evening's Symphony Hall audience to delighted enthusiasm. The occasion was the third of the extra concerts of the Symphony Orchestra.

Schubert's unfinished symphony opened the program. Wagner's Prelude and Love-Death from "Tristan and Isolde" was given with overwhelming feeling. Mr. Monteux surpassing himself. Dukas' "Sorcerer's Apprentice," and Liszt's third symphonic poem also gave pleasure.

HERALD. FEB.

HOFMANN PLAYS SYMPHONY CONCERT

His Part in Beethoven Number Revelation

Josef Hofmann's performance of the piano part in Beethoven's E Flat Major concerto at yesterday's Symphony concert was beyond praise. He took no liberties, made no attempt to display his technique or his temperament, but instead gave a faithful interpretation of Beethoven's intentions as indicated in the printed music, with every note and every nuance in the right place. The music is among Beethoven's masterpieces. The orchestral accompaniment lacked the shadings of dynamics and phrasing that made Mr Hofmann's performance so extraordinary. Mr Monteux and his men did a good routine job, but worked no miracles.

Beethoven's "Egmont" overture, which began the concert, made the novelty of the afternoon, Schrecker's "Prelude to a Drama" seems even more vulgar, tawdry and groping than it might have otherwise appeared. The composer is regarded by many in Germany as a rising genius, capable of carrying on worthily the great tradition that Beethoven and so many others have set in German music.

But if this Prelude is a fair specimen of his work German music is indeed in the bad way anti-Teutonic criticis have been claiming since the war. The themes are commonplace, the orchestration turgid, the plan of the whole composition not firmly knit. Tschaikovsky and Puccini seem to be Schrecker's spiritual affinities, though his borrowings of technique and ideas range far wider. The performance was apparently faithful to the composer's intentions.

Debussy's familiar "Iberia" in a rather noisy and heavy handed performance kept its power to stir the hearer's imagination. It was very warmly applauded for a piece at the end of the program.

Yesterday's concert suggested the general comment on Mr Monteux' conducting that mass effects crisply and accurately executed are only one of the rudiments of fine orchestral playing. Now that the reorganized orchestra is easily capable of this and all other rudiments, or essentials, of orchestral performance, he might well cultivate a few more subtleties of dynamic gradation, phrasing and tempi. He has often led individual works with an enviable command of nuances. But he, too, often seems satisfied with a good routine job where a little more thought and controlled emotion on his part would have produced a remakable performance. He could make the orchestra sound like a great virtuoso, as it used to, and has occasionally done under his conducting.

Next week Schubert's C major symphony, a new piece by Prof E. B. Hill, and Rimsky-Korsakoff's "The Russian Easter," will be played. There is to be no soloist.

GLOBE. FEB. 18

HOFMANN AGAIN WITH SYMPHONY

Josef Hofmann is making his first appearance in eight years as Symphony soloist this week—his first since his row with Dr. Muck.

JOSEF HOFMANN

Yesterday, at the matinee concert, there was nothing but harmony. The pianist and Mr. Monteux vied with each other in giving an ideal interpretation to Beethoven's "Emperor" concerto. Hofmann's performance was in every way admirable. His restraint in the forte passages might be said to mark a new departure in his playing. Too often he has torn a passion to tatters. In fact, his performance was eminently poetical. Technically it was perfection. He was recalled time after time.

But the orchestra, under Mr. Monteux's direction, also achieved an artistic triumph in the performance of the time-honored concerto. The pianist shook hands warmly with the conductor: and this time the compliment was richly deserved.

Franz Schrecker's "Prelude to a Drama" is the symphonic novelty on this week's program, which will be repeated tonight. It is a somewhat futuristic piece suggesting Richard Strauss, not only in its dissonances, but in its pleasant lyrical passages and its elaborate, ingenious structure. On the whole, it made a rather favorable impression. Abroad there have been many disputes over this gifted Teuton's music.

Beethoven's "Egmont" overture and Debussy's "Iberia," respectively, open and close a well contrasted program.

ADVSR. FEB. 18.

15TH CONCERT BY SYMPHONY

Mr. Monteux Reads "Egmont" Overture Simply as Music by Beethoven

MR. HOFMANN PLAYS PIANO CONCERTO

By PHILIP HALE

The 15th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, overture to "Egmont" and piano concerto, E flat major, No. 5; Schrecker, Prelude to a Drama; Debussy, "Iberia."

Strange things have been done by conductors to Beethoven's overture. We remember Franz Wuellner in Berlin slackening the pace in the allegro section when he came to the heavy chords that are supposed by some commentators, finders of sunbeams in cucumbers, to represent Alva, and then playing the chords with brutal emphasis and a long pause between them. Another conductor, no less a person than Arthur Nikisch, made a long hold on the short incisive violin stroke just before the coda and then brought the figure slowly down portamento. We doubt if he did this in later years. Mr. Monteux performed none of these tricks. Not anxious to excite wonder by his readings at the expense of composers, he contented himself with an eloquent interpretation of Beethoven's music, not the music that Mueller, Martin or Robinson thought Beethoven should have written. Seldom has the introduction to this overture been played here in so impressive a manner.

Mr. Hofmann gave a noble performance of the concerto; an interpretation, not a dissection by a pedant; not formal as from one standing in awe of Beethoven's name and obsequious to traditions that probably are without foundation, romantic in the Adagio, but sanely beautiful, without a touch of sentimentalism. Is it blasphemous to wish that this concerto could be shortened; that many of the tiresome repetitions could be cut out mercilessly? The accompaniment by the orchestra was worthy of the pianist's interpretation.

Franz Schrecker has been for some years a hotly discussed man. By some he is extolled to the skies; by others he is loathed; feared as anti-Christ in music. Before this Prelude was played, we knew him here only by one song which was ineffectively and uninterestingly ugly. Those who yesterday anticipated the worst must have been disappointed. This Prelude is often noisy, but it is not a wholly fearsome thing. When it has melodic lines in the manner of Puccini, it even gives pleasure. When Schrecker composed this overture in 1913 he was 35 years old, so he could not bring his youth as an excuse for employing a huge orchestra and scoring so thickly that some of the instruments were superfluous. If he had not used them, they never would be missed. There is no program; but from the music it would appear that the hero of this unwritten drama had a stormy time of it, without cheering amorous episodes, and just as it was reasonable to suppose that his ending was, if not happy, at least peaceful, the final measures hinted at tragedy. There are stirring pages; there are exciting climaxes. The trouble is that the music is full frenzy most of the time; that as a consequence there is not one great overwhelming climax. It is the fate of works like this, which require much rehearsal, to be performed, then put on the shelf for two seasons, usually longer before they are taken down, if they are taken down at all and dusted. A work of this character should be played again at the succeeding concert. This would be only fair to composer, audience, conductor and orchestra.

Is "Iberia" fast growing old? Yesterday it did not make the vivid impression that it made in former years. This was true especially of the second section, "The Fragrance of the Night." We should have preferred a more nocturnal effect, without so much detail exposed as if at high-noon; a more mysterious atmosphere, with strange whisperings, reminding one of Whitman's "mad, summer night; night of the large few stars." This would have made the final scene of the festal day still more riotous.

The concert will be repeated tonight. At the concerts next week these pieces will be performed: Schubert, Symphony in C-major, No. 7; Hill, Waltzes for orchestra (first performance); Rimsky Korsakov, "The Russian Easter."

HERALD - FEB 18

Sixteenth Symphony Program.

Schubert's large proportioned Symphony in C major will be the principal number on the program of th next pair of Boston Symphony concerts to be given in Symphony Hal next Friday afternoon and Saturda evening, February 24-25. A new wor by Edward Burlingame Hill—"Waltz for Orchestra"—will have its first pe formance. The closing number will b Rimsky-Korsakoff's "Russian Easter which, based upon Russian ritu themes, met with such enthusias when performed at these concerts tw seasons ago.

AMER. FEB 18.

SYMPHONY CONCERT

HOFMANN, BEETHOVEN AND A NEW GERMAN

The Pianist and the Composer Join Hands in the "Emperor" Concerto—Mr. Monteux Dramatizes the "Egmont" Overture, Yet Misses Much of Debussy's "Iberia"—Schreker's Montrous Mosaic for First Taste of a Teuton Risen Since the War

AGAIN at the Symphony Concert of yesterday afternoon, the "assisting artist" exceeded all else. A month ago, it was the unfamiliar Mr. Kochanski who so prevailed with the violin; Friday it was the familiar Mr. Hofmann. The pianist's piece was Beethoven's "Emperor" Concerto; and it, the occasion, his own mood—or all three together—plainly stirred him. For once he did not saunter to the stage as one saying "What the devil are we here for anyway?"; while during the pauses in the piano-part, his eye, his ear, his whole attention were obviously fixed upon the orchestra. If clothes signify, Mr. Hofmann had come to work; since, contrary to all custom, he substituted the jacket of business for the morning coat of semi-ceremony. Hitherto only youthful composers have taken such "liberties" with the Symphony Concerts; whereas Mr. Hofmann has turned his forty-fourth year and risen to the very heights of his profession.

Certainly no pianist of our time is such assured and manifold master of technique, touch and tone. At will—and far beyond the necessities of the "Emperor" Concerto—he can exhaust every resource, summon every display, ply every subtlety of the piano. The range of his touch from power to finesse, through every gradation between, is endless. The beauty of his tone is triple perfection of the finger, the ear, the imagination. Recall from yesterday the harp-like voice, soft, bright, quivering, that he drew from the treble of the piano where often it sounds as a smitten xylophone; the shaded blendings of the voice of the solo-instrument with the voices of the orchestra wherein they melted, not joined; the unflecked clarity, the shapen contours of the more declamatory passages; the undulations of the melody through the slow division as though momentary fancy were touching pace and beat; the changeful glow, but never the hard glint, of the wreathing finale. Technique, touch, tone—in themselves—may hardly further go. In such full estate they have become as second nature to Mr. Hofmann. Undiminished, ever quickened, occasionally amplified, he maintains them. Whatever he wills, he may bring therewith to the fullest utterance.

More than half way, on this score, pianist and composer met in the "Emperor" Concerto. The music is altogether self-contained, "expressing" nothing but itself. Yet the first movement remains through a hundred years magnificent tonal architecture. The musical thought is lofty and sustained; it expands tapestry-like in rich pattern upon the ear; the listening imagination courses upward with the design; feels the impulse of the changing line as piano and orchestra measure or modulate it. Mottos were seldom Beethoven's way, but above the first movement of the "Emperor" Concerto, he might have written Shakspeare's line of him "who spoke nobly of the soul." A hackneyed word "nobly," a word that by this time ought to be shame-faced; yet there is no other for Mr. Hofmann's playing of the piano-part through these long measures. To nobility, he often added splendor, when the music moved in such guise; while ever he bestowed upon it an inexhaustible beauty and diversity of voice. Sound more vibrant than his tone to every inflection composer or pianist laid upon it were hard to imagine; yet sound perfectly poised; sound that without rhetoric, yet with a pervading eloquence, renewed what the elders like to call "the grand manner." Our day has stripped it of a pardonable tendency to magniloquence; has clothed it in deeper, honester intensity. Exemplified by Mr. Hofmann, it is as serene and sensitive as it is stately and noble. The "records" will not deserve the name until they can perpetuate through the years such a quarter hour in the concert hall.

The varying song of the Adagio ensued. Mr. Hofmann's pace brought it to lucent and characteristic voice; his rhythm gave it life; his tone clothed it in a multifold beauty—grave, "noble" again, of a deep yet a measured, a guided contemplation, of Beethoven moved, of the pianist moved with him, yet both—as they should be—conscious artists. The moment of suspense between the declining song and the upspringing finale seemed for once not the stroke of calculation, but the pausing instant in which the music took fresh wing. The Rondo is a circling flight, kept by Mr. Hofmann luminously clear, rhythmically alert—curve within curve until it droys away to vanish in the trail of its own beauty. If only Beethoven had stopped there, renouncing for once a resonant end. But even he must follow the fashions of his time.

Mr. Monteux usually does well with Beethoven, though in the Concerto of yesterday, it was possible to wish him now and again more of the pianist's intuition in the moulding of a phrase, the shading of a euphony. Especially well fared the conductor with the preceding Overture to "Egmont." Not only had he Beethoven's striding vigors and direct amplitudes to kindle him, but also a music written for the theatre. Nowadays few outside Germany hear the overture as aught but a concert-piece; yet it was written and played as prelude to Goethe's "Egmont" on the stage. It is the custom to say largely on the evidence of his one opera, "Fidelio"—that Beethoven lacked sense of the theatre. If so, Mr. Monteux, who clearly has it, made amends. The introduction foretold and mourned tragedy; the "main body," as the programme-books like to say, sounded the wavering and the wistfulness of impending fate; the tumult of time and play beat through it, to swell into the exuberant victory of the end. With reason could the curtain rise. Not as "absolute" music, but as the dramatized music that it really was and is, went at last the "Egmont" Overture. So heard, only a little way behind does it follow the third "Leonora."

Not so discerning and imparting was the conductor with Debussy's "Iberia." Of course it is easy to shift the blame to the composer, especially if the listener counts the Spanish "images" as secondary rather than companion piece to the Nocturnes, the Sea-Sketches, the Prelude of the Faun's Afternoon. The youngsters—bless them!—from the Boul' Mich' to the Fenway, will have Debussy already outmoded and outdone; while to the dullest of us he no longer sounds new and strange. Yet in itself, "Iberia" may still go with unbowed head. The ebb and flow of sound upon stillness that Debussy could clothe with a beauty illuding and drugging the senses, pulses through the second "Image." Around it Debussy weaves harmonies as faint or as pungent as the odors of this southern night. In the music are the depths of sky, the warmth of air, the enfolding blue and silver of such nights sumptuous, voluptuous upon the senses. The solo measures for the wood-winds thrill with this intoxication. It was not a declining Debussy but a Monteux failing to divine, that yesterday dulled and thickened this music of sheer sensuous imagery. "In an alert rhythm, but precise," wrote Debussy over the first "Image"—of the stir and the color of highways and byways flashing with the folk. Yet Mr. Monteux blurred this precision, smeared these colors—as it seemed by too driving a pace, too thick and insistent a tone, too little vivid modulation. Only in the glinting pageant of the third "Image"—music alive with the trooping, thronging folk, dazzling with the mingled colors of Spanish and of orchestral dress, flaring with the hot transparency of southern light and air—were conductor and orchestra at one with composer.

Between whiles, and heartily welcome by every sign of interest and applause, the first German of the Germans risen in music through the years of the late war—Schreker of Vienna, of Berlin and every opera house from Lubeck to Gratz. Of course the theatre is his chosen field and for one or another of his music-dramas we in America must look to the Metropolitan. Already Mr. Gatti and Mr. Bodanzky are turning curiously the pages of his scores. Occasionally, however, Schreker has written symphonic music and from it, to glimpse him, the conductors with one accord have chosen the "Prelude to a Drama," heard yesterday for the first time in Boston. Sir H. Wood played it in London a year ago; Mr. Štransky or Mr. Damrosch followed suit in New York; simultaneously with Mr. Monteux, Mr. Stock was leading it into Chicago. By these signs the Prelude is "standard" Schreker; yet by what has been written of his operas and often printed in this place, no more than a loophole through which to discover him.

As such pieces go, the Prelude is long and far from compact. Time and again the music needs "pulling together," as they say in the studios; once and again it sprawls. Schreker employs a vast orchestra; even the resources of Symphony Hall could not yield him quite all the instruments he asked. He keeps his huge band well in hand; when he is most prolix and loose-jointed, his instrumental voices are plainly doing his will. Incessantly he divides and sub-divides them; groups and regroups them, so gaining as incessant wave-like motion and glitter of color. Unlike the Italian or the English "ultra-moderns," he does not court the vivid play of isolated timbres. Rather he prefers the orchestra as a glinting, undulating mass, surging upward almost Bruckner-wise, shattering or dissolving into a few voices, falling only to rise again.

For matter, Schreker has clearly heard the voice of Strauss, marshalling plain-spoken melody into sweeping, sonorous progression. Beyond the Alps, Puccini has obviously caught his ear, as he has the ears of most operatic Germans of the hour—say Korngold of "The Dead City." Consequently in the "Prelude to a Drama" is melody as full-throated, ascendent, as candid, or as obvious, as Butterfly's or Tosca's own. Schreker, however, is too restless for the long unfolding Straussian line, too moody for Puccini's frank insistences and cumulated "effects." Apparently, the drama of the imagination, to which he would set symphonic prelude is all things by turns and nothing long. It begins in sensuous, intensified, longing song; at the end, it sighs itself into the void. Between is music festive, pompous, mocking, amorous, ardent, misty, dance-like, grave, gay, graceful, glamorous, clamorous, as inconstant as water, as multifold as the play. No passing motiv arrests the ear, catches the imagination; few contours of melody stand firm and clear; the rhythmical figures beat and pass; like colored glass in a kaleidescope the harmonic patterns take form, glint, dissolve; a child moods may hardly be more uncertain and changeful. So Schreker makes his monstruous mosaic in orchestral tones. Not so certainly has he made a music perceived, felt, remembered, set apart.

H. T. PARKER

TRANS. FEB 18.

16TH SYMPHONY

Schubert's large proportioned symphony in C-major will be the principal number on the program of the Symphony Orchestra concerts in Symphony Hall next Friday afternoon and Saturday evening. A new work by Edward Burlingame Hill, "Waltzes for Orchestra," will have its first performance. The closing number will be Rimsky-Korsakov's "Russian Easter," which, based upon Russian ritual themes, met with great success when performed two

HERALD-FEB. 19.

On January 2 the Boston Symphony Orchestra formed for the first time here the second symphony Karol Szymanowski, a Polish composer now in this co try. The composition had a certain dignity and serious aspiration to commend it; but, like so much of the music devoted to the publication of melodic distortions and harmonic complications, it seemed never to arrive anywhere. These "long-tailed birds of paradise that float through heaven and cannot light" are excessively wearisome. One burns with the desire that they will sit down somewhere, and possibly keep quiet. There is ugliness enough in the world without making more and gravely calling it art.

IND-WEEKLY-REVIEW. FEB.18.

Sixteenth Symphony Programme

Schubert's symphony in C major will be the principal number on the programme of the next pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Feb. 24 and 25.

A new work by Edward Burlingame Hill, "Waltzes for Orchestra," will have its first performance.

The closing number will be Rimsky-Korsakoff's "Russian Easter," which, based upon Russian ritual themes, met with such enthusiasm when performed at these concerts seasons ago

POST-FEB-19.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra. 16th program. Symphony in C major, Schubert; "Waltzes," E. B. Hill, (first time); "A Russian Easter," Rimsky-Korsakoff. There is no soloist.

Mr Monteux has in preparation for the Symphony concerts a complete performance of Franck's "Psyche," with chorus.

GLOBE-FEB.19.

SYMPHONY PROGRAMME

Schubert's symphony in C-major will be the principal number on the program of the Symphony concerts next Friday afternoon and Saturday evening. A new work by Edward Burlingame Hill, "Waltzes for Orchestra," will have its first performance. The closing number will be Rimsky-Korsakoff's "Russian Easter."

ADVTSR-FEB.19.

INTERESTINGLY both for himself and for hearers, Mr. Edward Burlingame Hill sets his work in sharp contrasts. A year and more ago Mr. Monteux and the Symphony Orchestra played his tone-poem, "The Fall of the House of Usher," suggested by Poe's darksome, ominous, macabre tale of like title. Tomorrow afternoon and Saturday evening, also for the first times anywhere, they will play his Nine Waltzes for Orchestra. These pieces were originally written for the pianoforte; in the present version they have been somewhat elaborated, amplified, and rounded off with a Finale. There is little inter-relation between the separate numbers; rather they are agreeably contrasted each to each, but a re-working and development in the Finale of the material of the first waltz, with hints of various others, gives unity to the series. Frankly light and unpretentious, seeking to charm rather than to startle or impress, the music, through harmonic subtleties and orchestral niceties, contrives to avoid the obvious. Yet it is never finicky or recondite. By all appearances Mr. Hill has successfully threaded the path that lies between these two temptations to the modern writer of symphonic waltzes.

An analysis of the structure of these waltzes, a detailed account of the instrumentation, is neither necessary nor suitable. Both will be easily discoverable in performance. Indeed, to forewarn the hearer of some of Mr. Hill's piquant and ingenious orchestral combinations and devices might rob them of the element of pleasant surprise. As proof of the composer's consideration of "key-relation," and as broad indication of the course of the pieces, the following details of key and tempo may be of service. D major is the underlying tonality. It is the key of the first waltz (Moderato), and it is the key in which this waltz reappears in the Finale. Number two is in D minor (Lento, un poco pesante); number three (Allegro Scherzando sempre grazioso) is in the relative major, F. Passing to the dominant of the latter key, C. major, for number four (Vivace) the composer wanders a little afield, but the key of E minor in the next waltz (Moderato) leads towards the "key-centre," and number six (Moderato tranquillo) brings the stabilizing Dominant, A major. There is a digression to F-sharp minor in number seven (Poco vivace), and a further digression to F-sharp major in the lyrical waltz that follows (Un poco lento con sentimento). Number nine, the Finale, begins with the theme of the previous waltz, in F.-sharp minor, and ingenious modulations lead the way to the return of the original tonality and tune.

W. S. S.

TRAN. FEB 28.

16TH CONCERT BY SYMPHONY

Famous Schubert Work Heads Program — Excellently Performed

'THE RUSSIAN EASTER' ANOTHER NUMBER

By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, Symphony in C Major, No. 7; Hill, Waltzes for orchestra; Rimsky-Korsakov, "The Russian Easter."

As Novalis was drunk with divinity, so was Schubert melodically intoxicated. No matter how frequently this symphony has been heard, one wonders anew at its melodic wealth, at the ease with which Schubert went from one tonality into another, at his rhythmic zest. Perhaps the Scherzo is the weakest of the four movements; yet how delightful its Viennese spirit, its suggestion of the dance, and in the Trio the suggestion of part-songs in praise of the woods, wine or women! And so in the first and the second movements there is Hungarian influence, noteworthy also in works of Brahms after he made Vienna his dwelling place. Grant that the movements of the symphony are long; the repetitions are not boresome as they are in Schuman's symphonies. It has been said that this C major symphony plays itself, if a conductor lets it alone. There is a grain of truth in the remark if regard is paid only to the general contents; but under a skilful conductor, the music is still more beautiful. A matter-of-fact, highly respectable leader might not bring out in all its impressiveness the wonderful trombone measures in the first movement, or he might treat perfunctorily the equally wonderful horn measures in the introduction and in the andante. Here he would sin by overdoing. Mr. Monteux and the orchestra gave an excellent performance. As played, the symphony was not too long.

Mr. Hill's waltzes were composed for the piano in 1920. As some of them suggested the orchestra, he arranged them, and they were performed yesterday for the first time. A high compliment was paid them unwittingly by a young woman in the corridor after the concert: "Why, there wasn't one I could dance to." These fleeting melodies, often fragments, often mere suggestions of waltz measures, are harmonized and orchestrated with true French skill. While there is an avoidance of the obvious, this avoidance is not painfully achieved. The succession of moods, languor alternating with gaiety; these are as a natural speech.

"The Russian Easter" is a gorgeous composition and it was gorgeously played. Rimsky-Korsakov's program on a fly leaf of the score is made up of verses from a Psalm, from the Gospel according to Mark, and two paragraphs of his own. His chief theme is a melody of the Russian Church. The overture reminds one of that wildly imagined church in Moscow. Is this composition Rimsky-Korsokov's idea of what church music should be? In his program he speaks of the priests chanting "Resurrexit" in the temples, amid thick, pungent incense clouding them, while thousands of candles are a-light and bells are chiming melodiously and gloriously. One could not help wondering why the Russians had not used this music for a "grand sacred ballet." When the overture was first performed in Boston—Mr. Paur brought it out in 1897—it did not impress the audience deeply. Probably the performance then was somewhat faint-hearted, experimental; nor were we all then so well-acquainted with the Russian Muse as we are today. Yesterday the impression made was overpowering. But Mr. Monteux is always fortunate in his interpretation of the Russian, and the orchestra played as if swayed now by deep religious emotion, now by sacred frenzy.

The concert will be repeated tonight. The program of next week is as follows: Brahms, Symphony No. 1; Saminsky, two fragments from the ballet, "The Lament of Rachel" (first time in America), and Wagner's overture to "The Flying Dutchman." Mme. Nina Koshetz will sing with orchestra an air from Rimsky--Korsakov's "The Tsar's Bride"; a song without words by Prokofiev, and the "Revery and Dance" from Moussorgsy's opera, "The Fair of Sorotchink." Truly an interesting program.

HERALD FEB.25.

PROF HILL'S WALTZES PART OF SYMPHONY PROGRAM

Schubert's Symphony in C-major was the chief item on yesterday's Symphony concert program. Drastic cuts, chiefly in the last movement, sheared it of some of what Schumann called its "heavenly lengths," but enough remained to fill nearly an hour. This music, though it lacks the logical, concise structure of Beethoven, makes amends by an inexhaustible wealth of melodic and rhythmic invention. Schubert wrote it in the manner of one improvising, pouring out a full heart "in profuse strains of unpremeditated art," like Shelley's skylark. The performance had an almost perfunctory efficiency, with nothing rhapsodic in it. The finale, in particular, obviously failed to stir Mr Monteux' imagination.

A set of concert waltzes arranged for orchestra by the composer, Prof E. B. Hill of Harvard, was played for the first time in this version. They were composed for piano. The audience received them with cordiality. Mr Hill rose in his place in the center of the hall and bowed repeatedly in acknowledgment, though with an obvious reluctance.

These waltzes do not pretend to pomp, vehemence or tragic intensity, qualities which would obviously be out of place in a set of conventionalized dances. They are amiable and pleasing light music, skillfully orchestrated except for a use of percussion instruments that fails to integrate them with the rest of the orchestra, producing an effect a little like that of finding a lump of salt in one's dish of ice cream. They lack the melodic invention and rhythmic vitality that have caused Johann Strauss' waltzes to be popular for half a century.

The other number was Rimsky-Korsakov's "Russian Easter," based on the rhythms of the liturgical music of the Greek Orthodox Church. One prefers the pieces like "Scheherezade" in which the chameleon-like composer takes his color from Oriental music. His originality, like Meyerbeer's, is turning out upon closer inspection of his music to be at second hand. It was well played and warmly applauded.

Next week Nina Koshetz, the Russian soprano, appearing as soloist for the first time in Boston, will sing unfamiliar numbers by Prokofiev, Musprgsky, and Rimsky-Korsakov. The orchestra will play a new piece by Saminsky, Brahms' First Symphony and Wagner's overture to "The Flying Dutchman."

GLOBE-FEB.25

NINA KOSHETZ SYMPHONY SOLOIST

Russian Prima Donna to Sing at Next Concerts of Boston Orchestra

Nina Koshetz, the Russian prima donna, who is a newcomer to this country, and who in her own land is placed before all others as a singing actress and interpreter of song, will be the soloist at the next pair of Boston Symphony concerts, which will take place next Friday afternoon and Saturday evening, March 3 and 4. At these concerts she will sing with the orchestra an air from the opera, "The Czar's Bride," by Rimsky-Korsakoff, Song (without words) written especially for Mme. Koshnetz by Prokofiev, the talented, daring, young Russian composer, who is now residing in this country, and Moussorgsky's Revery and Dance from "The Fair of Sorotchin."

A new work to be performed for the first time in America at these concerts will be Saminsky's Two Fragments from the Ballet, "The Lament of Rachel." Lazare Saminsky, the young Russian composer and pupil of Rimsky-Korsakoff, is so far almost unknown in the new world.

AMER- FEB.25.

HILL'S WALTZES WIN APPLAUSE AT SYMPHONY

Waltzes for orchestra written by Edward Burlingame Hill of Cambridge delighted the Symphony audience yesterday. The composer was compelled to rise from his seat several times in acknowledgment of the enthusiastic applause.

Though written in the unconventional manner characteristic of the 20th century symphonic works, nevertheless these waltzes are not imitative. They have a charm quite their own. Lyric beauty tinges them genially; and they are scored with admirable skill and ingenuity. These morceaux are not merely technical feats to pique the interest of dabblers in musical conundrums. They will please music lovers in general for they have grace, sparkle, melodic distinction. They are like impressions of mallrooms aglow with elegance, old-time or Old World ballrooms, before the jazz age.

PIERRE MONTEUX

Schubert's symphony in C major, which Schumann described as "heavenly, long-drawn-out," is the first number on this week's program. The fact that it opens the concert should be noted by

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is a beautiful achievement. Yesterday Mr. Monteux and his men were given an ovation after the splendid performance.

Rimsky-Korsakoff's "Russian Easter" overture is the final number.

ADVTSR-FEB.25.

HIGHBROW WALTZES BY SYMPHONY

"The Russian Easter" Feature of the Concert

BY OLIN DOWNES

Schubert's wonderful C major symphony, a new set of waltzes, written originally for piano and later orchestrated by Edward Burlingame Hill, and Rimsky-Korsakoff's overture, "The Russian Easter," made the programme of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall.

FINDS GREAT FAVOR

The symphony found great favor. There was prolonged applause at its conclusion, and after Mr. Monteux had twice returned to the stage the orchestra rose also to acknowledge the tribute of the audience.

In some respects, this was one of the poorest performances we remember from Mr. Monteux. The performance was heavy-footed, at times over-accented, and episodic in its nature. This and that passage stood out, as for example the dramatic climax of the slow movement, which was the finest moment of the whole reading. But of the ecstatic rush and whirl of the music, especially in the opening movement, there was little.

Is a Winged Thing

This symphony is a winged thing. It is one long marvelous sustained flight of inspiration from the first note to the last. The fact that there is too much of it from the standpoint of form and economy of material never makes it laborious or dull.

"Heavenly length," as Schumann said of this symphony, is right. The very planets seem to whirl and sing. As the theme of the introduction reappears at the end of the first movement one thinks of the thunder march of the sun through the heavens, in the prologue to Faust. Or at least, this will be the emotion of the symphony if it is allowed to speak for itself, if the wondrous thoughts of the composer are allowed freedom to sweep forward on the hythmical surrent of the music. As a rule, yesterday, this sweep was lacking, and the orchestral tone was more than once so thick and so harsh that one wondered whether Mr. Monteux had experimented with the instrumentation. That there were passages of brilliancy is of course true. The score itself would achieve so much. That solo players, as always in performances by this orchestra, frequently distinguished themselves, is also true.

And Schubert's symphony played much more poorly than yesterday afternoon, would remain Schubert's symphony. But where was the beauty and transparency of tone which this score makes possible, where was the unutterable grace, the wistful melancholy, the tumultuous joy that make this symphony echo down the ages?

Mr. Hill's Waltzes

Mr. Hill has escaped the banal in his set of waltzes. He has achieved pleasing instrumental effects. He is now fanciful, now gracefully sensuous, but he has written with more freshness of invention. The composer was present. He rose to acknowledge the applause. The feature of the concert was the superb playing of Rimsky-Korsakoff's overture on themes of the Russian Greek Church, "the Russian Easter," music of stained glass, ikons, the swinging of censers, the odor of incense; of antiphonal responses and religious ceremonies which derive from the music and the ceremonials of ancient paganism.

It is an amazing piece, and here Mr. Monteux was in a domain particularly his. Here he revealed the last tint of color, the uttermost intentions of the composer.

POST-FEB.25.

SYMPHONY CONC

SCHUBERT AND SONG, CHURCH A STAGE

Again "The Heavenly Lengths" and No Too Much Freshened in Performance— Mr. Hill's Ingenious and Fanciful Waltzes — Rimsky-Korsakov's Overture of the Church According to the Theatre —A Word About Current Programmes

EVEN from the catholic, the cosmopolitan, Mr. Monteux the conservative instinct innate in most Frenchmen will out. In Paris, beyond many another city that is capital of music, symphony concerts come and go in a deadly routine—unless some "foreign intruder," like Mr. Kusevitzky, disturb and animate them. There the caked and crusted formula for programmes prescribes a classic symphony at the beginning and thereafter a miscellany of short pieces. To this prescription with his symphonies, Mr. Monteux seems, for the hour, to have returned in Boston. Last week he began the concerts with Schumann's symphony of the spring; yesterday with Schubert's symphony of the "heavenly lengths"; while for next week he sets in like place Brahms's symphony in C minor. No doubt, most of us hear these pieces gladly, if only they recur not too often. Yet it is possible to believe that unhallowed symphonies, even by living hands, add zest to the long course of twenty-four concerts before a single audience.

One and another of Mr. Monteux's predecessors sought to alternate classic and modern symphonies—or tone-poems of large dimensions, latter-day equivalent thereto. He himself has seemed to incline to such course. Yet for the time classic symphony succeeds classic symphony at the head of his programmes and not for lack of deserving matter on the modern side. Sibelius's Fifth Symphony, already heard in New York and Philadelphia, lies on his table; once and twice he has spoken warmly of Bantock's Symphony of the Hebrides; it is easy to believe him eloquent with a symphony—say the fifth—of Mahler. There is not little curiosity hereabouts over Holst's symphonic suite, "The Planets," known both to Chicago and New York. By his own saying, the longer tone-poems of Strauss stir Mr. Monteux. Yet to Schumann thrice familiar, succeeds Schubert perennial; while upon both folows reiterated Brahms. It would be pity, indeed, if the conductor's elasticity as programme maker were stiffening into Franco-German formulas.

Nobody nowadays questions the beauty of this Symphony of Schubert, though his own generation, especially in London and in Paris, was mistrustful enough. Indeed the piece has come into unique place in the "standard repertory" as the embodiment in kind of pure instrumental song—the song that springs inexhaustible from the lips of the composer; that flows as spontaneously from mood to mood as it wings from flight to flight; the song of divine simplicities and of as divine abundance, wherein modulation is magic; and subtlety wears the eyes of innocence; and melodic imagination pours itself out as in living waters. By this time almost every saying about Schubert's melody is trite. With reason, the dissectors, the commentators, fall back upon the endless felicities of his modulations; upon the intuitive sense of beauty and of character with which, in the midst of twenty formulas, he used his instrumental choirs. As some who write are changeless masters of the apt, the eluding word, so is Schubert among the composers of symphonic music, the master of the sound that the listener hears, believes and questions not. For the instant none other seems so to join a perfect fitness to a perfect beauty, to melt seeking into finding and both unlabored. If only such gift of genius could be caught, a hundred midnight hours would not be wasted upon this symphony of changeless and exhaustless song!

Yet the listener hears in the concert-hall and in the swift commerce there, details pass, like the countless flecks of sun and shade over the long course of a spring day. The hearer takes sensuous delight in the hour of Schubertian melody; knows the caress or the prick of this or that modulation; feels the instrumental voices stealing over him like lingering or eager fingers; somehow guesses the infinite ardor, the endless glow, the bottomless richness of the whole. Here, at once shut and opened within a symphony, is a world of beautiful sound, as changeful of surface as are the contours of Schubert's melody, as full of prospects as are his manifold moods, as various in light and shadow as are his inflections—a world where beauty is prodigal like to his invention; where felicity is spell, like to his loveliest strokes; a world steeped like his music in a calm radiance, yet turning the heart to water in the sheer intensity of answering longing.

Breathless under such lavish sensation, the hearer may emerge from the symphony in C major—withal in a very human relief. The cup, after all, may have been too brimming; the long draught of songful poesy too surfeiting; the translucent glow more than the eye may bear. Yes: as the learned say, Schubert could be prolix, monotonous, repetitious, as uncritical as a bird of its song and like it, sometimes irritating to nervous, twentieth-century ears. Yesterday, Mr. Monteux did not much help or hinder him. Like all discerning conductors, he gave the music free course, free voice; since to point accents, to mould details, to distribute finicking stresses, is to cloud and stay Schubert's rhapsody, to make out of magic mechanics. It was possible, however, to wish the orchestra, except when solo-voices ascended lark-like from it, a more transparent, more lambent tone, a finer shapeliness of songful phrase and period, a more responsive, a more kindling ardor. However practised and poised, even calculating, within, conductor and orchestra in this symphony should like them who, in Portia's garden, inquiring to the young-eyed cherubins. As it was oftenest, an intelligent band, well lead, was

On January 2 the Boston Symphony Orchestra formed for the first time here the second symphony of Karol Szymanowski, a Polish composer now in this country. The composition had a certain dignity and serious aspiration to commend it; but, like so much of the music devoted to the publication of melodic distortions and harmonic complications, it seemed never to arrive anywhere. These "long-tailed birds of paradise that float through heaven and cannot light" are excessively wearisome. One burns with the desire that they will sit down somewhere, and possibly keep quiet. There is ugliness enough in the world without making more and gravely calling it art.

IND-WEEKLY-REVIEW. FEB. 18.

Sixteenth Symphony Programme

Schubert's symphony in C major will be the principal number on the programme of the next pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Feb. 24 and 25.

A new work by Edward Burlingame Hill, "Waltzes for Orchestra," will have its first performance.

The closing number will be Rimsky-Korsakoff's "Russian Easter," which, based upon Russian ritual themes, met with such enthusiasm when performed [illegible] seasons ago at these concerts.

POST - FEB-19.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 16th program. Symphony in C major, Schubert; "Waltzes," E. B. Hill, (first time); "A Russian Easter," Rimsky-Korsakoff. There is no soloist.

Mr Monteux has in preparation for the Symphony concerts a complete performance of Franck's "Psyche," with chorus.

GLOBE - FEB. 19.

SYMPHONY PROGRAMME

Schubert's symphony in C-major will be the principal number on the program of the Symphony concerts next Friday afternoon and Saturday evening. A new work by Edward Burlingame Hill, "Waltzes for Orchestra," will have its first performance. The closing number will be Rimsky-Korsakoff's "Russian Easter."

ADVTSR - FEB. 19.

INTERESTINGLY both for himself and for hearers, Mr. Edward Burlingame Hill sets his work in sharp contrasts. A year and more ago Mr. Monteux and the Symphony Orchestra played his tone-poem, "The Fall of the House of Usher," suggested by Poe's darksome, ominous, macabre tale of like title. To-morrow afternoon and Saturday evening, also for the first times anywhere, they will play his Nine Waltzes for Orchestra. These pieces were originally written for the pianoforte; in the present version they have been somewhat elaborated, amplified, and rounded off with a Finale. There is little inter-relation between the separate numbers; rather they are agreeably contrasted each to each, but a re-working and development in the Finale of the material of the first waltz, with hints of various others, gives unity to the series. Frankly light and unpretentious, seeking to charm rather than to startle or impress, the music, through harmonic subtleties and orchestral niceties, contrives to avoid the obvious. Yet it is never finicky or recondite. By all appearances Mr. Hill has successfully threaded the path that lies between these two temptations to the modern writer of symphonic waltzes.

An analysis of the structure of these waltzes, a detailed account of the instrumentation, is neither necessary nor suitable. Both will be easily discoverable in performance. Indeed, to forewarn the hearer of some of Mr. Hill's piquant and ingenious orchestral combinations and devices might rob them of the element of pleasant surprise. As proof of the composer's consideration of "key-relation," and as broad indication of the course of the pieces, the following details of key and tempo may be of service. D major is the underlying tonality. It is the key of the first waltz (Moderato), and it is the key in which this waltz reappears in the Finale. Number two is in D minor (Lento, un poco pesante); number three (Allegro Scherzando sempre grazioso) is in the relative major, F. Passing to the dominant of the latter key, C major, for number four (Vivace) the composer wanders a little afield, but the key of E minor in the next waltz (Moderato) leads towards the "key-centre," and number six (Moderato tranquillo) brings the stabilizing Dominant, A major. There is a digression to F-sharp minor in number seven (Poco vivace), and a further digression to F-sharp major in the lyrical waltz that follows (Un poco lento con sentimento). Number nine, the Finale, begins with the theme of the previous waltz, in F.-sharp minor, and ingenious modulations lead the way to the return of the original tonality and tune.

W. S. S.

TRAN. FEB. 28

16TH CONCERT BY SYMPHONY

Famous Schubert Work Heads Program—Excellently Performed

'THE RUSSIAN EASTER' ANOTHER NUMBER

By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, Symphony in C Major, No. 7; Hill, Waltzes for orchestra; Rimsky-Korsakov, "The Russian Easter."

As Novalis was drunk with divinity, so was Schubert melodically intoxicated. No matter how frequently this symphony has been heard, one wonders anew at its melodic wealth, at the ease with which Schubert went from one tonality into another, at his rhythmic zest. Perhaps the Scherzo is the weakest of the four movements; yet how delightful its Viennese spirit, its suggestion of the dance, and in the Trio the suggestion of part-songs in praise of the woods, wine or women! And so in the first and the second movements there is Hungarian influence, noteworthy also in works of Brahms after he made Vienna his dwelling place. Grant that the movements of the symphony are long; the repetitions are not boresome as they are in Schuman's symphonies. It has been said that this C major symphony plays itself, if a conductor lets it alone. There is a grain of truth in the remark if regard is paid only to the general contents; but under a skilful conductor, the music is still more beautiful. A matter-of-fact, highly respectable leader might not bring out in all its impressiveness the wonderful trombone measures in the first movement, or he might treat perfunctorily the equally wonderful horn measures in the introduction and in the andante. Here he would sin by overdoing. Mr. Monteux and the orchestra gave an excellent performance. As played, the symphony was not too long.

Mr. Hill's waltzes were composed for the piano in 1920. As some of them suggested the orchestra, he arranged them, and they were performed yesterday for the first time. A high compliment was paid them unwittingly by a young woman in the corridor after the concert: "Why, there wasn't one I could dance to." These fleeting melodies, often fragments, often mere suggestions of waltz measures, are harmonized and orchestrated with true French skill. While there is an avoidance of the obvious, this avoidance is not painfully achieved. The succession of moods, languor alternating with gaiety; these are as a natural speech.

"The Russian Easter" is a gorgeous composition and it was gorgeously played. Rimsky-Korsakov's program on a fly leaf of the score is made up of verses from a Psalm, from the Gospel according to Mark, and two paragraphs of his own. His chief theme is a melody of the Russian Church. The overture reminds one of that wildly imagined church in Moscow. Is this composition Rimsky-Korsokov's idea of what church music should be? In his program he speaks of the priests chanting "Resurrexit" in the temples, amid thick, pungent incense clouding them, while thousands of candles are a-light and bells are chiming melodiously and gloriously. One could not help wondering why the Russians had not used this music for a "grand sacred ballet." When the overture was first performed in Boston—Mr. Paur brought it out in 1897—it did not impress the audience deeply. Probably the performance then was somewhat faint-hearted, experimental; nor were we all then so well-acquainted with the Russian Muse as we are today. Yesterday the impression made was overpowering. But Mr. Monteux is always fortunate in his interpretation of the Russian, and the orchestra played as if swayed now by deep religious emotion, now by sacred frenzy.

The concert will be repeated tonight. The program of next week is as follows: Brahms, Symphony No. 1; Saminsky, two fragments from the ballet, "The Lament of Rachel" (first time in America), and Wagner's overture to "The Flying Dutchman." Mme. Nina Koshetz will sing with orchestra an air from Rimsky--Korsakov's "The Tsar's Bride"; a song without words by Prokofiev, and the "Revery and Dance" from Moussorgsy's opera, "The Fair of Sorotchink." Truly an interesting program.

HERALD - FEB. 25.

PROF HILL'S WALTZES PART OF SYMPHONY PROGRAM

Schubert's Symphony in C-major was the chief item on yesterday's Symphony concert program. Drastic cuts, chiefly in the last movement, sheared it of some of what Schumann called its "heavenly lengths," but enough remained to fill nearly an hour. This music, though it lacks the logical, concise structure of Beethoven, makes amends by an inexhaustible wealth of melodic and rhythmic invention. Schubert wrote it in the manner of one improvising, pouring out a full heart "in profuse strains of unpremeditated art," like Shelley's skylark. The performance had an almost perfunctory efficiency, with nothing rhapsodic in it. The finale, in particular, obviously failed to stir Mr Monteux' imagination.

A set of concert waltzes arranged for orchestra by the composer, Prof E. B. Hill of Harvard, was played for the first time in this version. They were composed for piano. The audience received them with cordiality. Mr Hill rose in his place in the center of the hall and bowed repeatedly in acknowledgment, though with an obvious reluctance.

These waltzes do not pretend to pomp, vehemence or tragic intensity, qualities which would obviously be out of place in a set of conventionalized dances. They are amiable and pleasing light music, skillfully orchestrated except for a use of percussion instruments that fails to integrate them with the rest of the orchestra, producing an effect a little like that of finding a lump of salt in one's dish of ice cream. They lack the melodic invention and rhythmic vitality that have caused Johann Strauss' waltzes to be popular for half a century.

The other number was Rimsky-Korsakov's "Russian Easter," based on the rhythms of the liturgical music of the Greek Orthodox Church. One prefers the pieces like "Scheherezade" in which the chameleon-like composer takes his color from Oriental music. His originality, like Meyerbeer's, is turning out upon closer inspection of his music to be at second hand. It was well played and warmly applauded.

Next week Nina Koshetz, the Russian soprano, appearing as soloist for the first time in Boston, will sing unfamiliar numbers by Prokofiev, Musorgsky, and Rimsky-Korsakov. The orchestra will play a new piece by Saminsky, Brahms' First Symphony and Wagner's overture to "The Flying Dutchman."

GLOBE - FEB 25

NINA KOSHETZ SYMPHONY SOLOIST

Russian Prima Donna to Sing at Next Concerts of Boston Orchestra

Nina Koshetz, the Russian prima donna, who is a newcomer to this country, and who in her own land is placed before all others as a singing actress and interpreter of song, will be the soloist at the next pair of Boston Symphony concerts, which will take place next Friday afternoon and Saturday evening, March 3 and 4. At these concerts she will sing with the orchestra an air from the opera, "The Czar's Bride," by Rimsky-Korsakoff, Song (without words) written especially for Mme. Koshnetz by Prokofiev, the talented, daring, young Russian composer, who is now residing in this country, and Moussorgsky's Revery and Dance from "The Fair of Sorotchin."

A new work to be performed for the first time in America at these concerts will be Saminsky's Two Fragments from the Ballet, "The Lament of Rachel." Lazare Saminsky, the young Russian composer and pupil of Rimsky-Korsakoff, is so far almost unknown in the new world.

AMER - FEB. 25.

HILL'S WALTZES WIN APPLAUSE AT SYMPHONY

Waltzes for orchestra written by Edward Burlingame Hill of Cambridge delighted the Symphony audience yesterday. The composer was compelled to rise from his seat several times in acknowledgment of the enthusiastic applause.

PIERRE MONTEUX

Though written in the unconventional manner characteristic of the 20th century symphonic works, nevertheless these waltzes are not imitative. They have a charm quite their own. Lyric beauty tinges them genially; and they are scored with admirable skill and ingenuity. These morceaux are not merely technical feats to pique the interest of dabblers in musical conundrums. They will please music lovers in general for they have grace, sparkle, melodic distinction. They are like impressions of ballrooms aglow with elegance, old-time or Old World ballrooms, before the jazz age.

Schubert's symphony in C major, which Schumann described as "heavenly, long-drawn-out," is the first number on this week's program. The fact that it opens the concert should be noted by

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those who attend the Saturday night concerts. Every movement is a beautiful achievement. Yesterday Mr. Monteux and his men were given an ovation after the splendid performance.

Rimsky-Korsakoff's "Russian Easter" overture is the final number.

ADVTSR - FEB. 25.

HIGHBROW WALTZES BY SYMPHONY

"The Russian Easter" Feature of the Concert

BY OLIN DOWNES

Schubert's wonderful C major symphony, a new set of waltzes, written originally for piano and later orchestrated by Edward Burlingame Hill, and Rimsky-Korsakoff's overture, "The Russian Easter," made the programme of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall.

FINDS GREAT FAVOR

The symphony found great favor. There was prolonged applause at its conclusion, and after Mr. Monteux had twice returned to the stage the orchestra rose also to acknowledge the tribute of the audience.

In some respects, this was one of the poorest performances we remember from Mr. Monteux. The performance was heavy-footed, at times over-accented, and episodic in its nature. This and that passage stood out, as for example the dramatic climax of the slow movement, which was the finest moment of the whole reading. But of the ecstatic rush and whirl of the music, especially in the opening movement, there was little.

Is a Winged Thing

This symphony is a winged thing. It is one long marvelous, sustained flight of inspiration from the first note to the last. The fact that there is too much of it from the standpoint of form and economy of material never makes it laborious or dull.

"Heavenly length," as Schumann said of this symphony, is right. The very planets seem to whirl and sing. As the theme of the introduction reappears at the end of the first movement one thinks of the thunder march of the sun through the heavens, in the prologue to Faust. Or at least, this will be the emotion of the symphony if it is allowed to speak for itself, if the wondrous thoughts of the composer are allowed freedom to sweep forward on the hythmical surrent of the music. As a rule, yesterday, this sweep was lacking, and the orchestral tone was more than once so thick and so harsh that one wondered whether Mr. Monteux had experimented with the instrumentation. That there were passages of brilliancy is of course true. The score itself would achieve so much. That solo players, as always in performances by this orchestra, frequently distinguished themselves, is also true.

And Schubert's symphony played much more poorly than yesterday afternoon, would remain Schubert's symphony. But where was the beauty and transparency of tone which this score makes possible, where was the unutterable grace, the wistful melancholy, the tumultuous joy that make this symphony echo down the ages?

Mr. Hill's Waltzes

Mr. Hill has escaped the banal in his set of waltzes. He has achieved pleasing instrumental effects. He is now fanciful, now gracefully sensuous, but he has written with more freshness of invention. The composer was present. He rose to acknowledge the applause. The feature of the concert was the superb playing of Rimsky-Korsakoff's overture on themes of the Russian Greek Church, "the Russian Easter," music of stained glass, ikons, the swinging of censers, the odor of incense; of antiphonal responses and religious ceremonies which derive from the music and the ceremonials of ancient paganism.

It is an amazing piece, and here Mr. Monteux was in a domain particularly his. Here he revealed the last tint of color, the uttermost intention of the composer.

POST - FEB. 25.

SYMPHONY CONCERT

SCHUBERT AND SONG, CHURCH AND STAGE

Again "The Heavenly Lengths" and None Too Much Freshened in Performance—Mr. Hill's Ingenious and Fanciful Waltzes—Rimsky-Korsakov's Overture of the Church According to the Theatre—A Word About Current Programmes

EVEN from the catholic, the cosmopolitan, Mr. Monteux the conservative instinct innate in most Frenchmen will out. In Paris, beyond many another city that is capital of music, symphony concerts come and go in a deadly routine—unless some "foreign intruder," like Mr. Kusevitzky, disturb and animate them. There the caked and crusted formula for programmes prescribes a classic symphony at the beginning and thereafter a miscellany of short pieces. To this prescription with his symphonies, Mr. Monteux seems, for the hour, to have returned in Boston. Last week he began the concerts with Schumann's symphony of the spring; yesterday with Schubert's symphony of the "heavenly lengths"; while for next week he sets in like place Brahms's symphony in C minor. No doubt most of us hear these pieces gladly, if only they recur not too often. Yet it is possible to believe that unhallowed symphonies, even by living hands, add zest to the long course of twenty-four concerts before a single audience.

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Breathless under such lavish spending, the hearer may emerge from the Symphony in C minor—withal in a very human relief. The cup, after all, may have been too brimming; the long draught of songful poesy too surfeiting; the translucent glow more than the eye may bear. Yes: as the learned say, Schubert could be prolix, monotonous, repetitious, as uncritical as a bird of its song and like it, sometimes irritating to nervous, twentieth-century ears. Yesterday, Mr. Monteux did not much help or hinder him. Like all discerning conductors, he gave the music free course, free voice; since to point accents, to round details, to distribute finicking stresses is to cloud and stay Schubert's rhapsody, to make out of magic mechanics. It was possible, however, to wish the orchestra, except when solo-voices ascended larklike from it, a more transparent, more fluent tone, a finer shapeliness of songful phrase and period, a more responsive, a more kindling ardor. However poised, even calculating, within, conductor and orchestra in this symphony should be like them who, in Portia's garden, were "quiring to the young-eyed cherubins." Such was oftenest, an intelligent and efficient band, well lead, was playing bert in C major—item number one, in the programme of the day.

The other items of the afternoon made sufficient contrast to Schubert's Symphony and to each other. One was the nine waltzes of Mr. Edward Burlingame Hill written originally for piano; scored subsequently for orchestra; heard yesterday for the first time in any concert. They are brief; they shift readily in matter and in voice; they are unified by an ingenious relation of keys and, in the finale, by a return and a re-working of previous motivs. At every turn Mr. Hill avoids the obvious and the conventional—without laboring too obviously at that desirable process. His motivs flower less into waltzes—in the sense of the ballroom, operetta and even of Monsieur Ravel in a recent tone-poem—than into the suggestion of waltzes, glamored by studious, fanciful or technically imaginative mood. By so much Mr. Hill walks in the ways of Chopin, without the Pole's romantic impulse or of Ravel in the "Noble and Sentimental Waltzes" without the Parisian's ironies.

Most of all, however, the composer's invention and skill flower in his handling. If his motivs hardly arrest the ear, if his moods do not much quicken the listening fancy, it is pleasure to hear the play of his harmonies, the suggestion of his instrumental voices, the aptness, the ingenuity, the fertility with which he plies both. Without excess, without eccentricity, Mr. Hill clothes his waltzes in the present vesture of Paris—and adds agreeable frills and furbelows of his own. His fellow-composers are sure to savor his skill and fancy, his readiness and sureness; even the casual hearer of the concert-hall tastes the spice of these virtues. It is Mr. Hill's good fortune to be, when he chooses—and as composers should be—a serious writer of light, playful, sensitive music. He caught the vein notably in his "Stevensoniana"—a piece that ought not to have fallen from orchestral repertories, deplorably scanty in such numbers. He has renewed it, though hardly so freshly, in these nine waltzes.

The contrasting piece—as the movies say—was Rimsky-Korsakov's overture, "Russian Easter." Few of his operas are known as yet to our western world. Possibly none of them contains a scene of churchly rite, splendor, illusion and emotion. Possibly, he was minded to write such a piece. Almost certainly, by inner sign, he so wrote this overture. His fly-leaf bear texts of Scripture—from a vindictive Psalm of the Jewish Jehovah, from the simple narrative of the resurrection of Jesus. To them, he adds a gloss of his own, curiously like a pious stage-direction for churchly spectacle. As vesture for such show, characterizing, enriching, intesifying, he cuts and colors his music. There is the preluding of the orchestra—grave, mysterious, piercing. The voice of the solo violin rises, falls, calling, calling, like a bidding priest. Then Rimsky's curtain rises. The stage is set for a great cathedral; the altar flares with lights and smokes with incense; the holy chants rise and wreathe through the arches; the great bells sound remote; a glad and grave emotion pervades the throng in tumultuous worship. It fills the theatre; it possesses the audience; sight, sound, emotion become as one. So Rimsky writes his overture of church and stage; while as eloquently, as illusively, Mr. Monteux—master always of music of the theatre—played it.

H. T. PARKER

TRANS. FEB. 25

IN these days, more than ever before, Mr. Monteux abounds in the classic symphonies. Accordingly he will begin the Symphony Concerts of next Friday afternoon and Saturday evening with Brahms's first Symphony, in C minor, familiar masterpiece these many years in many "readings." He will end the concerts with Wagner's Overture to his early opera, "The Flying Dutchman," unheard since Dr. Muck's day. The novel orchestral pieces on the programme are two fragments of "The Lament of Rachel," mimodrama by Lazare Saminsky, Russian composer now settled in America about whom a lengthy article was printed in this place last autumn. Mme. Nina Koshetz, Russian singer, will also assist the orchestra. Her numbers are an air from Rimsky-Korsakov's opera, "The Betrothed of the Tsar"; a piece from Musorgsky's light opera, "The Fair of Sorotchin"; and a wordless song written for her by the Russian, Prokofiev. Mme. Koshetz is one of the many singers engaged by Miss Garden for the Chicago Opera Company, but finding with it scanty opportunity. When she was heard, she was praised.

Mme. Koshetz will also assist the orchestra at its concert next Thursday evening in Sanders Theatre at Cambridge, singing the three numbers already noted. The orchestral pieces upon Mr. Monteux's programme are Schubert's Symphony in C major; Mr. Hill's new Waltzes and the Overture to Wagner's opera, "The Flying Dutchman."

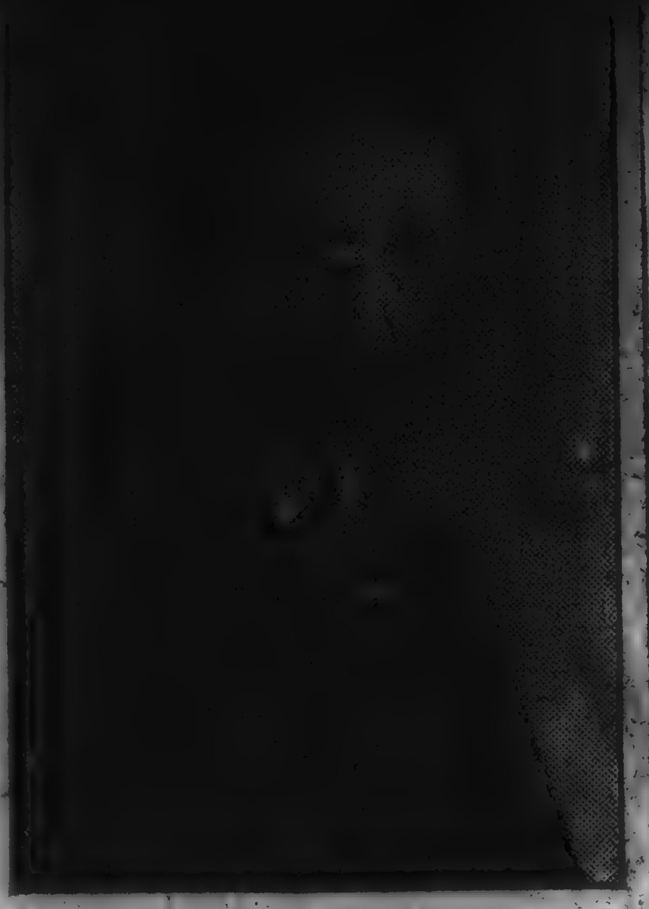
TRANS. FEB. 25

BEDETTI WILL BE SYMPHONY SOLOIST

Brockton Concert, Feb. 26, Will be the Second Annual Event Here.

ONTEUX AND 100 PLAYERS

rgin Fills Customary Place s Concert Master



PIERRE MONTEUX.

Jean Bedetti, famous 'cellist, who gave a recital here earlier in the season under the auspices of the Brockton Teachers' Association, will be the soloist with the Boston Symphony Orchestra, Pierre Monteux, conductor, at the orchestra's second annual concert in City Theatre, Sunday afternoon, Feb. 26. Bedetti is leader of the 'cello section and is regarded as one of the country's most eminent performers.

George J. Judd, assistant manager, visited Brockton on Thursday afternoon and called at City Hall to see Mayor Keith. The mayor is ill but Mr. Judd was assured by Mrs. Edith M. Blanchard, mayor's secretary, the permit for the concert will be granted.

Aside from the Boston series, stated to be the most successful on record, the orchestra will give concerts in Lawrence, Springfield, New Bedford, Fall River, Lynn and Brockton, with two at Smith College, Northampton.

Conductor Monteux will have 100 men with him for the Brockton concert a special train to convey the musicians to and from Brockton. As to the quality of the music, Philip Hale, noted critic, of Boston, said in a review Jan. 14:

"It may be said in all soberness that in no orchestra in this country, perhaps in Europe, is there a beauty of strings to be compared with that of the Boston Symyhony Orchestra. Grant that the material is in itself excellent; yet an orchestra is what the conductor makes it, and Mr. Monteux has made this orchestra what it is. Long famous, it was never in a higher state than it is to-day."

The orchestra this week accorded recognition to the death of Arthur Nikisch, its third conductor, who 30 years ago conducted it for four years, by playing the funeral march from Wagner's "Dusk of the Gods." Sixteen of the musicians who served under Nikisch will be in Brockton. Richard Burgin, concert master, who was soloist a year ago, is also with the orchestra.

BROCKTON JAN. 27

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The soloist at this concert will be the Russian dramatic soprano, Nina Koshetz. She will sing with the orchestra an air from Rimsky-Korsakoff's opera, "The Czar's Bride"; a "Song Without Words," written especially for Madame Koshetz by Prokofiev, the daring young Russian composer now residing in this country, and Moussorgsky's Revery and dance from "The Fair of Sorotchinsk."

The closing number on the programme will be "Wagner's overture to "The Flying Dutchman."

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GLOBE FEB. 26 [76]

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Providence musicians have occasionally expressed the hope that some time arrangements might be made to have the Boston Symphony Orchestra give one of its children's concerts in this city. A series of them is now an established feature of the Boston season, and their popularity is unquestioned. Yet they offer problems both of programme-making and the audience's responsiveness. Of the first one for the season, recently given, the Globe's reviewer wrote:

"A symphony is always a symphony; the Symphony Orchestra is always more or less the Symphony Orchestra, depending somewhat on the temperament of the reigning conductor. And until recently, writers all over the land have mentioned a "symphony audience" as if that, too, were a type. It isn't so any longer.

"A symphony audience that chews gum, even to the technical perfection of making rhythmic poppings with it; a symphony audience whose feminine contingent wears red tam o'shanters for the most part; a symphony audience that comes shouting to the hall, and beguiles the tedium of waiting for trolley cars afterward by getting up wrestling and boxing matches on the sidewalk; a symphony audience for whose convenience the august traditional hour of 2 o'clock is set over to 4—this was the type of yesterday's audience at the first of this year's series of young people's concerts in Symphony Hall, opening the third season of these concerts. The same programme will be repeated to-morrow afternoon; a second pair of concerts will be given in April.

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The reviewer reports also that "the Beethoven number was a little too much for many of the youngsters, and more or less horseplay went on; the little heads were restless, and Mr. Monteux, who had all the air of a good-humored and patient schoolmaster, had some difficulty in getting silence.

"But the tearing unisons of the opening bars of Bizet's 'L'Arlesienne,' suite No. 1, caught the attention of the children again, and they listened with a peculiar quality of intentness—all except the inevitable few, who were incredibly insensible to the music and talked steadily all through the hour and 10 minutes during which the concert lasted."

But such a work is carefully chosen from the most timid and anaemic of contemporary production, leaving absolutely unheard the composers who represent the true spirit of our time.

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Rimsky-Korsakoff's Caprice on Spanish Themes, constructed on the characteristic dance rhythms of Spain, is a piece of particularly brilliant and colorful orchestration, likewise with many important solos for the various instruments of the orchestra.

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Hundreds of music lovers who thronged City theater Sunday afternoon were lifted from the cares and monotony of everyday life by harmonic strains from classics by famous composers played by the Boston Symphony orchestra, that talented band of musicians who never fail to receive a cordial welcome from Brocktonians.

The program was an attractive one, and the numbers were accorded hearty applause. Pierre Monteux, the conductor, was obliged to reappear several times at the close of the program to acknowledge the appreciation which was expressed.

Most delightful among the selections was "Lalo," the concerto for violoncello with orchestra, in which the solo work was done by Jean Bedetti, who was favorably received in this city last season, when he played to a concert given in High school hall by the Brockton Teachers' association. He received several enthusiastic encores, re-appearing four times to acknowledge the plaudits. The concerto included: Prelude, Allegro Maestoso, Intermezzo, Introduction, Rondo.

The program also comprised Beethoven's Symphony No. 5 in C minor, Op. 7; Allegro con brio, Andante con moto, Allegro, Trio, Allegro; Wagner's Prelude and Love-Death from "Tristan and Isolde;" and Symphonic Poem No. 3, "Les Preludes," (after Lamartine) by Liszt.

BROCKTON TIMES FEB 27.

FROM FEB 12 1922
SUN,
Baltimore, Md.

Monteux Signs New Contract As Conductor

Leader Of Boston Symphony Orchestra Will Remain Two More Years.

The trustees of the Boston Symphony Orchestra at a meeting February 8, voted unanimously to extend the contract of Pierre Monteux, the orchestra's conductor, to include the seasons of 1922-23 and 1923-24. After consulting with the conductor last evening, the board secured Mr. Monteux's acceptance of their offer.

Mr. Monteux is now fulfilling his third season at the head of the Boston Symphony Orchestra. The new standards which he has set, and the traditional ones which he has maintained, are now eloquently apparent. As an authoritative and finely appreciative interpreter of the established repertory, and as a discriminating pioneer of the music of today, he has given the Boston Symphony concerts a new interest and additional importance in the musical world.

As the Boston Symphony Orchestra owes a large part of its beauty of ensemble to the creative effort and executive skill of its conductor, Pierre Monteux's genius has perhaps also found its highest fruition at this post. Yet, before he came to the Boston orchestra, he had won an enviable name as conductor both here and abroad. First publicly prominent in chamber music activities in Paris, he soon found his true vocation and became a familiar figure presiding over the Concerts Colonne, the Opéra, the Théâtre des Champs Elysées, the Châtelet and Odéon, and his own "Concerts Monteux" in Paris, also the orchestras of the Covent Garden and Drury Lane Theatres, in London, the opera houses of Berlin, Vienna and Budapest.

After active service in the war, he first came to this country at the head of Diaghileff's Ballet Russe, and was subsequently engaged as a principal conductor of the Metropolitan Opera Company. In the autumn of 1918 he was offered the conductorship of the Boston Symphony Orchestra, but was unable to obtain his release from existing engagements except for a short period, when he conducted the opening concerts of that season. The following year the offer was repeated and accepted.

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rom FEB 12 1922
AGLE
Brooklyn, New York

Another Week's Reactions

By **WILLIAM B. MURRAY**

SPECULATION regarding the immediate future of the Boston Symphony Orchestra may be laid to rest. Pierre Monteux has arranged with the organization's directors to continue as conductor for at least two years more. Now perhaps the friends of Toscanini and the advocates of Felix Weingartner will be silent.

The trouble with us in New York is that we have not looked upon the Boston situation with the eyes of Boston. All that we have seen is that audiences attending the ten annual concerts in Carnegie Hall have been slimmer and less enthusiastic than were those which congregated of other years to listen to the artistic ministrations of Karl Muck. In addition, of course, we have universally believed that Mr. Monteux did not succeed in filling more than one of his predecessor's shoes.

In Boston, on the other hand, the audiences have not diminished, nor have they accepted a metropolitan verdict with regard to Mr. Monteux. In him they have had a stout faith since the beginning. They have stuck to the Monteux colors and they have discerned that the finest gentleman among conductors is also a musician of parts.

Mr. Monteux's role in Boston has been difficult to play. He was greeted by a disorganized orchestra, he stepped into the place vacated by a conducting genius. Possibly we in New York, with our usual indifference to a situation, asked the impossible. At least we drew comparisons that were not altogether fair. In the strictest sense of the musical word we were right; however, an allowance might well have been much to the point.

Today the Boston Orchestra is a marvel of tonal quality. Under Mr. Monteux it has not succeeded in playing the classics so well as under the conductors of former years. Mr. Monteux is not a classicist. In fact, when he first directed the orchestra his readings of Beethoven, Brahms, Mozart and Haydn were always of the nature of weather reports: Cloudy, or at least partly cloudy. But they have improved, an improvement revealed in his performance of Beethoven's Seventh Symphony in Carnegie Hall a week ago. Richard Wagner found much to praise in the Beethoven he heard in Paris 70 years ago. Now we also are learning that an earnest Frenchman may endow a Beethoven symphony with eloquence.

If Mr. Monteux is just beginning to see the classic rays that mark the classic dawn, he has been almost without rival as an interpreter of modern music. The younger Frenchmen and all the Russians are grist to his mill. There hasn't been a good performance of Rimsky-Korsakoff's "Le Coq d'Or" since Mr. Monteux departed from the opera house, and it would be interesting at least to hear how much color he would reveal in a reading of "Sniegourochka." One may well fancy his doing an utterly different labor than has been done by Mr. Bodanzky.

NEWS, FEB 12 1922
Detroit, Mich.

BOSTON ORCHESTRA HEAD TO STAY 2 MORE YEARS

BOSTON, Feb. 11.—Pierre Monteaux, conductor of the Boston Symphony Orchestra, will remain in that position for two more years. The trustees of the orchestra, by unanimous vote, have extended his contract to May, 1924, when by mutual agreement he will complete his service of five years as conductor and will be succeeded by another bert in C major—item number one, in the programme of the day.

The other items of the afternoon made sufficient contrast to Schubert's Symphony and to each other. One was the nine waltzes of Mr. Edward Burlingame Hill written originally for piano; scored subsequently for orchestra; heard yesterday for the first time in any concert. They are brief; they shift readily in matter and in voice; they are unified by an ingenious relation of keys and, in the finale, by a return and a re-working of previous motivs. At every turn Mr. Hill avoids the obvious and the conventional—without laboring too obviously at that desirable process. His motivs flower less into waltzes—in the sense of the ballroom, operetta and even of Monsieur Ravel in a recent tone-poem—than into the suggestion of waltzes, glamored by studious, fanciful or technically imaginative mood. By so much Mr. Hill walks in the ways of Chopin, without the Pole's romantic impulse or of Ravel in the "Noble and Sentimental Waltzes" without the Parisian's ironies.

Most of all, however, the composer's invention and skill flower in his handling. If his motivs hardly arrest the ear, if his moods do not much quicken the listening fancy, it is pleasure to hear the play of his harmonies, the suggestion of his instrumental voices, the aptness, the ingenuity, the fertility with which he plies both. Without excess, without eccentricity, Mr. Hill clothes his waltzes in the present vesture of Paris—and adds agreeable frills and furbelows of his own. His fellow-composers are sure to savor his skill and fancy, his readiness and sureness; even the casual hearer of the concert-hall tastes the spice of these virtues. It is Mr. Hill's good fortune to be, when he chooses—and as composers should be—a serious writer of light, playful, sensitive music. He caught the vein notably in his "Stevensoniana"—a piece that ought not to have fallen from orchestral repertories, deplorably scanty in such numbers. He has renewed it, though hardly so freshly, in these nine waltzes.

The contrasting piece—as the movies say—was Rimsky-Korsakov's overture, "Russian Easter." Few of his operas are known as yet to our western world. Possibly none of them contains a scene of churchly rite, splendor, illusion and emotion. Possibly, he was minded to write such a piece. Almost certainly, by inner sign, he so wrote this overture. His flyleaf bear texts of Scripture—from a vindictive Psalm of the Jewish Jehovah, from the simple narrative of the resurrection of Jesus. To them, he adds a gloss of his own, curiously like a pious stage-direction for churchly spectacle. As vesture for such show, characterizing, enriching, intesifying, he cuts and colors his music. There is the preluding of the orchestra—grave, mysterious, piercing. The voice of the solo violin rises, falls, calling, calling, like a bidding priest. Then Rimsky's curtain rises. The stage is set for a great cathedral; the altar flares with lights and smokes with incense; the holy chants rise and wreathe through the arches; the great bells sound remote; a glad and grave emotion pervades the throng in tumultuous worship. It fills the theatre; it possesses the audience; sight, sound, emotion become as one. So Rimsky writes his overture of church and stage; while as cloquently, as illusively, Mr. Monteux—master always of music of the theatre—played it.

H. T. PARKER

TRANS. FEB. 25

IN these days, more than ever before, Mr. Monteux abounds in the classic symphonies. Accordingly he will begin the Symphony Concerts of next Friday afternoon and Saturday evening with Brahms's first Symphony, in C minor, familiar masterpiece these many years in many "readings." He will end the concerts with Wagner's Overture to his early opera, "The Flying Dutchman," unheard since Dr. Muck's day. The novel orchestral pieces on the programme are two fragments of "The Lament of Rachel," mimodrama by Lazare Saminsky, Russian composer now settled in America about whom a lengthy article was printed in this place last autumn. Mme. Nina Koshetz, Russian singer, will also assist the orchestra. Her numbers are an air from Rimsky-Korsakov's opera, "The Betrothed of the Tsar"; a piece from Musorgsky's light opera, "The Fair of Sorotchin"; and a wordless song written for her by the Russian, Prokofiev. Mme. Koshetz is one of the many singers engaged by Miss Garden for the Chicago Opera Company, but finding with it scanty opportunity. When she was heard, she was praised.

Mme. Koshetz will also assist the orchestra at its concert next Thursday evening in Sanders Theatre at Cambridge, singing the three numbers already noted. The orchestral pieces upon Mr. Monteux's programme are Schubert's Symphony in C major; Mr. Hill's new Waltzes and the Overture to Wagner's opera, "The Flying Dutchman."

TRS. FEB. 25

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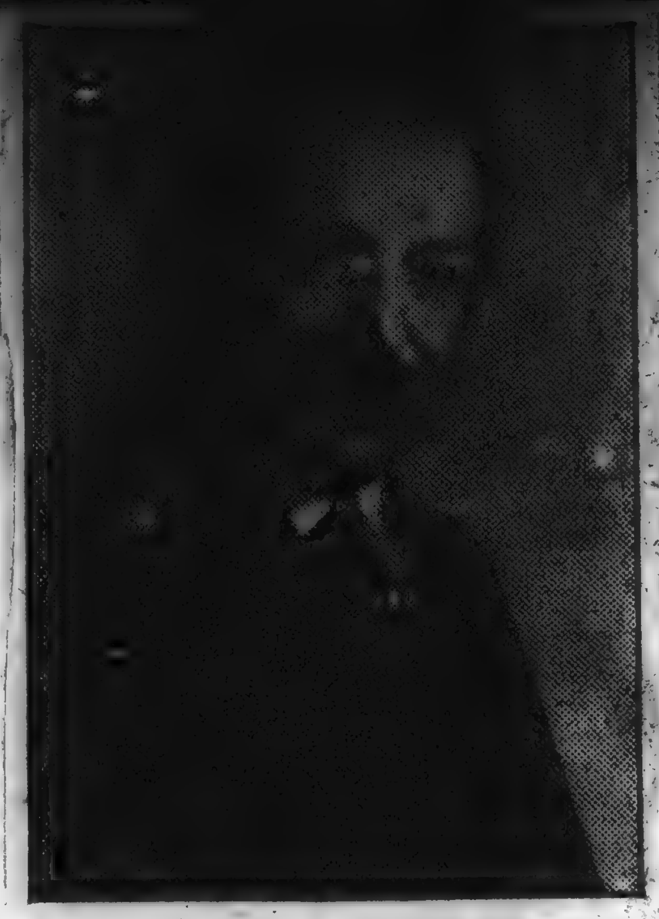
Brockton Concert, Feb. 26, Will be the Second Annual Event Here.

MONTEUX AND 100 PLAYERS

Burgin Fills Customary Place as Concert Master



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Monteux Signs New Contract As Conductor

Leader Of Boston Symphony Orchestra Will Remain Two More Years.

The trustees of the Boston Symphony Orchestra at a meeting February 8, voted unanimously to extend the contract of Pierre Monteux, the orchestra's conductor, to include the seasons of 1922-23 and 1923-24. After consulting with the conductor last evening, the board secured Mr. Monteux's acceptance of their offer.

Mr. Monteux is now fulfilling his third season at the head of the Boston Symphony Orchestra. The new standards which he has set, and the traditional ones which he has maintained, are now eloquently apparent. As an authoritative and finely appreciative interpreter of the established repertory, and as a discriminating pioneer of the music of today, he has given the Boston Symphony concerts a new interest and additional importance in the musical world.

As the Boston Symphony Orchestra owes a large part of its beauty of ensemble to the creative effort and executive skill of its conductor, Pierre Monteux's genius has perhaps also found its highest fruition at this post. Yet, before he came to the Boston orchestra, he had won an enviable name as conductor both here and abroad. First publicly prominent in chamber music activities in Paris, he soon found his true vocation and became a familiar figure presiding over the Concerts Colonne, the Opéra, the Théâtre des Champs Elysées, the Châtelet and Odéon, and his own "Concerts Monteux" in Paris, also the orchestras of the Covent Garden and Drury Lane Theatres, in London, the opera houses of Berlin, Vienna and Budapest.

After active service in the war, he first came to this country at the head of Diaghileff's Ballet Russe, and was subsequently engaged as a principal conductor of the Metropolitan Opera Company. In the autumn of 1918 he was offered the conductorship of the Boston Symphony Orchestra, but was unable to obtain his release from existing engagements except for a short period, when he conducted the opening concerts of that season. The following year the offer was repeated and accepted.

NEWS, FEB 12 1922

Detroit, Mich.

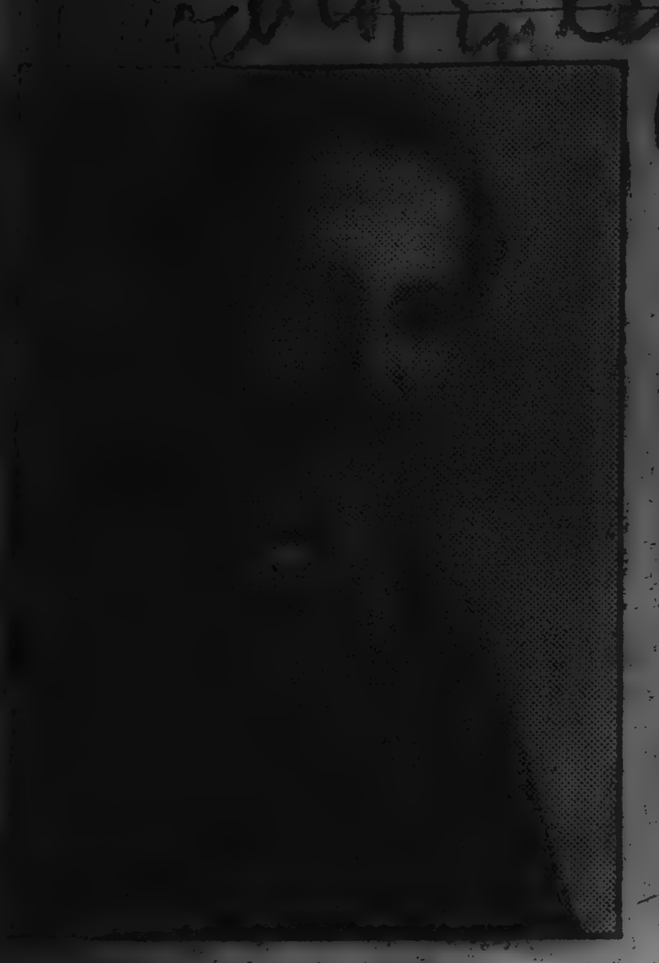
BOSTON ORCHESTRA HEAD TO STAY 2 MORE YEARS

BOSTON, Feb. 11.—Pierre Monteaux, conductor of the Boston Symphony Orchestra, will remain in that position for two more years. The trustees of the orchestra, by unanimous vote, have extended his contract to May, 1924, when by mutual agreement he will complete his service of five years as conductor and will be succeeded by another

[illegible] AUDIENCE [illegible] AT SYMPHONY ORCHESTRA'S CONCERT

Monteux, Conductor, and Bedetti, Soloist, Are Fairly Overwhelmed With Applause by Admirers.

Brockton Enterprise Feb 27/22



PIERRE MONTEUX.

JEAN BEDETTI.

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Occupying an obscure seat and applauding with the same fervor as the hundreds from Brockton and nearby towns, also music lovers from Boston, was a third man whose personality, energy and ability also counted greatly in making the concert the most notable on record here, George J. Judd, assistant business manager.

Brockton has heard and applauded musicians of international reputation in times past. It nearly filled the same theatre a year ago, in the teeth of a howling blizzard, when Monteux's men made their first visit, but on no occasion during the past 20 years has there been so many present to acclaim musical talent as on Sunday.

It surpassed even the first night of George Sawyer Dunham's never-to-be-forgotten "Requiem," sung as a memorial to the Shoe City's sons who gave their lives in the world war.

Not even the prestige and matchless performance of Boston's superb orchestra, if unsupported by intelligent preliminary work, would have called out such an assemblage, hence the mention of Judd.

Mayor Keith Hears Concert.

Mayor Roger Keith and Mrs. Keith, accompanied by the mayor's parents, Mr. and Mrs. Horace A. Keith, occupied one of the boxes. In another were Mr. and Mrs. J. Joseph Cahill, Mr. and Mrs. Albert Doyle and Mr. and Mrs. E. F. O'Neill. Delegations came from the Bridgewater Normal school and Howard Seminary at West Bridgewater. Members of the city council, club leaders, representatives of various musical clubs, musicians and patrons of music also were noted. Up in the second balcony every seat was occupied and some were standing and there was no more enthusiastic group than a party of Italians present to hear and cheer one of their countrymen from a province in Italy which has a large representation in Brockton.

The musicians came here by special train, arriving shortly after 2 o'clock. Nearly 125 were aboard, including Mr. Monteux and his 100 musicians, the orchestra being intact, exactly as it plays in Symphony Hall, except for the organist.

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After the Liszt number, which begins with a solemnity that is the kernel of the chief theme and which undergoes various transformations, robust, gentle, sentimental, pastoral and finally the great martial outburst that brings listeners almost to their feet, Monteux was recalled four times, not a person stirring for fully five minutes after the music had ceased.

He was asked later how this demonstration had impressed him. "There is a difference in audiences," he said. "This one was stimulating. We are pleased if they liked the programme. It has been a wonderful afternoon for us all."

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The work of the orchestra as a whole was a revelation to those who heard it for the first time and a new inspiration to old admirers, the 100 men responding to Monteux as the violin answers to the master hand of Kreisler.

Philip Hale, who has heard many, has said: "After all, there is but one Symphony orchestra." Some other admirers of the orchestra, endowed with lesser competence as critics but with a sincerity second to none, echoed it.

Will they come again?

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"Good!" answers Brockton.

FROM FEB 16 1922

POST DISPATCH

St. Louis

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Special to the Post-Dispatch.

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ESTABLISHED 1881

From FEB 16 1922

EVENING MAIL

New York City

TODAY IN BOSTON

By J. E. CHAMBERLIN

Boston, Today.—Boston, supposed by some people to be the most musical city in the Union, and certainly a city which has a record for musical culture, as cities go, is "as operaless as Kankakee or Medicine Hat."

So says H. T. Parker, our leading music critic. He bases his comment on the fact that while opera is given in New York and Chicago and echoed in other cities, the singers come to Boston only in a [illegible] sort of concerts.

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Boston's decline is certainly emphasized in this regard. What is to be done about it? Mr. Parker suggests that the Chicago Opera Company divide its twenty weeks of annual existence between Chicago and Boston. He advises the Boston people to get busy and obtain this concession.

Whether there is a hint from Chicago behind this suggestion I cannot say. Perhaps Chicago has no idea of giving up any share of its opera. Perhaps it might not be unwilling to be helped out a little. At all events the Boston public, opera hungry, would grab at the chance.

M. Monteux certainly has made a success of his two years with the orchestra. Diverse nationalities are harmoniously blended in one artistic brotherhood. M. Monteux is very popular both with his player and with the public. And he and his orchestra are well liked—praised, exalted—by the critics everywhere, except in New York. New York, for that matter, has never seemed to like the Boston organization.

Providence

R. I.

~~News~~ Journal

ISSUE OF Feb 19

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The soloist at this concert will be Raymond Havens, the young American pianist who has appeared with the orchestra in several cities. Although Mr. Havens is a former Providence man and has given concerts here, the fact that he has never before appeared at the local concerts of the Boston Symphony Orchestra will make this occasion a matter of keen interest for many. He will play the Concerto of Liszt in E-flat major, No. 1.

FEB 26 192

New York City

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Providence

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News

ISSUE OF Feb 22

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Springfield

MASS.

~~Republican~~ Union

ISSUE OF Feb 10

Monteux Again Leads Symphony Orchestra

BOSTON, Feb 9—The trustees of the Boston Symphony Orchestra announced today that Pierre Monteux had been re-engaged as conductor for a term of two years.

EVENING GLOBE

New York City

FEB 23 1922

Franz Shreker (or is it Schreker? Both forms are used in the books), though born in Monaco, is regarded to-day in Germany, a country he has long made his home, as one of the foremost of the younger German composers. Shreker has been a voluminous writer for the stage and for the concert room. And yet in this country his name is almost unknown. Last week in Boston, the Boston Symphony Orchestra performed for the first time there his "Prelude to a Drama." In the Boston Herald, Philip Hale comments interestingly on the piece.

Franz Schreker has been for some years a hotly discussed man. By some he is extolled to the skies; by others he is loathed; feared as Antichrist in music. Before this prelude was played we knew him here only by one song, which was ineffectively and uninterestingly ugly. Those who yesterday anticipated the worst must have been disappointed. This prelude is often noisy, but it is not a wholly fearsome thing. When it has melodic lines in the manner of Puccini it even gives pleasure. When Schreker composed this overture in 1913 he was thirty-five years old, so he could not bring his youth as an excuse for employing a huge orchestra and scoring so thickly that some of the instruments were superfluous. If he had not used them they never would be missed.

There is no programme, but from the music it would appear that the hero of this unwritten drama had a stormy time of it, without cheering amorous episodes, and just as it was reasonable to suppose that his ending was, if not happy, at least peaceful, the final measures hinted at tragedy. There are stir- [illegible]

frenzy most of the time; that as a consequence there is not one great overwhelming climax. It is the fate of works like this, which require much rehearsal, to be performed, then put on the shelf for two seasons, usually longer before they are taken down, if they are taken down at all and dusted. A work of this character should be played again at the succeeding concert. This would be only fair to composer, audience, conductor, and orchestra.

New York might add the earnest wish that Mr. Monteux will do the prelude in this city when the Boston orchestra comes here again next month. The work was also given last week in Chicago by the Chicago Symphony Orchestra.

Providence

R. I.

News

ISSUE OF Feb 25

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The "Prelude to the Afternoon of a Faun" by Debussy, one of the best-known numbers of the modern French school of music, will also be played. A close friend of the late composer and a collaborator in the early production of his scores, Pierre Monteux, is considered to be one of the finest and most authoritative interpreters of his music. This number features famous solo passages for the flute (which represents the faun). Solos of interest by the various virtuosos of the orchestra are also to be heard in Rimsky-Korsakoff's "Caprice on Spanish Themes," which will close this concert. Constructed on characteristic Spanish rhythms this music includes Two Alboradas, Variations, Scene and Gypsy Song and Fandango of the Asturias.

FROM

New York City 1922

Pierre Monteux having been re-engaged as conductor of the Boston Symphony Orchestra, as showing his popularity in Boston, the increased demand for symphonic music is instanced. In addition to the regular series of twenty-four pairs of concerts, a series of five Monday night performance has been begun, as well as a series of concerts for young people. The concerts at Harvard have been increased from eight to nine. There have been nine concerts given in neighboring cities. A great desire on the part of colleges to hear the orchestra has been shown, and besides two concerts at Harvard there have been others at Yale, Cornell, Smith, Middlebury and the University of Vermont.

[77]

LARGEST AUDIENCE ON RECORD AT SYMPHONY ORCHESTRA'S CONCERT

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It has certainly been so all through this season. Boston has had its usual wealth of orchestral music through the Symphony (for which, as conductor, M. Monteux has been re-engaged for a further period of two years), but in the matter of voices it has had nothing but a few concerts, and these not

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FEB 23 1922

Franz Shreker (or is it Schreker? Both forms are used in the books), though born in Monaco, is regarded to-day in Germany, a country he has long made his home, as one of the foremost of the younger German composers. Shreker has been a voluminous writer for the stage and for the concert room. And yet in this country his name is almost unknown. Last week in Boston, the Boston Symphony Orchestra performed for the first time there his "Prelude to a Drama." In the Boston Herald, Philip Hale comments interestingly on the piece.

Franz Schreker has been for some years a hotly discussed man. By some he is extolled to the skies; by others he is loathed; feared as Antichrist in music. Before this prelude was played we knew him here only by one song, which was ineffectively and uninterestingly ugly. Those who yesterday anticipated the worst must have been disappointed. This prelude is often noisy, but it is not a wholly fearsome thing. When it has melodic lines in the manner of Puccini it even gives pleasure. When Schreker composed this overture in 1913 he was thirty-five years old, so he could not bring his youth as an excuse for employing a huge orchestra and scoring so thickly that some of the instruments were superfluous. If he had not used them they never would be missed.

There is no programme, but from the music it would appear that the hero of this unwritten drama had a stormy time of it, without cheering amorous episodes, and just as it was reasonable to suppose that his ending was, if not happy, at least peaceful, the final measures hinted at tragedy. There are stirring pages. There are exciting climaxes. The trouble is that the music is full

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New York City

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Providence
R. I.
~~News~~
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Feb 26

When Children Hear Symphonies

Providence musicians have occasionally expressed the hope that some time arrangements might be made to have the Boston Symphony Orchestra give one of its children's concerts in this city. A series of them is now an established feature of the Boston season, and their popularity is unquestioned. Yet they offer problems both of programme-making and the audience's responsiveness. Of the first one for the season, recently given, the Globe's reviewer wrote:

"A symphony is always a symphony; the Symphony Orchestra is always more or less the Symphony Orchestra, depending somewhat on the temperament of the reigning conductor. And until recently, writers all over the land have mentioned a "symphony audience" as if that, too, were a type. It isn't so any longer.

"A symphony audience that chews gum, even to the technical perfection of making rhythmic poppings with it; a symphony audience whose feminine contingent wears red tam o'shanters for the most part; a symphony audience that comes shouting to the hall, and beguiles the tedium of waiting for trolley cars afterward by getting up wrestling and boxing matches on the sidewalk; a symphony audience for whose convenience the august traditional hour of 3 o'clock is set over to 4—this was the type of yesterday's audience at the first of this year's series of young people's concerts in Symphony Hall, opening the third season of these concerts. The same programme will be repeated to-morrow afternoon; a second pair of concerts will be given in April.

"Except for teachers and an occasional parent, the audience was wholly of school children."

The reviewer reports also that "the Beethoven number was a little too much for many of the youngsters and more or less horseplay went on; the little heads were restless, and Mr. Monteux, who had all the air of a good-humored and patient schoolmaster, had some difficulty in getting silence.

"But the tearing unisons of the opening bars of Bizet's L'Arlesienne, suite No. 1, caught the attention of the children again, and they listened with a peculiar quality of intentness—all except the inevitable few, who were incredibly insensible to the music and talked steadily all through the hour and 10 minutes during which the concert lasted."

But such a work is carefully chosen from the most timid and anaemic of contemporary production, leaving absolutely unheard the composers who represent the true spirit of our time.

"Dying is the privilege of the weary. The present day composers refuse to die. They have realized the necessity of banding together and fighting for the right of each individual to secure a fair and free presentation of his work. It is out of such a collective will that the International Composers' Guild was born.

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Raymond Havens

FROM FEB 28 1922
EVENING SUN,
Baltimore, Md.

Monteux Re-Engaged For Boston Symphony

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For the Symphony Concerts of next week, on Friday afternoon, March 10, and Saturday evening, March 11, at which Mr. McCormack will assist and Mr. Loeffler's new pieces will be heard for the first time, Mr. Monteux sets the following programme:

Haffner Serenade .... Mozart
(Violin Solo by Mr. Burgin)
Air from the Cantata, "Mein Liebe Jesus ist Verloren"—Air from the Cantata, "Sie Werden aus Saba alle Kommen." .... Bach
Mr. McCormack
Irish Fantasias for Tenor Voice and Orchestra ("The Host of the Air"; "The Fiddler of Dooney"; "Caitilin ni Vallachain," after Poems by Yeats). .... Loeffler
Two Fragments ("Romeo Alone" and "Queen Mab") from the Symphony, "Romeo and Juliet" .... Berlioz

Familiar pieces, clear, candid and stimulating to hear, fill, as they should, the programme for the fourth of the supplementary Symphony Concerts, on Monday evening, March 13, in Symphony Hall, viz.:

Symphony in E minor, "From the New World" .... Dvorak
Symphonic Poem, "Omphale's Spinning Wheel" .... Saint-Saëns
Concerto for Violoncello .... Lalo
Violoncellist: Mr. Bedetti.
Overture "Leonore," No. 3 .... [illegible]

TRANS. MAR 1.

FROM MAR 2 1922
Evening Globe
New York

New music by American composers performed last week by orchestras in other cities included a concerto in three movements for organ with orchestra, No. 2, in A major, by Eric De Lamarter, given by the Chicago Symphony Orchestra with the composer at the organ, and Waltzes for Orchestra by Edward Burlingame Hill, played by the Boston Symphony Orchestra.

In view of the orchestras giving these works, their first performance, it is interesting to note that Mr. De Lamarter lives in Chicago and that Mr. Hill lives in Cambridge, across the Charles from Boston. Mr. De Lamarter, who at present is assistant conductor of the Chicago Orchestra, and organist and music director at the Fourth Presbyterian Church there, completed his concerto in September, 1921. The orchestration calls for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, side drum, bells, and strings.

Of the waltzes by Mr. Hill, which were composed for piano in 1920 and arranged for orchestra by December of the next year, Philip Hale wrote in part as follows in the Boston Herald: "A high compliment was paid them unwittingly by a young woman in the corrider after the concert: 'Why, there wasn't one I could dance to.' These fleeting melodies, often fragments, often mere suggestions of waltz measures, are harmonized and orchestrated with true French skill. While there is an avoidance of the obvious, this avoidance is not painfully achieved. The succession of moods, languor, alternating with gayety; these are as natural as speech."

Symphony Concert Tonight at 8

The Boston Symphony, Pierre Monteux conductor, will give the sixth of its series of nine concerts this evening at 8 o'clock in Sanders Theatre. Nina Koshetz, soprano, will be accompanied by the orchestra in a number of selections.

Tickets for the concert are on sale at Kent's University Bookstore.

The program is as follows:

Symphony in C major No. 7, Schubert
Waltzes for Orchestra, Hill
Song for Orchestra, Hill
Act from Opera "The Czar's Bride", Rimsky Korsakoff
Song without words, Prokofiev
Revery and Dance from the Opera "The Fair of Sorotchin", Moussorgsky
Overture "The Flying Dutchman", Wagner

CRIMSON. MAR 2

Out of Russia — Always Some One New

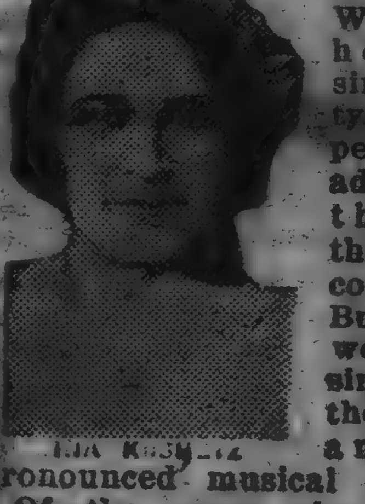
Nina Koshetz (Photograph by Elzin)
Singer This Week With the Boston Symphony Orchestra

TRANS. MAR. 2

RUSSIAN MUSIC AT SYMPHONY

Russian music, in part performed for the first time in the United States, takes this week's Symphony program out of the beaten path.

Mme. Nina Koshetz, a Russian opera singer, is also making her Boston debut at this 17th pair of concerts. She is a dramatic soprano, voluminous as any Wagnerian heroine; a singer of the type that appears to better advantage on the operatic than on the concert stage. But she is a well-schooled singer, nevertheless, and an artist of pronounced musical intelligence.



NINA KOSHETZ

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Two fragments from Lazare Saminsky's ballet, "The Lament of Rachel," were given their first American hearing yesterday. Saminsky is a young Russian composer now living in New York. The ballet is typical new Russian music, enriched with Hebrew folk-songs and religious melodies. Another young Russian now over here, Serge Prokofiev, was represented on the program by a strange and melancholy song without words, performed by Mme. Koshetz. The effect was funereal. The robust soprano also sang an air from one of the Rimsky-Korsakoff operas, "The Czar's Bride."

Mr. Monteux and the orchestra shared one of the most spontaneous ovations of the season after the splendid performance of the Brahms Symphony in C minor, the first number on the program. Wagner's "Flying Dutchman" overture is the final number.

ADVTSR. MAR. 4.

NINA KOSHETZ SOLOIST AT SYMPHONY

Boston Orchestra Gives Excellent Performance of Brahm's First Symphony

By FRED J. McISAAC.

A really excellent performance of Brahms' first symphony was the feature of yesterday's Symphony program. This great work had evidently been very carefully prepared, and Monteux distinguished himself by a powerful, clean cut and successful performance. I don't remember ever having heard the monumental finale with its thunderous climaxes better played.

The soloist was Nina Koshetz, a Russian mezzo soprano, who has been singing with the Chicago Opera. Monteux's flair for things Russian was evidently responsible for her appearance, and she sang three airs little known in this country.

The unfamiliarity of our audiences with Russian music has allowed quite a few singers to charge indifferent work to the exigencies of the score and text, but Mme. Koshetz could not conceal her mediocrity.

She has an unfortunate stage appearance. She was evidently scared to death, because she sang the Rimsky Korsakoff air from the "Tsar's Bride" almost entirely out of tune, and with a quality of tone which would have disgraced a novice. The very effective Moussorgsky song from "The Fair of Sorotchinsk," which closed her portion of the entertainment, was her best contribution, as she had conquered her nervousness by that time. But even then the quality of tone produced was very indifferent.

Interesting Oriental music were fragments from the ballet, "Lament of Rachel," by a young Russian, Saminsky, now living in New York. He is a pupil of Rimsky Korsakoff and he captured a lot of his master's gift for Oriental coloring. An excellent performance of the Flying Dutchman Overture closed the program.

FOURTH EXTRA SYMPHONY CONCERT

The fourth concert of the extra series of five newly instituted this year by the Boston Symphony Orchestra will be given at Symphony Hall a week from Monday evening, March 13, at 8:15 o'clock.

Pierre Monteux, the illustrious conductor of the orchestra, will open the fine program on this occasion with Dvorak's Fifth Symphony "From the New World." Jean Bedetti, the celebrated 'cellist, who leads that section of the great orchestra, will appear as soloist in the concerto by Lalo.

McCORMACK SYMPHONY SOLOIST

John McCormack will be the soloist at the next pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, March 10 and 11. He will take the voice part in Three Irish Fantasies, which Charles Martin Loeffler has recently written to the texts of the poet Yeats, using Gaelic folk tunes.

[illegible] MAR 4

RUSSIAN MUSIC ON SYMPHONY PROGRAM

Nina Koshetz Sings First Time in Boston

Russian novelties were sandwiched on yesterday's Symphony concert program between the orthodox Brahms of the C minor Symphony and the rather crude early Wagner of the "Flying Dutchman" overture, producing a curiously assorted concert. Nina Koshetz, a Russian soprano, heard this season with the Chicago Opera, sang for the first time in Boston. Her numbers were all new to local concert goers, though the arias from Rimsky Korsakoy's opera, "The Czar's Bride," and from Musorgsky's "The Fair of Sorotchinsk" have doubtless become standard pieces in Russia. Prokofiev's wordless "Song," the first piece of his to be heard here, and two orchestral excerpts from a ballade, "The Lament of Rachel," by Lazare Saminsky, were more novel.

Mme Koshetz has a powerful voice, of musical quality when she sings softly, but shrill and unsteady on loud, high notes. Her interpretations are far less dramatic than those of Chaliapin and Vladimir Rosing, so that her use of Russian texts was more of an obstacle to those unfamiliar with that tongue than was felt at their recent recitals here. If she had an intermediate stage between soft and loud in her style of singing, a "mezzo voce," Mme Koshetz' performance would have been more enjoyable.

Saminsky and Prokofiev both studied under Rimsky Korsakov, from whom they may have picked up their trick of using folk song material and so-called oriental orchestral color. The former's orchestration is too thick, and he uses the percussion instruments much as a movie organist does the chimes, drums and other attachments, without trying for a blending of tone color such as Ravel or Rimsky Korsakov achieve. Their music is monotonous, and rather dull even to ears not yet fully accustomed to Russian musical idiom. The audience was not perceptibly stirred by it.

Musorgsky's "Revery" and "Dance," sung intelligently by Mme Koshetz except for a failure at one point to keep with the orchestra, is genuinely imaginative music, original, without straining for effect. The Rimsky Korsakov aria proved inferior to many better known specimens of his work. One was left by all this Russian music with a strong suspicion that the proverbial dullness of the third rate German music, that used so often to pervade concert programs, might be far surpassed by the vacuous ineptitudes of the third rate Russians.

Brahms' First Symphony was played with a commendably careful attention to nuances of phrasing and melody. The tempi and dynamics were less admirable. It was very warmly applauded, but if Mr Monteux had treated it as more dramatic and less lyric the applause might have been warmer still. Brahms' music is likely to seem too sluggish if not played with controlled, tireless rhythmic energy.

Wagner's "Flying Dutchman" Overture is the least effective of all his music within the orchestral repertory. With the "Rienzi" overture it might well be left unperformed, since one can scarcely hope to hear the "Tristan" and "Meistersinger" too often at Symphony concerts. It bored yesterday's audience, which for the most part did not trouble to applaud.

John McCormack will sing two Bach arias and three new "Irish Fantasies" by Mr Loeffler at next week's concerts. The other numbers announced are Mozart's "Haffner Serenade" and part of Berlioz' "Romeo and Juliet" symphony.

GLOBE. MAR. 4.

17TH CONCERT BY SYMPHONY

Brahms and Wagner Pieces Feature Afternoon Program

NINA KOSHETZ IS VOCALIST

By PHILIP HALE

The 17th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Symphony No. 1; Seminsky, Two fragments from the ballet "Lament of Rachel"—Lament of Rachel and The Wedding Feast (first time in the United States); Rimsky-Korsakov, air from "The Tsar's Bride"; Prokofiev, Song (without words); Moussorgsky, Parasha's Revery and Dance, from "The Fair of Sorotchinsk"; Wagner, Overture to "The Flying Dutchman."

This is an open season in Boston for the "skis" and "skys": Mr. Kochanski, Mr. Szymanovski, Mr. Saminsky, not to mention Rimsky and Moussorgsky. Mr. Krehbiel in New York is up in arms against "the Slavonic invasion." But let us hear what these invaders have to say. Their names, at least, are sonorous, mouth-filling, and the proper pronunciation affords an agreeable topic for conversation at afternoon teas.

Mr. Saminsky, born at Odessa in 1883, is now living in this country. Purposing at first to be a mathematician, he turned musician and studied with Rimsky-Korsakov, Liadov and Tcherepnin. He has had experience for about a dozen years as conductor, lecturer, composer, director of the Tiflis Conservatory. The pieces played yesterday were written as incidental music for a Biblical tragedy, "The Lament of Rachel," which was to be performed at Moscow. The performance fell [illegible]

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Raymond Havens

Former Providence Pianist, Who Will B
With Boston Symphony Orches
Infantry Hall

FROM FEB 28 1922
EVENING SUN,
Baltimore, Md.

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Overture "The Flying Dutchman", Wagner

GRIMSON- MAR. 2

Out of Russia Comes
Always Some One New

Nina Koshetz

(Photograph by Elzin)

Singer This Week With the Boston Symphony Orchestra

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NINA KOSHETZ

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ADVTSR- MAR. 4.

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The unfamiliarity of our audiences with Russian music has allowed quite a few singers to charge indifferent work to the exigencies of the score and text, but Mme. Koshetz could not conceal her mediocrity.

She has an unfortunate stage appearance. She was evidently scared to death, because she sang the Rimsky Korsakoff air from the "Tsar's Bride" almost entirely out of tune, and with a quality of tone which would have disgraced a novice. The very effective Moussorgsky song from "The Fair of Sorotchinsk," which closed her portion of the entertainment, was her best contribution, as she had conquered her nervousness by that time. But even then the quality of tone produced was very indifferent.

Interesting Oriental music were fragments from the ballet, "Lament of Rachel," by a young Russian, Saminsky, now living in New York. He is a pupil of Rimsky Korsakoff and he captured a lot of his master's gift for Oriental coloring. An excellent performance of the Flying Dutchman Overture closed the program.

FOURTH EXTRA SYMPHONY CONCERT

The fourth concert of the extra series of five newly instituted this year by the Boston Symphony Orchestra will be given at Symphony Hall a week from Monday evening, March 13, at 8:15 o'clock.

Pierre Monteux, the illustrious conductor of the orchestra, will open the fine program on this occasion with Dvorak's Fifth Symphony "From the New World." Jean Bedetti, the celebrated 'cellist, who leads that section of the great orchestra, will appear as soloist in the concerto by Lalo.

McCORMACK SYMPHONY SOLOIST

John McCormack will be the soloist at the next pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, March 10 and 11. He will take the voice part in Three Irish Fantasies, which Charles Martin Loeffler has recently written to the texts of the poet Yeats, using Gaelic folk tunes.

AMER. MAR. 4

RUSSIAN MUSIC ON SYMPHONY PROGRAM

Nina Koshetz Sings First Time in Boston

Russian novelties were sandwiched on yesterday's Symphony concert program between the orthodox Brahms of the C minor Symphony and the rather crude early Wagner of the "Flying Dutchman" overture, producing a curiously assorted concert. Nina Koshetz, a Russian soprano, heard this season with the Chicago Opera, sang for the first time in Boston. Her numbers were all new to local concert goers, though the arias from Rimsky Korsakov's opera, "The Czar's Bride," and from Musorgsky's "The Fair of Sorotchinsk" have doubtless become standard pieces in Russia. Prokofiev's wordless "Song," the first piece of his to be heard here, and two orchestral excerpts from a ballade, "The Lament of Rachel," by Lazare Saminsky, were more novel.

Mme Koshetz has a powerful voice, of musical quality when she sings softly, but shrill and unsteady on loud, high notes. Her interpretations are far less dramatic than those of Chaliapin and Vladimir Rosing, so that her use of Russian texts was more of an obstacle to those unfamiliar with that tongue than was felt at their recent recitals here. If she had an intermediate stage between soft and loud in her style of singing, a "mezzo voce," Mme Koshetz' performance would have been more enjoyable.

Saminsky and Prokofiev both studied under Rimsky Korsakov, from whom they may have picked up their trick of using folk song material and so-called oriental orchestral color. The former's orchestration is too thick, and he uses the percussion instruments much as a movie organist does the chimes, drums and other attachments, without trying for a blending of tone color such as Ravel or Rimsky Korsakov achieve. Their music is monotonous, and rather dull even to ears not yet fully accustomed to Russian musical idiom. The audience was not perceptibly stirred by it.

Musorgsky's "Revery" and "Dance," sung intelligently by Mme Koshetz except for a failure at one point to keep with the orchestra, is genuinely imaginative music, original, without straining for effect. The Rimsky Korsakov aria proved inferior to many better known specimens of his work. One was left by all this Russian music with a strong suspicion that the proverbial dullness of the third rate German music, that used so often to pervade concert programs, might be far surpassed by the vacuous ineptitudes of the third rate Russians.

Brahms' First Symphony was played with a commendably careful attention to nuances of phrasing and melody. The tempi and dynamics were less admirable. It was very warmly applauded, but if Mr Monteux had treated it as more dramatic and less lyric the applause might have been warmer still. Brahms' music is likely to seem too sluggish if not played with controlled, tireless rhythmic energy.

Wagner's "Flying Dutchman" Overture is the least effective of all his music within the orchestral repertory. With the "Rienzi" overture it might well be left unperformed, since one can scarcely hope to hear the "Tristan" and "Meistersinger" too often at Symphony concerts. It bored yesterday's audience, which for the most part did not trouble to applaud.

John McCormack will sing two Bach arias and three new "Irish Fantasies" by Mr Loeffler at next week's concerts. The other numbers announced are Mozart's "Haffner Serenade" and part of Berlioz' "Romeo and Juliet" symphony.

GLOBE. MAR. 4.

17TH CONCERT BY SYMPHONY

Brahms and Wagner Pieces Feature Afternoon Program

NINA KOSHETZ IS VOCALIST

By PHILIP HALE

The 17th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Symphony No. 1; Seminsky, Two fragments from the ballet "Lament of Rachel"—Lament of Rachel and The Wedding Feast (first time in the United States); Rimsky-Korsakov, air from "The Tsar's Bride"; Prokofiev, Song (without words); Moussorgsky, Parasha's Revery and Dance, from "The Fair of Sorotchinsk"; Wagner, Overture to "The Flying Dutchman."

This is an open season in Boston for the "skis" and "skys": Mr. Kochanski, Mr. Szymanovski, Mr. Saminsky, not to mention Rimsky and Moussorgsky. Mr. Krehbiel in New York is up in arms against "the Slavonic invasion." But let us hear what these invaders have to say. Their names, at least, are sonorous, mouth-filling, and the proper pronunciation affords an agreeable topic for conversation at afternoon teas.

Mr. Saminsky, born at Odessa in 1883, is now living in this country. Purposing at first to be a mathematician, he turned musician and studied with Rimsky-Korsakov, Liadov and Tcherepnin. He has had experience for about a dozen years as conductor, lecturer, composer, director of the Tiflis Conservatory. The pieces played yesterday were written as incidental music for a Biblical tragedy, "The Lament of Rachel," which was to be performed at Moscow. The performance fell through; so Mr. Saminsky wrote a

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[illegible] for a ballet and used these excerpts in his score. The ballet has not been performed.

"The Lament of Rachel." One naturally thinks of the verse in the book of the Prophet Jeremiah: "A voice was heard in Ramah, lamentation and bitter weeping: Rachel weeping for her children, refused to be comforted for her children, because they were not." Mr. Saminsky says that his music expresses "the desolation of the deceived Rachel, her lament, her cry to Jehovah, and her final resignation."

It may be remembered that Jacob, journeying, came to the land of Laban, his uncle. He saw Laban's daughter, Rachel, with her sheep, before he met her father. Jacob lost no time. Having watered the flock, he kissed Rachel and lifted up his voice, and wept. And so in "The Thousand Nights and a Night" the lover, kissing or unkissed, is inclined to burst into a passionate flood of tears, if he does not actually swoon with love-longing. Having kissed Rachel, Jacob introduced himself, which was the proper thing to do.

Then Laban played Jacob a contemptible trick. Rachel was "beautiful and well-favored"; her older sister, Leah, was blear-eyed. Jacob promised to serve seven years for Laban if he would give him Rachel for wife. He served seven years; "And they seemed unto him but a few days, for the love he had to her." Laban passed off Leah on Jacob and gave as an excuse that, according to custom, the elder daughter must be married first. Jacob obtained Rachel also by promising to serve another seven years, and he loved her more than Leah.

This old story is more interesting than Mr. Saminsky's music. It is said that the composer in his student days was influenced by Spinoza. As a musician, he has been influenced by Rimsky-Korsakov. He lacks the latter's remarkable skill in orchestration, but in his structural use of themes he follows in Rimsky-Korsakov's footsteps. These themes, we are told, are derived from folk songs and religious melodies of Hebrews in various eastern countries. The hearer of the first excerpt would think that Rachel lamented in liturgical tones; that her grief was moderate, discreet, not "a lament with a loud lamentation." As for "The Wedding Feast," joy is expressed by percussion instruments in lively agitation; joy, loud enough; but no orgy of sounds, no madding melodies and rhythms.

This music of Mr. Saminsky is mildly entertaining for the moment; it leaves no marked impression.

Mme. Nina Koshetz, we are informed, was suffering from a severe cold, or a touch of laryngitis. In view of these circumstances it would be unfair to speak of her voice or her vocal art. Of the three songs she chose, the air from "The Tsar's Bride," although it had no racial characteristics, was the most expressive of the text, the most melodically pleasing. The wordless song of Prokofiev seemed to us a waste of time on the part of the composer and the singer, unless one considers it to be merely a trying exercise in intervals and intonation, while the orchestral accompaniment seemed labored and ineffective. The "Revery" from Moussorgsky's opera, which was completed by Liadov, has much more to it than the second section, a hopak, far inferior to the more familiar one by the same composer. Mme. Koshetz was applauded warmly.

The feature of the concert was the eloquent performance of the symphony, of which the first movement and the Introduction to the Finale are enough to give Brahms a high seat among the masters. The performance of Wagner's overture was spirited, but the music itself is beginning to age, if it does not date already.

The concert will be repeated tonight. The program of next week is as follows: Orchestral pieces, Mozart's "Haffner" Serenade (first four movements), and the Love Scene and "Queen Mab" from Berlioz's "Romeo and Juliet." John McCormack will sing two airs from cantatas by Bach, and three of Loeffler's Irish Fantaisies for voice and orchestra: The Host of the Air; The Fiddler of Dooney; and The Song of Caitlin Ni Uallachain.

HERALD MAR 4

Mme. Koshetz and Mr. Monteux

THE psychological twist causing the degree of interest—or boredom—to influence, often completely to befuddle, the sense of the passing of time is peculiarly in evidence in the hearing of music. To cite a specific and present instance, Schubert's Symphony in C major—played at the Symphony Concerts of last week and repeated last evening at the concert in Cambridge—is, as such pieces go, exceptionally long—much longer than any other of the classical symphonies. Yet in performance, even without cuts, the lengths are hardly discoverable, and the forty-seven minutes of Mr. Monteux's judiciously curtailed version pass with surprising quickness. Had Mozart, for example, written a symphony which filled the better part of an hour it would seem to any but an incorrigible classicist well nigh interminable. Yet Mozart was in many ways an abler, more interesting composer of symphonic music than Schubert. There seems, indeed, something almost magical in the way the latter's Symphony in C-major, now close to a hundred years old, still absorbs the hearer's attention. The reasons are not easy to discern, for Schubert's music may hardly grip as does that of certain later composers.

In part, surely, the spell of this Symphony is attributable to persistent tunefulness and in part to unflagging drive and impetus in the rhythms, even in the slow-paced Andante. Again, although the piece is planned on a vast scale, it is so perfectly proportioned that the ear is not aware of the huge dimensions. To Mr. Weingartner the hearing of the music suggests a "flight through bright ether," and it would seem that the dullest listener must feel a little of that strange exhilaration. Last evening, as on previous occasions, Mr. Monteux proved that this Symphony is one of the pieces in which he excels. He feels the occasional dramatic strokes; he is sensitive to the exhaustless play of instrumental timbres; he responds to the curve of the melodies and, above [illegible] rhythmically alive.

Also carried over to last evening's programme from the preceding concerts in Boston were Mr. Hill's Waltzes for orchestra, played appropriately in the city where the composer dwells and works. Here and there in these Waltzes Mr. Hill has geen tempted to pen a trivial measure, a phrase that is too plausible or that is over-ripe. But taken throughout, they are remarkable for the immediate pleasure that they give—of an almost superficial sort, yet without offending the canons of musical righteousness. Mr. Hill writes ingratiating melodies that seize upon the ear as they pass, yet it is their peculiar quality that they do not linger in the memory. Thus to combine the obvious and the recondite is no mean accomplishment; while the orchestration is a delight, resourceful and ingenious, the work not of an experimenter but of a master. In passing, it may be wondered whether Mr. Hill has noticed the resemblance which the melody of the Fifth Waltz bears to Mme. Butterfly's last song in Puccini's opera of like name.

Prophetic rather than reminiscent, the remainder of last evening's programme comprised music destined for performance in Boston today and tomorrow—Wagner's Overture to "The Flying Dutchman" and three songs from Russian composers, sung by Mme. Nina Koshetz, lately a member of the Chicago Opera Company. Mr. Monteux has already proved his mettle in Overture. There are times when his way with Wagner seems curiously uncertain and unrevealing, as though the inner fibre of the music, though not its outward form, eluded him. But at his hands this Overture gains a singular effectiveness. And what music to tempt a conductor's powers! Here are some of Wagner's freshest, most puissant pages—pages that overtop anything in "Tannhäuser" or "Lohengrin." True, there is dross mixed with the gold, but it is readily forgotten—the early Wagner was never a purist. And it concerns us more that here is music as tonic and bracing as salt spray blown across the face. Many composers have offered Nature the flattery of imitation. Wagner could write music almost as vital as Nature herself.

According to reliable report Mme. Koshetz has of late suffered from a severe attack of laryngitis, and it was not altogether certain that she would sing last evening. Yet only in her first song was she obviously hampered. Clearly she has a voice of full, rich vibrant quality, with a "personality" that mates well with it. We are fast learning to expect unusual and stimulating accomplishment from the singers of Russia. Mme. Koshetz's singing of the "Hopak" in "Parasha's Revery and Dance," from Musorgsky's opera "The Fair of Sorotchinsky," was vivid and exhilirating—veritable wine to the ears. As with Mr Rosing, there was little thought of the music itself, since singer and music were one. Because of Mme. Koshetz's difficulties with her first number, Martha's Air from Rimsky-Korsakov's opera "The Betrothed of The Tsar," comment on it may well be deferred. Her other piece, a "Song Without Words" by Prokofiev proved curiously fascinating. Although Prokofiev is conspicuous among the Russian musicians of our generation, almost none of his music has heretofore been heard hereabouts. We are indebted then to Mme. Koshetz, not only for herself and her singing, but for the first real acquaintance with a new and interesting composer.

W. S. S.

TRANS. MAR. 3

MUSIC

Glorified Brahms on Boston Orchestra Program

The program of the seventeenth concert by the Boston Symphony Orchestra, given yesterday afternoon, was as follows:

Symphony No. 1 in C minor......Brahms
Two fragments from the ballet, "Lament of Rachcel" ....Saminsky
Songs with orchestra
Air from "The Tzar's Bride," Rimsky-Korsakov
Reverie and dance from "The Fair of Sorotchinsk" ....Moussorgsky
Overture to "The Flying Dutchman," Wagner

Brahms' symphony has never sounded more emotional, more dramatic, less dry and academic—one is almost tempted to add more musical—than it did on yesterday afternoon. For the last concert or two the orchestra had apparently lost somewhat of the youthful fire and enthusiasm to which Mr. Monteux has accustomed us, but yesterday it played as in the concerts of the season's earlier portion. The whole symphony was given with a warmth of tone, with a wealth of expressive detail, yet withal a due and just sense of proportion which was wholly commendable. The audience felt the stirring quality of the performance and rewarded the conductor and orchestra with generous, whole-hearted and enthusiastic applause.

The remaining pieces of the program, with the exception of Wagner's overture, were novel. Saminsky's ballet music was played for the first time in America, and the Russian songs, if not sung for the first time in this city, are unfamiliar. Saminsky's ballet musicis sadly disappointing. A pupil of Rimsky-Korsakov, Liadov and Tcherepnin, one naturally expects at least glowing orchestral coloring. The orchestration of these two fragments is, however, conventional. The themes, of folk character, are repeated over and over again without attempt at development, and the second of the two pieces is noisy without brilliance. The work was coldly received, and justly so.

Nina Koshetz was the singer. The songs in which she chose to display her art are at least skillfully composed music. Rimsky's air, if monotonous in general scheme, is grateful music to both singer and orchestra and, as in all his music, there are many moments of real orginality and expressiveness. Prokofiev's song without words is a far cry from Mendelssohn and his imitators. It is imaginative, personal music and creates a desire to hear more of the composer's work. Moussorgsky, in his reverie and dance, is the familiar Moussorgsky, intensely Russian, crude in the manner of his expression, a composer of tremendous power, lacking in technic, yet triumphing in spite of his limitations. Madame Koshetz sang as a musician, a rare quality in a singer. For once, a singer seemed an integral part of a symphony program rather than a concession to convention.

S. M.

March 10 (Friday afternoon) and March 11 (Saturday evening) the Boston Symphony Orchestra, Pierre Monteux, conductor, will give its eighteenth concert. John McCormack will be the soloist and, in addition to two airs from cantatas by Bach, will assist in the first performance of three Irish fantasies for voice and orchestra, by Charles Martin Lœffler. The texts are by W. B. Yeats and the thematis material is drawn from Gaelic folk melodies. The orchestra will play a serenade by Mozart, with an incidental violin solo by Richard Burgin, the concertmaster of the orchestra, and two movements from Berlioz' Romeo and Juliet symphony.

MONITOR MAR 11

Symphony

SYMPHONY CONCERT

ONCE MORE THE GERMANS REPEL THE SLAVS

Russian Newcomers Fare None Too Well Beside Brahms and Wagner—The Dry, Bare, Empty Saminsky—Mme. Koshetz, Hampered Singer—The More, Then, the Day of the Symphony in C Minor and the Overture to "The Flying Dutchman"

IN most companies the Russians hold their own in music: but at the Symphony Concert of yesterday they fared none too well with Brahms and Wagner beside them. True, they were not too representative Russians or, if they were, the chosen specimens of their work hardly praised them. Until Mr. Lazare Saminsky, for example, descended upon New York, a year and more ago, it is safe to say that in America only a student or two of eastern folk-music was aware of him. In subsequent months he has proved that the gentle art of pushful propaganda is not exclusively the heritage of the nephews of Uncle Sam. Here, there and everywhere. Mr. Saminsky in music or in lectures has landed; upon Mr. Monteux's table he laid the score of his mimodrama, "Lament of Rachel," and on Friday, conductor and orchestra played two fragments thereof.

According to the inquiring programme-book, the action of the piece embodies the legend of Laban's deceits upon his daughters, Rachel and Leah, and upon the amorous, calculating, Jacob, rather according to Jewish folk-tale than to Jewish scripture. In one of the pieces now heard Rachel bewails the paternal fate that gives Leah to the suitor; in the other the household, or the tribe, join in the wedding feast. Certainly in the voice of the music Rachel takes her woes tranquilly enough. It may be that Mr. Saminsky would invest her with tragic dignity; as it is, he leaves her monotonous and cold. With another label, the hearer could easily believe the piece a chant of a priestess mindful of Jewish liturgical modes. It is exceeding brief and spare and bare. It sets forth nothing but the composer's acquaintance with ancient Jewish music of the temple and with play of harmonies and timbres as Rimsky-Korsakov taught him to apply them. For imagination, individuality, illusion the piece is naught. No more salient is the music of the wedding feast. Again Mr. Saminsky takes hint—for use in his own way—from Jewish racial music; again he recalls the teachings in instrumental combinations, rhythmed, harmonized, of the valorous Rimsky. Only, however, as tools of trade can he use both and his music is as dry, barren and colorless as a book of accounts—and not by half so haunting to the memory. With a bow, rather to the kindly Monteux than to the chilly audience, Mr. Saminsky may well take leave to withdraw.

In not much better case was the other Russian newcomer, Prokofiev—he of the "Scythian Suite"; of a symphony "as Mozart might have written it in the twentieth century"; of piano-pieces from Concertos to "Sarcasms"; of an opera, which is extravaganza, "The Love of Three Oranges." We listeners might hear any or all these pieces, except the opera, from the Symphony Orchestra or from the composer bestowing recitals upon Boston as he does upon other cities. Mr. Monteux, indeed, has "considered" the "Scythian Suite." In fact, however, we listened yesterday to no more than a wordless song for soprano voice and orchestra sung by Mme. Koshetz of the Chicago Opera Company. Possibly, it is the "Jewish Cradle Song without Words" that the programme-book reports her as singing elsewhere. Certainly it has tang of such eastern folk-music; while Prokofiev spices it further with pungent intervals and acidulous harmonies. Evidently he made the music with thought and pains; but in it no warm or lively play of the imagination is discoverable. Far indeed and strangely may folk-song go, when composers of this day lay upon it nervous, strenuous hands. Behold it, in this piece of Prokofiev, as intricate vocal exercise.

Mme. Koshetz, singer of the opera house in her own country as well as in Chicago and New York, met these exactions valiantly, but in all her numbers was plainly handicapped by reluctant, undependable vocal chords, not yet fully recovered from recent disability. In lower tones, her voice is full, warm, opulent; in upper, it tends to thin body and shrill quality. Between, and indeed throughout, it lacks variety of color and accent. Mme. Koshetz sings the notes upon the music-paper; follows the composer's marks of expression and obvious shadings. There she stops, adding little from her own mind and spirit—when such physical difficulties as those of yesterday beset her. A routine singer she seemed while her numbers from Rimsky-Korsakov's opera, "The Betrothed of the Tsar" and from Musorgsky's opera, "The Fair of Sorotchinsk," invited much more than routine.

Rimsky puts his music into the mouth of the girl Martha recounting happy life lived with her lover. Almost throughout, it is a voluptuous music, soft, warm, thrilling to hear, like to the touch of flesh upon flesh. In the long spiral, dear to Rimsky's imagination and practice, the melody ascends, descends, in glowing, quivering circlets. The listener recalls the air of the longing Queen in "The Golden Cockerel" and one or another of Rimsky's songs. With them in this curve, this glamor, this imparting of voluptuous sensation, the fragment from "The Betrothed of the Tsar" may almost hold place. A more sensuous singer than was Mme. Koshetz yesterday might give it pile and glow, palpitating upon the ear. The fragment from an opera that the spent and dying Musorgsky left barely sketched, begins in amorous revery—a girl longing for the lover her stepmother denies her—proceeds in fancy of him and her in lively folk-dance. (The formula of the elder Italian opera, as it were, adapted to use upon Russian music of the people.) Liadov wrote in the orchestral part, suitably, neatly, but with more flavor of his routine self than of individual and incalculable Musorgsky. The revery is moody and melancholy, with not a little of Musorgsky's ability to make imagined emotion actuality in tones. The succeeding Hopak twirls, snaps, repeats itself, after the manner of Russian folk-dance. With it Musorgsky kept the faith of the "nationalist" composers; but sat by rather than joined with the dancers. Mme. Koshetz, moreover, was not exactly in the condition to give the piece rhythmic leap and verve. To produce her tones as such, she had need of all her pains.

So it was that Brahms of Vienna and Wagner of Dresden once more repelled the Slavic invasion—one with his Symphony in C minor, the other with the Overture to his opera, "The Flying Dutchman," and both materially aided by Mr. Monteux and the orchestra. It is quite true that "The Flying Dutchman" was produced almost eighty years ago; that, beyond any other of Wagner's operas, it has fallen, in these days, from the active repertory. No doubt there are long pages in it worn threadbare and antiquated by time and operatic fashions. Yet the Overture, as some of us hear it, still holds brave and firm, rich and eloquent. Here and only here has Wagner, intrinsically a landsman, once youthful wanderings were done, written sea-music. For the few measures of the moving ship in "Tristan" are momentary gloss upon other, more material, matters. Through the introduction, the sway and rush of the waters, the sweep past of sky and sea, the turbulence, the insistence the wildness of ocean fill the answering ear seize the imagining eye. Seldom in tones has operatic scene been more vividly and completely set.

The music passes to the tale of doom and devotion, of fate and faith that the action unfolds—the black romance of the Dutchman's endless voyaging through the storms, the golden strand of Senta's believing love, and ever in the background the white foam of the gray waters against the gray and riven sky. It is convention of reviewing to write of the illusion of romantic scene, action, air, that upsprings, a hundred years after, from the overtures Weber set to "Oberon," "Der Freischütz" and "Euryanthe." Does it spring the less, does it not more upleap, eighty years after, from this Overture of Wagner to "The Flying Dutchman?" Some of us—doubtless foolish folk—it still possesses and transports, even while our minds may be noting the tooth of time gnawing at Senta's melody in the horns. It was sweetish, cloying even when the forties first heard it. Not then had Wagner learned to exalt his saving women. Yet the sea, the romance, the haggard tumult, the final salvation achieved—and proclaimed! The overture to "The Flying Dutchman" is music of the theatre. Visualizing it, dramatizing it, feeling it yet guiding it, Mr. Monteux can make it triply vivid. It invites the graphic power that for the whole clothes his orchestra. Once more—and forever—the theatre is a good place.

Less expectedly, Mr. Monteux also fared well with the Symphony of Brahms—again a music inviting to power as often as to beauty. It was possible to wish a more propulsive pace, a sharper accent, when the motiv of rejoicing begins to move through the finale; to wish the proclamation by the trombones more solemn, stately, sonorous, in the manner of Mengelberg. Yet elsewhere, there was little reason to take issue with the conductor; while everywhere came reason to praise his answering voices. Not too often of late in a classic symphony, have the strings and the wood-winds played with such lambent loveliness of tone, such sensibility in accent and shading, such songful phrasing as they brought to the fancies and the graces of the little Allegretto. However Brahms may have scored his symphonies he had imagination with wind-choirs—and intuition. Their voices halo this Allegretto, pulse golden through the preceding Andante. A Latin conductor—Toscanini en tête—is sure to find the songfulness of Brahms and warm to it. So, yesterday, in pace and rhythm, Mr. Monteux maintained, enriched the melody of the slow movement, while within it he gained sensitive and diversified voice unwonted. Every modulation told. The ear caught the dusky harmonies of Brahms; the imagination answered to his musings. For once beauty came to him—and with no audible calculation and process for alloy.

More easily, more naturally went Mr. Monteux with Brahms's music of power. Possibly there was but one Nikisch with the suspensive preluding, the magnificent bursting upon the ear, the striding upon the imagination of the finale in this First Symphony. None the less much of these sensations, is intrinsic in the music, as yesterday Mr. Monteux released, if he did not sublimate, them. So also with the succeeding exuberance of rejoicing, tonal wave upon tonal wave. A little more passion and a world would have sung and danced; yet with Brahms strode almost equally Monteux. Similarly with the first movement. Brahms waited long before he wrote a Symphony, and seldom has music sprung into being more fully panoplied. (The beginning of Strauss's tone-poem, "A Hero-Life," is the nearest, readiest, parallel.) Seldom, too, does music more resolutely and irresistibly bear the hearer along its course. Compulsive that rocking rhythm which Brahms seems to use so innocently. His song may be dusky, but there are returns of it to master the ear. And, when motiv clashes with motiv, and choir with choir, and the whole music seethes with a noble turbulence, Brahms much below the Beethoven of the symphony in the major C? (There are other analogies like the suspensive transition into the finale.) Bülow may have meant this, that or the other, when he called this music of Brahms "the Tenth Symphony." Yet at the hands of a conductor worth his salt—and Mr. Monteux is worth much more—it continues the everlasting chain.

H. T. PARKER

THREE Irish songs or—as the composer prefers to call them—three Irish Fantasias, written by Mr. Loeffler for tenor voice and orchestra, will be heard for the first times anywhere at the Symphony Concerts of next Friday afternoon and Saturday evening. They are named: "The Host of the Air," "The Fiddler of Dooney," Caitilin ni Uallachain. Gaelic legend suggested them to Mr. Yeats as matter for poetry; his verses commended them to Mr. Loeffler as material for music. Mr. McCormack summoned to Symphony Hall especially for these pieces, will be the singer. He will also be heard in two airs from churchly cantatas of Bach. divisions of Mozart's Serenade for the wedding of the Haffners, prosperous bourgeois of Salzburg, will begin the concert. Two numbers from Berlioz's symphony, "Romeo and Juliet," will end. The whole programme stands:

Haffner Serenade..................
(Violin Solo by Mr. Burgin)
Air from the Cantata, "Mein Liebe Jesu ist Verloren"—Air from the Cantata "Sie Werden aus Saba alle Kommen"
Mr. McCormack
Irish Fantasias for Tenor Voice and Orchestra ("The Host of the Air"; "The Fiddler of Dooney"; "Caitilin ni Uallachain," after Poems by Yeats).
Two Fragments ("Romeo Alone" and "Queen Mab") from the Symphony, "Romeo and Juliet" ....

Monday evening, March 13, in Symphony Hall, the fourth of the "special" Symphony Concerts designed to please a more miscellaneous and less regular public than usually frequents them. Eagerly and in numbers the desired audience has come. The full orchestra will play; Mr. Monteux will conduct through Dvořák's Symphony "From the New World"; Saint-Saëns's tone-poem, "Omphale's Spinning Wheel," and Beethoven's Overture, "Leonore, No. 3." Mr. Bedetti, first violoncellist of the band, will play the solo part in Lalo's Concerto.

McCORMACK AT SYMPHONY

John McCormack will be the soloist at the next pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening. He will take the voice part in three Irish fantasies which Charles Martin Loeffler has recently written to the texts of the poet Yeats, using Gaelic folk tunes.

FOURTH EXTRA SYMPHONY

The fourth concert of the extra series of five newly instituted this year by the Boston Symphony Orchestra will be given at Symphony Hall a week from Monday evening, March 13, at 8:15 o'clock. Jean Bedetti, 'cellist, who leads that section of the orchestra, will play as soloist in the concerto by Lalo.

BALLET BY RUSSIAN BY SYMPHONY

Saminsky's "Lament of Rachel" Wins High Approbation

BY OLIN DOWNES

The Russian invasion, which some Americans have feared, took place yesterday afternoon in Symphony Hall. The Boston Symphony Orchestra, Pierre Monteux conductor, then played for the first time in America two excerpts from the ballet, "The Lament of Rachel," by Lazare Saminsky.

79

RUSSIAN SOPRANO, SOLOIST

Mme. Nina Koshetz, the Russian soprano, made her first appearance in Boston, as soloist of the occasion, sang unfamiliar music by Russians: Martha's air from Rimsky-Korsakov's opera, "The Czar's Bride"; Prok

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"Song Without Words" for soprano and orchestra; the song and revery of Parasha from Moussorgsky's unfinished opera, "The Fair at Sorochinsk." The innovating Slavs were balanced and sandwiched between two masterpieces by Germans, Brahms' heroic C minor symphony and Wagner's Overture to the "Flying Dutchman."

Mr. Saminsky, born in Odessa in 1883, now lives in New York. He was a student at the Petrograd Conservatory when he gave up mathematics and philosophy for music, becoming, in 1906, a pupil of Rimsky-Korsakoff. The music for the biblical tragedy, "The Lament of Rachel," was intended for performance in the Moscow Dramatic Theatre in 1913. The production not taking place Mr. Saminsky wrote his own scenario from incidents described in the Book of Genesis and made of his score a ballet.

There are two excerpts. Thus the composer: "Jacob's uncle Laban . . . promises Jacob that he will give him his daughter, Rachel, in marriage, but he deceives his nephew and forces him to marry the elder daughter, Lea. The first excerpt describes the desolation of the deceived Rachel, her lament, cry to Jehovah, and final resignation. The second excerpt describes the wedding festivities."

Aside from its original designation for the stage, this is picturesque and, in the first excerpt, emotional music. Hebrew scales, tonalities and ancient folk airs are largely employed. They are employed with an uncommon sense of color, with a technic no doubt derived from Rimsky-Korsakoff's school. The music of the despairing Rachel says much, in a short time, and says it in a racial manner. The wedding music is less emotional and perhaps less original. More intimate acquaintance might strengthen the impression that if anything there are too many themes employed in these short excerpts. All of the ideas are eloquent. Fewer ideas, treated more coherently and symphonically would probably make a better effect in concert, if not with the stage spectacle.

Of the songs sung by Mme. Koshetz, the two by Rimsky-Korsakoff and by Moussorgsky, songs of simple and true human feeling, made a greater impression on one writer, at least, than the song of Prokofiev. Mr. Prokofiev, who seems to us in this song to write with ingenuity and boldness, but not without effort and with rather obvious scheming.

Performance of Brahms Superb

Mme. Koshetz was suffering from a severe cold. At the rehearsal the day before the concert, it had been difficult for her to sing at all. It is reasonable to expect that tonight she will be in better voice, more master of her tone quality and of pitch. She interpreted the songs with spirit, and they gave much pleasure, despite her handicap, to the audience.

Mr. Monteux's performance of Brahms' symphony showed that Brahms may be sensuously beautiful and romantic as well as strong and heroic. The middle movement of the symphony has seldom had such pervading mood, such tonal beauty. The same thing may be said of the performance of the pastoral movement which follows, which has seldom had such imagination and charm. The finale of this symphony is one of the tests of any conductor. The horn episode was never played here more beautifully. Early Wagner as it may be, the "Flying Dutchman" overture continues to stir the hearer with its proud music of the storm, particularly when played with the sweep and the dramatic accent that it had yesterday.

POST MAR 4

McCORMACK SOLOIST

Charles Martin Loeffler's latest work, a set of Irish fantasies for voice and orchestra, will be conducted from manuscript by Mr. Monteux at the Boston Symphony concerts in Symphony Hall on Friday afternoon and Saturday evening. The last trip of the orchestra to New York will occupy the succeeding week. The Irish fantasies are settings of texts by Yeats and Hefernan. The numbers are entitled: 1—The Host of the Air; 2—The Fiddler of Dooney; 3—Caitilin Ni Vallachain. John McCormack will sing them and also two airs from cantatas by Bach.

Mr. Monteux will open the concert with Mozart's "Haffner Serenade" (K. 250), in which the solo part will be taken by Richard Burgin, the concert master of the orchestra, and close it with the Garden Scene and Queen Mab Scherzo from Berlioz's "Romeo and Juliet."

SYMPHONY CONCERT

The "New World's Symphony of Dvorak will be conducted by Mr. Monteux at the fourth of the series of five Monday evening concerts by the regular Boston Symphony Orchestra, a week from tomorrow evening, March 13, at 8:15.

The soloist will be Jean Bedetti, the illustrious leader of the violoncello section of the orchestra. His high reputation in the old world has been confirmed and enhanced in the new, by his appearances as soloist with the orchestra in Boston, New York and elsewhere, and by recitals of his own. The concerto which he will play will be Lalo's. Mr. Monteux will also conduct Saint-Saens's symphonic poem, "Omphale's Spinning Wheel," and close the concert with the Overture to "Leonore," No. 3, of Beethoven.

ALE - MAR 5

McCormack Symphony Soloist

Charles Martin Loeffler's latest work, a set of Irish Fantasies for Voice and Orchestra, will be conducted from manuscript by Pierre Monteux at the next pair of Boston Symphony concerts, which will take place at Symphony Hall on Friday afternoon and Saturday evening, March 10th and 11th, this pair to be followed by the last trip of the orchestra to New York, which will occupy the succeeding week. The "Irish Fantasies" are settings of texts by the poet Yeats, in which Mr. Loeffler has used Gaelic folk tunes. The numbers are entitled: 1. The Host of the Air; 2. The Fiddler of Dooney; 3. Caitilin Ni Vallachain. John McCormack will sing them and will also be heard in two airs from cantatas by Bach.

Mr. Monteux will open the concert with Mozart's "Haffner" Serenade," (K. 250), in which the solo part will be taken by Richard Burgin, the concert master of the orchestra, and close it with the Garden Scene and Queen Mab Scherzo from Berlioz' Dramatic Symphony, "Romeo and Juliet."

Fourth Extra Symphony

The "New World" Symphony of Dvorak, which more than any other of his works has made the Bohemian composer beloved in this country, will be performed by Pierre Monteux at the fourth of the series of five Monday evening concerts by the regular Boston Symphony Orchestra, which will take place a week from tomorrow evening, March 13, at 8:15.

The soloist at this concert will be Jean Bedetti, the leader of the 'cello section of the orchestra, who came from Europe to take this post three seasons ago. His high reputation in the old world has been confirmed and enhanced in the new, both by his appearances as soloist with the orchestra in Boston, New York and elsewhere, and by recitals of his own in this and other cities. He will play on this occasion the Lalo concerto.

Mr. Monteux will conduct Saint-Saons' symphonic poem, "Omphale's Spinning Wheel," and close the concert with the overture to "Leonore," No. 3, of Beethoven, famous for the trumpet calls of deliverance which are heard behind the stage and for its joyous and triumphant close.

POST - MAR. 5

McCormack in Irish Fantasies With Symphony

John McCormack will sing the voice part in a set of Irish fantasies for voice and orchestra at this week's Boston Symphony concerts. Charles Martin Loeffler, the noted Boston composer, has written them around Gaelic tunes to words from W. B. Yeats' poems. This will be the first public performance. Mr McCormack, appearing for the second time as soloist with Boston orchestra, will also sing two arias from Bach cantatas.

The program for the next extra concert of the Symphony, Monday, March 13, includes Dvorak's popular symphony "From the New World," Saint-Saens' "Omphale's Spinning Wheel," Beethoven's "Leonore No. 3" overture, the most admirable of the four he wrote at different times for his opera "Fidelio," and the 'cello concerto by Lalo, with Jean Bedetti as soloist.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra 18th program. "Haffner Serenade," Mozart; two arias, Bach; "Irish Fantaisies" for voice and orchestra, Loeffler (first performance); two movements from "Romeo and Juliet," Berlioz. Soloist, John McCormack.

GLOBE - MAR. 5

EXTRA SYMPHONY

The "New World" Symphony of Dvorak will be performed by the Boston Symphony Orchestra at the extra concert a week from tomorrow. The soloist will be Jean Bedetti, leader of the 'cello section, who will play a concerto by Lalo. Mr. Monteux will also conduct Saint-Saens' symphonic poem, "Omphale's Spinning Wheel," and Beethoven's Overture to "Leonore," No. 3.

ADVTSR. MAR. 5

Nikisch as Composer

I have read a good deal about Nikisch as composer (writes Robin Legge in The London Telegraph) yet here again I have not read the simple truth as to why he destroyed practically the whole of his compositions. Incidentally, I have in my library a number of very beautiful songs by Nikisch, but these, I think, are the sole remainder of his creations. That he was gifted beyond the ordinary many will avow from the fact of his gaining, for a string quartet, the great gold medal of the Conservatorium at Vienna when a mere boy. I am one of the few still living who heard many of his compositions in private, five and thirty years ago, and it was my painful privilege to help Nikisch himself to destroy by fire a huge mass of his manuscripts in his garden—literally buckets full of them. Why? Because, as Arthur Nikisch averred, "My dear Robin, no man can serve two masters; I am a conductor"! He was plainly right. Every day we see this once famous pianist or that turning away from his true musical god to follow a strange idol; but never yet in contemporary history have we found a musician truly and historically great in one respect whose talent has not deteriorated on its being diluted. I suggest Paderewski, d'Albert, Busoni for a start. Indisputably Nikisch was right—no man can [illegible]

Seldom has Mr. Monteux been more heartily and sincerely applauded at the Symphony Concerts than he was by the audience of Saturday evening at the end of Brahms's Symphony in C minor. Of course the music itself contributed not a little to the ardor of the hearers; yet the performance had heightened and warmed it. Once, twice and thrice Mr. Monteux was recalled with clapping undiminished. Then he bade the orchestra share the plaudits, and the house rang with them.

In the course of the spring, Sibelius's new, drastic, brief and much debated Fifth Symphony will be played at the Symphony Concerts. Like Mr. Stokowski and Mr. Stransky, Mr. Monteux has finally decided [illegible]

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of the composer and the curiosity of a part of the public.

For the first times in America at the concerts of Mr. Stokowski's orchestra in Philadelphia last Friday and Saturday, Stravinsky's mimodrama, "The Rite of Spring" ("Le Sacré du Printemps"), was played in entirety as a concert-piece. Hitherto the experiment has been tried only in Paris by Mr. Monteux in 1914 and in London by Mr. Goossens last June. By all accounts, every audience that has so heard the music has been deeply stirred—even in Philadelphia. Mr. Monteux might well renew the venture in Boston, especially with such a minutely descriptive programme as Mr. Evans supplied in London and Mr. Gilman in Philadelphia. Unfortunately these scenes of ancient ritual in pagan Russia have never been set on the American stage.

TRANS - MAR. 6

SYMPHONY ORCHESTRA ENTERTAINS

Boston Musicians Delight Large Audience Sunday Afternoon

PIERRE MONTEUX CONDUCTS THEM

Finely Rendered Program Is Warmly Applauded by Music Lovers

Occasionally Lawrence has musical entertainment of real merit. At the Colonial theater yesterday afternoon came one of those occasions, the attraction being the Boston Symphony orchestra, Pierre Monteux, conductor. As was the case earlier in the season when Geraldine Farrar sang, the house was sold out, and the audience was most demonstrative in its appreciation.

It would be hard to explain any lack of demonstrativeness, to be sure, because the orchestra played in its best style, than which there is none better, and the program, which had been arranged by Mr. Monteux and Robert E. Sault, was an extremely well balanced one.

Tschaikowsky's Fourth Symphony opened the program, and after the first part of this number had been finished there was a brief pause during which many tardy ones were seated. It was unfortunate that such an interruption had to occur, and seemed hardly necessary, inasmuch as the concert did not begin until a few minutes after the scheduled time, the start being delayed purposely that the audience might be seated first.

After the Tschaikowsky number came Lalo's Spanish Symphony for violin and orchestra, the solo work being in the hands of the concert master, Richard Burgin. Mr. Burgin, who is only 28 years old, proved himself an unusual violinist, and the audience was generous in its applause, between the different movements, and at the end of his playing. Undoubtedly they would have enjoyed an encore, but that was not to be.

Incidental music to "Rosamunde" by Schubert was the next number, and it was most delightful. The concluding piece was the overture to Wagner's "Tannhauser," and, perhaps because it was the most familiar, it was listened to with more interest than had been the earlier pieces, and the applause that followed its conclusion was unmistakable evidence that it was liked. Although the number ended the program, Mr. Monteux was obliged to return to the stage three times to bow his acknowledgements.

During the past eight years the Boston Symphony has been heard here something like five times, but it was never, probably, heard to better advantage than was the case yesterday. In the audience were many who are frequent visitors to Symphony hall at the Friday afternoon concerts, as well as many others, of course, who hear such music only when it is brought here.

Already plans are being made for next season's concerts, but just how Lawrence will fare is not known as yet. Lawrence needs a larger place for such programs. An auditorium with a larger seating capacity would mean more worth while concerts, because the expense attached to such performances is very big. Under present conditions a capacity house little more than pays the expenses, and anything short of a capacity house means loss. And that is the chance that Messrs Sault and Donovan take in booking these concerts for Lawrence.

Lowell, with its new auditorium which will seat 2000 or so more than Lawrence's largest auditorium, is going to have some good concerts another season. And, with the added seating capacity, it will not be necessary to charge as high prices as is the case here. The success of a concert like that given yesterday, and like some of the

who enjoy such things towards urging the building, in some way, of a suitable auditorium. It is one of Lawrence's greatest needs today.

In passing it may be remarked that two more concerts, or rather pairs of concerts, by the Symphony ensemble are still to be heard. One comes one week from today, and the other two weeks from today.

LAWRNCE TEL. MAR 6

HAVENS WELCOMED AT SYMPHONY CONCERT

Pianist Makes Fine Impression at Appearance with Orchestra.

The fourth concert of the Boston Symphony Orchestra in Providence this season was played last evening in Infantry Hall, and was an occasion of special interest to Rhode Island people because of the selection of Raymond Havens as the soloist. Mr. Havens, formerly of Providence, with many friends in Pawtucket and vicinity, has steadily grown in his art, and has taken a prominent place among American pianists. His playing last evening was of high character, dignified and impressive, and the artist was warmly applauded by the large audience.

His selection was the Liszt concerto in E-flat major, and Mr. Havens showed ability to take full advantage of its opportunities. His technical powers, which are of notable order, were given full scope and he worked up to a splendid climax at the close. Repeated recalls registered the fine impression his playing made on the audience.

Schumann's "Spring Symphony" was the principal orchestra number of the evening. This is one of the most beautiful works played by the great orchestras of the present day, and it splendidly interpreted by Conductor Monteux. Undoubtedly it was one of the finest performances of the season, calling forth great applause at the close of each movement. It is difficult to imagine anything more beautiful than the orchestra's playing of the larghetto, one of the sweetest movements in the works of the great music masters.

Debussy's "Prelude to the Afternoon of a Faun," a familiar number to symphony patrons, was splendidly given, and the concert was brought to a brilliant close with Rimsky-Korsakov's "Caprice on Spanish Themes." The flashing beauties of this striking piece were strikingly brought out, conductor and orchestra entering wholeheartedly into a work which apparently gave them as much pleasure as it did the hearers.

A review of this concert would be incomplete without reference to the reception given Mr. Monteux, whose recent re-engagement as director has been warmly approved by the friends of the orchestra. He was given a flattering reception on his first appearance, indicating the warm feeling which has grown up between this distinguished music master and the public of Providence.

PAWT TIMES - MAR. 1.

BOSTON SYMPHONY ORCHESTRA GIVES FOURTH CONCERT

The Boston Symphony Orchestra gave its fourth and next to the last concert of the present season last night in Infantry Hall before an audience of good size. Emerging from the pall of the mid-Victorian programme of the previous concert, the orchestra played, with a brilliance and freshness that it has not heretofore attained during the season.

It was good to hear again Schumann'c vernal Symphony, his first venture into the larger forms of music, and to observe the freshness and enduring charm that it keeps through the years. M. Monteux led his men through it with singular sympathy and the prolonged applause at the end testified the pleasure of the audience at the beauty of the performance.

Debussy's prelude seems already to have passed into a classic of the modern repertory. It is not hard to understand why, for it is replete with an eluding quality, a charm of melodic and harmonic beauty that frequent performance has not dulled. M. Monteux, always happy in music of theatre, and from his service with the Diaghileff Ballet thrice familiar with this prelude, read it with authority.

The orchestra's remaining number was the Caprice of Rimsky-Korsakov on Spanish Themes. Spanish, as a [illegible] adjective, to many immediately summons memory of La Paloma and the Habanera of Bizet's cigarette girl. It is not with such music that Rimcky has concerned himself here. Instead he has taken native themes, some of them dance rhythms, and has clothed them with a brilliance and blaze of orchestration that for adequate performance asks something of almost every choir of the orchestra. Last night it was played with unexampled verve and elan and brought a stirring close to a most enjoyable evening.

The assisting artist was Raymond Havens, pianist, who chose as his medium Liszt's E-flat Major Concerto. Mr. Havens's appearance last evening was not his first with the orchestra, as he has played with it in other cities. It was, however, his first in what may fairly be regarded his home city, and naturally it was an occasion of interest to his many friends here who have watched his career from its modest beginnings to the present and they must have felt a deal of pride in his work, for it is no small honor to be called, at his age, to the concerts of the Boston Orchestra. For long Mr. Havens has given proof of unusual technical proficiency, fleetness, accuracy, a knowledge of the "mechanics," so to speak, of his art. The more, then, it has been occasion for regret that in him the poetizing instinct has been so slight, that a certain coldness and lack of imagination have beset his playing. Still, these are qualities natural enough to all but the most unusual players in their youth; attributes which in most only the years may bring, and perhaps in Mr. Havens's case they have begun already to bloom, though of this last night's performance could serve as no criterion, for Liszt's music is inherently a bravura piece, the medium of a virtuoso, and as such the pianist brought to it unusual gifts. He was recalled warmly at its close.

J. HARVEY BARBER.

PROV. NEWS - MAR. 1.

HAVENS PLEASES AT SYMPHONY

Noted Soloist Makes His First Appearance with Orchestra Here.

The fourth concert of the series by the Boston Symphony Orchestra was given last evening in Infantry Hall. A very large audience was present, drawn there doubtless in anticipation of a superb concert by the orchestra and the fact that Raymond Havens, the brilliant young American pianist, formerly of this city, was the soloist.

The program, as arranged by Mr. Monteux, the gifted conductor of the orchestra for this Providence concert, the last but one, of the series, was of special brilliance and impressive beauty.

It was given as follows: Schumann, "Symphony in B-flat major, No. 1," Op. 38; Debussy, "Prelude a l'Apres-Midi d'un Faune," ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarme; Liszt, "Concerto in E-flat major, No. 1," for pianoforte and orchestra; Rimsky-Korsakov, "Caprice on Spanish Themes," Op. 34.

The concert opened with Schumann's "Symphony in B-flat, No. 1, Op. 38." There are some who rank this symphony as Schumann's greatest work for orchestra and truly the intrinsic beauty of the work entitles it to a place beside the earlier classical masterpieces. It was written in the first year of Schumann's marriage and abounds with the zest and romance of youth. The composer himself called it his "Spring Symphony" and certainly this was no misnomer, since the work abounds in orchestral coloring of great beauty and joyousness.

Throughout the four movements of the symphony the music is extremely inspiring, powerful and brilliant and, here and there, of exquisite delicacy. An atmosphere, truly of love, happiness and spring.

Mr. Monteux gave the work a magnificent reading, notably in the final movement in which the climax was compelling in its beauty and majesty of movement.

In the "Afternoon of a Fawn," by Debussy, which followed the symphony—Mr. Monteux revealed to the full his remarkable gifts as an interpreter. In this lovely tone poem, Debussy is at his best. Debussy, however, was after all a fine landscape painter. Although he never sounded great depths or touched the emotions powerfully, his imagination was of the finest texture. He is perhaps happiest in an idyllic mood as in this composition. Mr. Monteux gave a superb reading of the poem.

The "Liszt Concerto E Flat Major," a prodigious work, with Raymond Havens as the soloist, came midway in the concert. Mr. Havens, although well known in many other cities as soloist with the Boston Symphony, made his first appearance with the orchestra in Providence on this occasion. His performance of the Concerto created a sensation. He produces a tone of extraordinary beauty, his chords have a noble sonority even in the loudest passages; he has a sense of rythm that is striking and his interpretation was that of a master. It was distinguished playing. It would indeed be difficult to recall a finer performance of the work here. At the end of the concerto a wave of prolonged applause swept through the great audience and Mr. Havens modestly bowed his acknowledgements. Three more recalls came ere the applause ceased.

The concert closed with Rimsky-Korsakoff's colorful "Caprice on Spanish Themes"—a brilliant ending to an unusually satisfying concert. It was played throughout without pause between the movements and played with superlatively lovely effect notably in the many fine solo passages and the thrillingly characteristic rythms among the violins, wood winds, horns and flutes.—N. B. P.

PROV. TRIBUNE MAR. 1.

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Mr. Saminsky, born in Odessa in 1883, now lives in New York. He was a student at the Petrograd Conservatory when he gave up mathematics and philosophy for music, becoming, in 1906, a pupil of Rimsky-Korsakoff. The music for the biblical tragedy, "The Lament of Rachel," was intended for performance in the Moscow Dramatic Theatre in 1913. The production not taking place Mr. Saminsky wrote his own scenario from incidents described in the Book of Genesis and made of his score a ballet.

There are two excerpts. Thus the composer: "Jacob's uncle Laban . . . promises Jacob that he will give him his daughter, Rachel, in marriage, but he deceives his nephew and forces him to marry the elder daughter, Lea. The first excerpt describes the desolation of the deceived Rachel, her lament, cry to Jehovah, and final resignation. The second excerpt describes the wedding festivities."

Aside from its original designation for the stage, this is picturesque and, in the first excerpt, emotional music. Hebrew scales, tonalities and ancient folk airs are largely employed. They are employed with an uncommon sense of color, with a technic no doubt derived from Rimsky-Korsakoff's school. The music of the despairing Rachel says much, in a short time, and says it in a racial manner. The wedding music is less emotional and perhaps less original. More intimate acquaintance might strengthen the impression that if anything there are too many themes employed in these short excerpts. All of the ideas are eloquent. Fewer ideas, treated more coherently and symphonically would probably make a better effect in concert, if not with the stage spectacle.

Of the songs sung by Mme. Koshetz, the two by Rimsky-Korsakoff and by Moussorgsky, songs of simple and true human feeling, made a greater impression on one writer, at least, than the song of Prokofiev. Mr. Prokofiev, who seems to us in this song to write with ingenuity and boldness, but not without effort and with rather obvious scheming.

Performance of Brahms Superb

Mme. Koshetz was suffering from a severe cold. At the rehearsal the day before the concert, it had been difficult for her to sing at all. It is reasonable to expect that tonight she will be in better voice, more master of her tone quality and of pitch. She interpreted the songs with spirit, and they gave much pleasure, despite her handicap, to the audience.

Mr. Monteux's performance of Brahms' symphony showed that Brahms may be sensuously beautiful and romantic as well as strong and heroic. The middle movement of the symphony has seldom had such pervading mood, such tonal beauty. The same thing may be said of the performance of the pastoral movement which follows, which has seldom had such imagination and charm. The finale of this symphony is one of the tests of any conductor. The horn episode was never played here more beautifully. Early Wagner as it may be, the "Flying Dutchman" overture continues to stir the hearer with its proud music of the storm, particularly when played with the sweep and the dramatic accent that it had yesterday.

POST MAR 4

McCORMACK SOLOIST

Charles Martin Loeffler's latest work, a set of Irish fantasies for voice and orchestra, will be conducted from manuscript by Mr. Monteux at the Boston Symphony concerts in Symphony Hall on Friday afternoon and Saturday evening. The last trip of the orchestra to New York will occupy the succeeding week. The Irish fantasies are settings of texts by Yeats and Hefernan. The numbers are entitled: 1—The Host of the Air; 2—The Fiddler of Dooney; 3—Caitilin Ni Vallachain. John McCormack will sing them and also two airs from cantatas by Bach.

Mr. Monteux will open the concert with Mozart's "Haffner Serenade" (K. 250), in which the solo part will be taken by Richard Burgin, the concert master of the orchestra, and close it with the Garden Scene and Queen Mab Scherzo from Berlioz's "Romeo and Juliet."

SYMPHONY CONCERT

The "New World's Symphony of Dvorak will be conducted by Mr. Monteux at the fourth of the series of five Monday evening concerts by the regular Boston Symphony Orchestra, a week from tomorrow evening, March 13, at 8:15.

The soloist will be Jean Bedetti, the illustrious leader of the violoncello section of the orchestra. His high reputation in the old world has been confirmed and enhanced in the new, by his appearances as soloist with the orchestra in Boston, New York and elsewhere, and by recitals of his own. The concerto which he will play will be Lalo's. Mr. Monteux will also conduct Saint-Saens's symphonic poem, "Omphale's Spinning Wheel," and close the concert with the Overture to "Leonore," No. 3, of Beethoven.

ERALD-MAR 5

[80]

McCormack Symphony Soloist

Charles Martin Loeffler's latest work, a set of Irish Fantasies for Voice and Orchestra, will be conducted from manuscript by Pierre Monteux at the next pair of Boston Symphony concerts, which will take place at Symphony Hall on Friday afternoon and Saturday evening, March 10th and 11th, this pair to be followed by the last trip of the orchestra to New York, which will occupy the succeeding week. The "Irish Fantasies" are settings of texts by the poet Yeats, in which Mr. Loeffler has used Gaelic folk tunes. The numbers are entitled: 1. The Host of the Air; 2. The Fiddler of Dooney; 3. Caitilin Ni Vallachain. John McCormack will sing them and will also be heard in two airs from cantatas by Bach.

Mr. Monteux will open the concert with Mozart's "Haffner" Serenade," (K. 250), in which the solo part will be taken by Richard Burgin, the concert master of the orchestra, and close it with the Garden Scene and Queen Mab Scherzo from Berlioz' Dramatic Symphony, "Romeo and Juliet."

Fourth Extra Symphony

The "New World" Symphony of Dvorak, which more than any other of his works has made the Bohemian composer beloved in this country, will be performed by Pierre Monteux at the fourth of the series of five Monday evening concerts by the regular Boston Symphony Orchestra, which will take place a week from tomorrow evening, March 13, at 8:15.

The soloist at this concert will be Jean Bedetti, the leader of the 'cello section of the orchestra, who came from Europe to take this post three seasons ago. His high reputation in the old world has been confirmed and enhanced in the new, both by his appearances as soloist with the orchestra in Boston, New York and elsewhere, and by recitals of his own in this and other cities. He will play on this occasion the Lalo concerto.

Mr. Monteux will conduct Saint-saons' symphonic poem, "Omphale's Spinning Wheel," and close the concert with the overture to "Leonore," No. 3, of Beethoven, famous for the trumpet calls of deliverance which are heard behind the stage and for its joyous and triumphant close.

POST- MAR. 5.

McCormack in Irish Fantasies With Symphony

John McCormack will sing the voice part in a set of Irish fantasies for voice and orchestra at this week's Boston Symphony concerts. Charles Martin Loeffler, the noted Boston composer, has written them around Gaelic tunes to words from W. B. Yeats' poems. This will be the first public performance. Mr McCormack, appearing for the second time as soloist with Boston orchestra, will also sing two arias from Bach cantatas.

The program for the next extra concert of the Symphony, Monday, March 13, includes Dvorak's popular symphony "From the New World," Saint-Saens' "Omphale's Spinning Wheel," Beethoven's "Leonore No. 3" overture, the most admirable of the four he wrote at different times for his opera "Fidelio," and the 'cello concerto by Lalo, with Jean Bedetti as soloist.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra 18th program. "Haffner Serenade," Mozart; two arias, Bach; "Irish Fantaisies" for voice and orchestra, Loeffler (first performance); two movements from "Romeo and Juliet," Berlioz. Soloist, John McCormack.

GLOBE-MAR. 5

EXTRA SYMPHONY

The "New World" Symphony of Dvorak will be performed by the Boston Symphony Orchestra at the extra concert a week from tomorrow. The soloist will be Jean Bedetti, leader of the 'cello section, who will play a concerto by Lalo. Mr. Monteux will also conduct Saint-Saens' symphonic poem, "Omphale's Spinning Wheel," and Beethoven's Overture to "Leonore," No. 3.

ADVTSR. MAR. 5

Nikisch as Composer

I have read a good deal about Nikisch as composer (writes Robin Legge in The London Telegraph) yet here again I have not read the simple truth as to why he destroyed practically the whole of his compositions. Incidentally, I have in my library a number of very beautiful songs by Nikisch, but these, I think, are the sole remainder of his creations. That he was gifted beyond the ordinary many will avow from the fact of his gaining, for a string quartet, the great gold medal of the Conservatorium at Vienna when a mere boy. I am one of the few still living who heard many of his compositions in private, five and thirty years ago, and it was my painful privilege to help Nikisch himself to destroy by fire a huge mass of his manuscripts in his garden—literally buckets full of them. Why? Because, as Arthur Nikisch averred, "My dear Robin, no man can serve two masters; I am a conductor"! He was plainly right. Every day we see this once famous pianist or that turning away from his true musical god to follow a strange idol; but never yet in contemporary history have we found a musician truly and historically great in one respect whose talent has not deteriorated on its being diluted. I suggest Paderewski, d'Albert, Busoni for a start. Indisputably Nikisch was right—no man can serve two masters.

Seldom has Mr. Monteux been more heartily and sincerely applauded at the Symphony Concerts than he was by the audience of Saturday evening at the end of Brahms's Symphony in C minor. Of course the music itself contributed not a little to the ardor of the hearers; yet the performance had heightened and warmed it. Once, twice and thrice Mr. Monteux was recalled with clapping undiminished. Then he bade the orchestra share the plaudits, and the house rang with them.

In the course of the spring, Sibeluis's new, drastic, brief and much debated Fifth Symphony will be played at the Symphony Concerts. Like Mr. Stokowski and Mr. Stransky, Mr. Monteux has finally decided that he owes a performance to the prestige of the composer and the curiosity of a part of the public.

For the first times in America at the concerts of Mr. Stokowski's orchestra in Philadelphia last Friday and Saturday, Stravinsky's mimodrama, "The Rite of Spring" ("Le Sacré du Printemps"), was played in entirety as a concert-piece. Hitherto the experiment has been tried only in Paris by Mr. Monteux in 1914 and in London by Mr. Goossens last June. By all accounts, every audience that has so heard the music has been deeply stirred—even in Philadelphia. Mr. Monteux might well renew the venture in Boston, especially with such a minutely descriptive programme as Mr. Evans supplied in London and Mr. Gilman in Philadelphia. Unfortunately these scenes of ancient ritual in pagan Russia have never been set on the American stage.

TRANS-MAR. 6

SYMPHONY ORCHESTRA ENTERTAINS

Boston Musicians Delight Large Audience Sunday Afternoon

PIERRE MONTEUX CONDUCTS THEM

Finely Rendered Program Is Warmly Applauded by Music Lovers

Occasionally Lawrence has musical entertainment of real merit. At the Colonial theater yesterday afternoon came one of those occasions, the attraction being the Boston Symphony orchestra, Pierre Monteux, conductor. As was the case earlier in the season when Geraldine Farrar sang, the house was sold out, and the audience was most demonstrative in its appreciation.

It would be hard to explain any lack of demonstrativeness, to be sure, because the orchestra played in its best style, than which there is none better, and the program, which had been arranged by Mr. Monteux and Robert E. Sault, was an extremely well balanced one.

Tschaikowsky's Fourth Symphony opened the program, and after the first part of this number had been finished there was a brief pause during which many tardy ones were seated. It was unfortunate that such an interruption had to occur, and seemed hardly necessary, inasmuch as the concert did not begin until a few minutes after the scheduled time, the start being delayed purposely that the audience might be seated first.

After the Tschaikowsky number came Lalo's Spanish Symphony for violin and orchestra, the solo work being in the hands of the concert master, Richard Burgin. Mr. Burgin, who is only 28 years old, proved himself an unusual violinist, and the audience was generous in its applause, between the different movements, and at the end of his playing. Undoubtedly they would have enjoyed an encore, but that was not to be.

Incidental music to "Rosamunde" by Schubert was the next number, and it was most delightful. The concluding piece was the overture to Wagner's "Tannhauser," and, perhaps because it was the most familiar, it was listened to with more interest than had been the earlier pieces, and the applause that followed its conclusion was unmistakable evidence that it was liked. Although the number ended the program, Mr. Monteux was obliged to return to the stage three times to bow his acknowledgements.

During the past eight years the Boston Symphony has been heard here something like five times, but it was never, probably, heard to better advantage than was the case yesterday. In the audience were many who are frequent visitors to Symphony hall at the Friday afternoon concerts, as well as many others, of course, who hear such music only when it is brought here.

Already plans are being made for next season's concerts, but just how Lawrence will fare is not known as yet. Lawrence needs a larger place for such programs. An auditorium with a larger seating capacity would mean more worth while concerts, because the expense attached to such performances is very big. Under present conditions a capacity house little more than pays the expenses, and anything short of a capacity house means loss. And that is the chance that Messrs Sault and Donovan take in booking these concerts for Lawrence.

Lowell, with its new auditorium which will seat 2000 or so more than Lawrence's largest auditorium, is going to have some good concerts another season. And, with the added seating capacity, it will not be necessary to charge as high prices as is the case here. The success of a concert like that given yesterday, and like some of the others, should have a tendency to stir up those who enjoy such things towards urging the building, in some way, of a suitable auditorium. It is one of Lawrence's greatest needs today.

In passing it may be remarked that two more concerts, or rather pairs of concerts, by the Symphony ensemble are still to be heard. One comes one week from today, and the other two weeks from today.

LAWRNCE TEL. MAR. 6

HAVENS WELCOMED AT SYMPHONY CONCERT

Pianist Makes Fine Impression at Appearance with Orchestra.

The fourth concert of the Boston Symphony Orchestra in Providence this season was played last evening in Infantry Hall, and was an occasion of special interest to Rhode Island people because of the selection of Raymond Havens as the soloist. Mr. Havens, formerly of Providence, with many friends in Pawtucket and vicinity, has steadily grown in his art, and has taken a prominent place among American pianists. His playing last evening was of high character, dignified and impressive, and the artist was warmly applauded by the large audience.

His selection was the Liszt concerto in E-flat major, and Mr. Havens showed ability to take full advantage of its opportunities. His technical powers, which are of notable order, were given full scope and he worked up to a splendid climax at the close. Repeated recalls registered the fine impression his playing made on the audience.

Schumann's "Spring Symphony" was the principal orchestra number of the evening. This is one of the most beautiful works played by the great orchestras of the present day, and it splendidly interpreted by Conductor Monteux. Undoubtedly it was one of the finest performances of the season, calling forth great applause at the close of each movement. It is difficult to imagine anything more beautiful than the orchestra's playing of the larghetto, one of the sweetest movements in the works of the great music masters.

Debussy's "Prelude to the Afternoon of a Faun," a familiar number to symphony patrons, was splendidly given, and the concert was brought to a brilliant close with Rimsky-Korsakov's "Caprice on Spanish Themes." The flashing beauties of this striking piece were strikingly brought out, conductor and orchestra entering wholeheartedly into a work which apparently gave them as much pleasure as it did the hearers.

A review of this concert would be incomplete without reference to the reception given Mr. Monteux, whose recent re-engagement as director has been warmly approved by the friends of the orchestra. He was given a flattering reception on his first appearance, indicating the warm feeling which has grown up between this distinguished music master and the public of Providence.

PAWT TIMES MAR 1

BOSTON SYMPHONY ORCHESTRA GIVES FOURTH CONCERT

The Boston Symphony Orchestra gave its fourth and next to the last concert of the present season last night in Infantry Hall before an audience of good size. Emerging from the pall of the mid-Victorian programme of the previous concert, the orchestra played, with a brilliance and freshness that it has not heretofore attained during the season.

It was good to hear again Schumann'c vernal Symphony, his first venture into the larger forms of music, and to observe the freshness and enduring charm that it keeps through the years. M. Monteux led his men through it with singular sympathy and the prolonged applause at the end testified the pleasure of the audience at the beauty of the performance.

Debussy's prelude seems already to have passed into a classic of the modern repertory. It is not hard to understand why, for it is replete with an eluding quality, a charm of melodic and harmonic beauty that frequent performance has not dulled. M. Monteux, always happy in music of theatre, and from his service with the Diaghileff Ballet thrice familiar with this prelude, read it with authority.

The orchestra's remaining number was the Caprice of Rimsky-Korsakoff on Spanish Themes. Spanish, as a musical adjective, to many immediately summons memory of La Paloma and the Habanera of Bizet's cigarette girl. It is not with such music that Rimcky has concerned himself here. Instead he has taken native themes, some of them dance rhythms, and has clothed them with a brilliance and blaze of orchestration that for adequate performance asks something of almost every choir of the orchestra. Last night it was played with unexampled verve and elan and brought a stirring close to a most enjoyable evening.

The assisting artist was Raymond Havens, pianist, who chose as his medium Liszt's E-flat Major Concerto. Mr. Havens's appearance last evening was not his first with the orchestra, as he has played with it in other cities. It was, however, his first in what may fairly be regarded his home city, and naturally it was an occasion of interest to his many friends here who have watched his career from its modest beginnings to the present and they must have felt a deal of pride in his work, for it is no small honor to be called, at his age, to the concerts of the Boston Orchestra. For long Mr. Havens has given proof of unusual technical proficiency, fleetness, accuracy, a knowledge of the "mechanics," so to speak, of his art. The more, then, it has been occasion for regret that in him the poetizing instinct has been so slight, that a certain coldness and lack of imagination have beset his playing. Still, these are qualities natural enough to all but the most unusual players in their youth; attributes which in most only the years may bring, and perhaps in Mr. Havens's case they have begun already to bloom, though of this last night's performance could serve as no criterion, for Liszt's music is inherently a bravura piece, the medium of a virtuoso, and as such the pianist brought to it unusual gifts. He was recalled warmly at its close.

J. HARVEY BARBER.

PROV. NEWS-MAR. 1.

HAVENS PLEASES AT SYMPHONY

Noted Soloist Makes His First Appearance with Orchestra Here.

The fourth concert of the series by the Boston Symphony Orchestra was given last evening in Infantry Hall. A very large audience was present, drawn there doubtless in anticipation of a superb concert by the orchestra and the fact that Raymond Havens, the brilliant young American pianist, formerly of this city, was the soloist.

The program, as arranged by Mr. Monteux, the gifted conductor of the orchestra for this Providence concert, the last but one, of the series, was of special brilliance and impressive beauty.

It was given as follows: Schumann, "Symphony in B-flat major, No. 1," Op. 38; Debussy, "Prelude a l'Apres-Midi d'un Faune," ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarme; Liszt, "Concerto in E-flat major, No. 1," for pianoforte and orchestra; Rimsky-Korsakov, "Caprice on Spanish Themes," Op. 34.

The concert opened with Schumann's "Symphony in B-flat, No. 1, Op. 38." There are some who rank this symphony as Schumann's greatest work for orchestra and truly the intrinsic beauty of the work entitles it to a place beside the earlier classical masterpieces. It was written in the first year of Schumann's marriage and abounds with the zest and romance of youth. The composer himself called it his "Spring Symphony" and certainly this was no misnomer, since the work abounds in orchestral coloring of great beauty and joyousness.

Throughout the four movements of the symphony the music is extremely inspiring, powerful and brilliant and, here and there, of exquisite delicacy. An atmosphere, truly of love, happiness and spring.

Mr. Monteux gave the work a magnificent reading, notably in the final movement in which the climax was compelling in its beauty and majesty of movement.

In the "Afternoon of a Fawn," by Debussy, which followed the symphony—Mr. Monteux revealed to the full his remarkable gifts as an interpreter. In this lovely tone poem, Debussy is at his best. Debussy, however, was after all a fine landscape painter. Although he never sounded great depths or touched the emotions powerfully, his imagination was of the finest texture. He is perhaps happiest in an idyllic mood as in this composition. Mr. Monteux gave a superb reading of the poem.

The "Liszt Concerto E Flat Major," a prodigious work, with Raymond Havens as the soloist, came midway in the concert. Mr. Havens, although well known in many other cities as soloist with the Boston Symphony, made his first appearance with the orchestra in Providence on this occasion. His performance of the Concerto created a sensation. He produces a tone of extraordinary beauty, his chords have a noble sonority even in the loudest passages; he has a sense of rythm that is striking and his interpretation was that of a master. It was distinguished playing. It would indeed be difficult to recall a finer performance of the work here. At the end of the concerto a wave of prolonged applause swept through the great audience and Mr. Havens modestly bowed his acknowledgements. Three more recalls came ere the applause ceased.

The concert closed with Rimsky-Korsakoff's colorful "Caprice on Spanish Themes"—a brilliant ending to an unusually satisfying concert. It was played throughout without pause between the movements and played with superlatively lovely effect notably in the many fine solo passages and the thrillingly characteristic rythms among the violins, wood winds, horns and flutes.—N. B. P.

PROV. TRIBUNE
MAR. 1.

RAYMOND HAVENS HERE AS SOLOIST WITH SYMPHONY

The Boston Symphony Orchestra, with Raymond Havens, formerly a resident of this city, as soloist, played here for the fourth time this season at Infantry Hall last evening. There was the usual large attendance.

There was much interest shown in the appearance of Mr. Havens. His many friends had reason to be pleased over his showing and gave him a big reception at the conclusion of his brilliant performance of the Liszt concerto. Conductor Monteux was given a hearty welcome as he came out for the opening number, partly inspired, perhaps, by the recent announcement of his re-engagement as the orchestra's leader.

M. Monteux again showed his ability as a programme builder by providing finely contrasted and interesting numbers. The list follows:

Schumann..........Symphony in B-flat major, No. 1, Op. 38
Andante un poco maestoso; Allegro molto vivace.
Larghetto.
Scherzo: Molto vivace, Trio I: Molto piu vivace Trio II.
Allegro animato e grazioso.
Debussy..."Prelude a l'Apres-Midi d'un Faune" (Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarme.
Liszt....Concerto, E-flat major, No. 1, for Pianoforte and Orchestra
Rimsky-Korsakov....Saprice on Spanish Themes, Op. 34
Alborada.
Variations.
Alborada.
Scene and Gypsy Song.
Fandango of the Asturias.
(Played without pause.)

That M. Monteux will continue to lead the Boston orchestra should be a source of satisfaction to Providence patrons of these concerts. Since his connection with the orchestra there has been provided programmes of delightful interest, and his wide musical knowledge, sound musicianship and ability as interpreter of all schools of symphonic writing have made him a favorite here.

Gives "Spring Symphony"

Last evening the ever-welcome and beautiful Schumann "Spring Symphony" was given a sympathetic reading—one in which the hearer's interest was not allowed to waver for a moment. It is not a work which sounds the depths of human feeling, but rather one that makes strong appeal by reason of sustained beauty of melody, richness of coloring and joyous atmosphere. Schumann never wrote anything more beautifully expressive of his optimistic outlook of life than this symphony.

In most symphonic works there is room for many guesses on the part of the listener, in the absence of any definite statement of the composer's intent regarding their sources of inspiration. One requires little imagination, however, to follow the thought which so sweetly guides the course of this happily conceived work. There was spring in Schumann's heart when he wrote it, and it creates the spirit of optimism in the mind of the hearer. M. Monteux invested the first movement with a becoming simplicity of style and brought out many effects of color by delicate prominence, at proper times, of the different instrumental voices.

The Larghetto sang of a soft, balmy evening when the soothing sounds of nature are a symphony to the spiritual ear. In this movement M. Monteux produced some lovely effects of nuance. Delicacy was characteristic of the Scherzo and the finale was brilliantly played.

In contrast to the style of the symphony, the Debussy "Prelude to the Afternoon of a Faun," took the audience to the modernist field where grow exotic musical flowers. The prelude has been played here before under M. Monteux's baton. Its peculiar beauty and imaginative character are grateful to M. Monteux whose liking for the compositions of the modern French school is well known. The music, inspired by the poem of S. Mallarme, is interesting both for the manner in which it suggests the thought of the text and its qualities of striking originality in melodic invention and harmonic dress.

The faun is represented by the flute and Mr. Laurent played his prominent part in the piece with delightful expression and style.

First Appearance Here

Although Mr. Havens has played on other occasions as soloist with the Boston orchestra, it was his first appearance with that organization in this city. As a boy Mr. Havens showed great talent for his instrument. Always a hard and conscientious student, his progress was steady and success was the natural result. For several seasons Mr. Havens has held a prominent place among the young American pianists.

The Liszt concerto, No. 1, is not a work which might be called ideal for the display of all-round pianistic ability. But it gives the player occasional opportunity to show other qualities than brilliance. There are moments when a singing tone and legato passages are in order. On these occasions Mr. Havens showed his sense of tonal values and gave conclusive evidence of his musicianship. His technical ability is equal to any demand. His runs and difficult passage work were given with splendid ease and certainty. His tone is full and musical and does not lose its attractive quality in the midst of technical display or when power is necessary.

The latter portion of the concerto is the more interesting. The musical development brings stirring passages for both solo instrument and orchestra. The piano effects were brought out with compelling fire and the work was concluded with tremendous power and spirit.

Mr. Havens returned several times to acknowledge the applause accorded him.

The "Caprice on Spanish Themes" by the Russian, Rimsky-Korsakov, is a series of characteristic movements rich in striking effects of instrumental color and strong rhythm. The orchestra played it with stirring effect.

A. F. P.

MR. LOEFFLER'S FANTASIAS

His Settings of Irish Poems for Orchestra and Tenor Voice to Be Heard for the First Time at the Symphony Concert Tomorrow—The Chosen Poems and the Composer's Way with Them

In 1908 the house of G. Schirmer published, under the general title, "The Wind Among the Reeds," two songs by Charles Martin Loeffler, written to poems by William Butler Yeats. For long these and the preceding set of four songs—to texts by Rossetti, Poe and G. C. Lodge—comprise Mr. Loeffler's sole ventures in the supplying of music to English verse. During the summer and autumn of 1920, however, he composed a set of Five Irish Fantasias for tenor voice and orchestra, and three of these will be heard at the Symphony Concerts of this week with Mr. McCormack as the singer. For the first two Fantasias the composer has taken his early settings of the poems of Yeats—"The Hosting of the Sidhe" and "The Host of the Air"—elaborating, amplifying, and here and there altering them. For the third and the fourth—"The Fiddler of Dooney" and "The Ballad of the Fox-Hunter"—he has again utilized poems by Yeats; the text of the fifth, "The Song of Caitilin Ni Uallachian" is the work of W. Heffernan, otherwise unknown. For tomorrow and Saturday, the second, the third and the fifth Fantasias have been chosen.

In the version for voice and piano the following foreword by the poet accompanies "The Host of the Air."

> Dr. Joyce says: "Of all the different kinds of goblins . . . air demons were most dreaded by the people. They lived among clouds, and mists, and rocks, and hated the human race with the utmost malignity." A very old Arann charm, which contains the words "Send God, by his strength, between us and the host of Sidhe, between us and the host of the air," seems also to distinguish among them. They are said to steal brides just after their marriage, and sometimes in a blast of wind.

The poem follows:

O'Driscoll drove with a song
The wild duck and the drake
From the tall and tufted reeds
Of the drear Hart Lake.

And he saw how the reeds grew dark
At the coming of night-tide
And dreamed of the long dim hair
Of Bridget, his bride.

He heard, while he sang and dreamed,
A piper piping away,
And never was piping so sad,
And never was piping so gay.

And he saw young men and young girls
Who danced on a level place,
And Bridget his bride among them,
With a sad and a gay face.

The dancers crowded about him,
And many a sweet thing said,
And a young man brought him red wine,
And a young girl white bread.

But Bridget drew him by the sleeve
Away from the merry bands,
To old men playing at cards
With a twinkling of ancient hands.

The bread and the wine had a doom,
For these were the host of the air;
He sat and played in a dream
Of her long, dim hair.

He played with the merry old men
And thought not of evil chance,
Until one bore Bridget his bride
Away from the merry dance.

He bore her away in his arms,
The handsomest young man there,
And his neck and his breast and his arms
Were drowned in her long dim hair.

O'Driscoll scattered the cards
And out of his dream awoke:
Old men and young men and young girls
Were gone like a drifting smoke.

But he heard high up in the air
A piper piping away,
And never was piping so sad,
And never was piping so gay.

Mr. Loeffler has not in this song striven too assiduously to give his music a Celtic flavor, though here and there appears a hint of Irish folk-song. Originally in A-flat major, the music has been transposed to B major that it might better meet the requirements of a tenor voice. The accompaniment is scored for the customary "full orchestra," with the addition of a celesta.

In "the Fiddler of Dooney" the Celtic idiom is more in evidence. At the beginning a dance-tune of modal character is announced by the first violins, and in one form or another this melody is heard through most of the song. With the addition of a xylophone the instrumentation is the same as that of the previous piece. The poem runs thus:

When I play on my fiddle in Dooney
Folks dance like a wave on the sea;
My cousin is priest in Kilvarnet
My brother in Moharabuiee.

I passed my brother and cousin
They read in their books of prayer;
I read in my book of songs
I bought at the Sligo fair.

When we come at the end of time
To Peter sitting in state,
He will smile on the three old spirits
But call me first through the gate;

For the good are always the merry,
Save by an evil chance,
And the merry love to fiddle
And the merry love to dance.

And when the young folks there spy me
They will always come up to me
With, "Here is the fiddler of Dooney!"
And dance like a wave of the sea.

The text of the last piece, "The Song of Caitilin Ni Uallachian" (more familiarly known as Kathleen Ni Houlihan) is in Gaelic but written above it in the score is the English translation in which it will be sung.

How tossed, how lost with all hopes crossed we have been!
Our gold is gone; gear have we none, as all have seen.
But ships shall brave the ocean's wave, and morn shall dawn,
On Eire green, on Caitilin-Ni-Holahan.

Let none believe this lovely Eve outworn or old.
Fair is her form: her blood is warm, her heart is bold;
Her songful voice that makes rejoice hearts grief hath gnawn.
Prove her our Queen, our Caitilin-Ni-Holahan.

We will not bear the chains we wear, not bear them long,
We seem bereaven, but mighty Heaven will make us strong.
The God who led through Ocean Red all Israel on,
Will aid our Queen, our Caitilin-Ni-Holahan.

O, Virgin pure! Our true and sure defence Thou art!
Pray Thou Thy Son to help us on in hand and heart.
Our Prince, our Light shall banish Night, then beameth Dawn,
Then shall be seen our Caitilin-Ni-Holahan.

Our priests are as one man imploring Christ,
Our bards are songful and their gloom dispelled,
Our souls are hopeful, know no fear,
When we think of our Caitilin-Ni-Holahan.

For this song, the largest-scaled and to all appearances the most effective of the five, the composer has employed a huge orchestra; in detail, two flutes, two piccolos, two oboes, English horn, two clarinets, bas clarinet, two basoons, contrabassoon, four horns, four trumpets, three trombones, tuba, three kettledrums, two snare-drums, bass-drum, cymbals, celesta, two harps and the usual strings. He stipulates that the harps should be stationed on opposite sides of the stage. The music begins stormily (G minor, three-two time) with an incisive theme for wind instruments against rapidly reiterated chords in the strings. The second stanza brings appropriate softening of the mood. By way of interlude comes a merry theme of folk-song character, played by piccolo and celesta, while through the last division of the song much use is made of a march-like theme that has likewise a Celtic tinge. Those familiar with Mr. Loeffler's ways need hardly be told that these Fantasias are written in the complex modern manner; that the rhythms are free; the harmonies anything but orthodox; the instrumentation highly original and replete with all manner of dramatic and poetic touches. Yet the songs should not prove formidable in the hearing. Both for the voice and in the orchestra there is melody a-plenty, and when the Celtic element predominates it is melody that should seize the ear and quicken the pulse.

W. S. S.

TRANS MAR 9

LOEFFLER'S "IRISH FANTAISIES" SUNG

Composer Shares Applause With McCormack

Charles Martin Loeffler's "Irish Fantaisies" for voice and orchestra, sung for the first time in public yesterday afternoon at the Symphony concert, were very cordially received by the audience. Mr Loeffler came out on the stage to share the applause with John McCormack, who sang the voice part with his usual skill and imaginative sympathy, though hampered by a heavy cold. These settings of poems by Yeats and Hefernan are skilfully wrought music, pleasant to hear, but lacking compelling emotional power.

Mr McCormack's art was more severely tested by two arias from unfamiliar cantatas of Bach, composed in the early years of his sojourn in Leipsic. He sang them with the requisite dignity and sublety, in English. The lack of cohesion between the organ accompaniment based on Bach's figured bass and the orchestra may have had something to do with the apathy of the audience toward these two numbers. Possibly some of those present still fail to observe what their ears should have told them yesterday; the fact that McCormack is a very great singer, not to be judged by the type of encore song by which he delights popular audiences.

Mozart's "Haffner Serenade," composed when he was a boy of 20, is music to make the most world-weary of pessimists feel young, calm and hopeful as he listens. Richard Burgin's exquisite playing of the violin solo part helped notably in lifting the performance out of the routine atmosphere now too prevalent at these concerts and making it something to be remembered for years to come. The audience applauded with an enthusiasm it does not often vouchsafe nowadays to Mozart or to those who perform his works. Mr Monteux took unusual pains to make the music effective and succeeded in giving a much better interpretation than he has yet offered of any Mozart piece.

Berlioz' favorite among his own works, the music illustrating the balcony scene in "Romeo and Juliet" from his symphony with that title, was also very well played and received with more favor than usual. The "Queen Mab" scherzo from the same piece, though hitherto better liked, seemed yesterday less imaginative.

There are no regular Symphony concerts next week. March 24 and 25 Emilio de Gogorza will sing "Where E'er You Walk" from Handel's "Semele" and a song by Alvarez. The other numbers announced are d'Indy's "Wallenstein," Eichheim's "Oriental Impressions" and Goldmark's overture "Im Fruehling."

GLOBE MAR. 11

[8]

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AMER. MAR. 11.

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The opening work was Mozart's "Haffner" Serenade. This is in four parts, into which violin solos are interpolated. Richard Burgin, the concert master of the orchestra, played these parts. This "Serenade" was composed for a wedding and is therefore bright in idea and musical effect. The solo parts are freely written and give opportunity for display of versatility as well as musical feeling. Mr. Burgin scored greatly by his work yesterday and was rewarded by sincere applause from the audience.

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Mr. McCormack also sang Charles Leoffler's "Irish Fantasies for Voice and Orchestra." These were "The Host of the Air," "The Fiddler of Dooney" and "Caitilin-Ni-Holahan." The first is an Irish fairy tale and therefore fanciful to the extreme. In his presentation of the voice part and in its accompaniment Mr. Leoffler has given biazarre effects which are intricate and full of detail. The second and last took their accompaniment from the nature of the piece. In "The Fiddler of Dooney" a fiddling accompaniment weaves its way around the song, while in the last martial notes, stirring fife and drum effects and sober prayerful moments make keen contrasts. Mr. McCormack was in tune to the atmosphere of the work and sang accordingly.

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M. J. W.

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WAGNER PROGRAM

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TRAV. MAR. 11

M'CORMACK SINGS WITH SYMPHONY

Loeffler's Songs Provoke Extraordinary Enthusiasm

BY OLIN DOWNES

We are not propagandists. We are not discussing the freedom or Home Rule for Ireland. We are speaking of Irish poems, set by

Charles Martin Loeffler, and John McCormack, in a perform long to be remembered, at the cert given by the Boston Sympho Orchestra, Pierre Monteux condu tor, yesterday afternoon in Sym phony Hall.

PROVOKES ENTHUSIASM

It was an extraordinary experien for any hearer. It provoked a demo stration of unqualified enthusiasm, from an audience of partisans, bu from musicians and everybody els capable of response to music of extra ordinary color and evocative power.

Mr. McCormack, despite a throat i poor condition, sang like a poet and prophet, until, with the old Irish tune "Colleen dhas crutha na mo," ("The pretty girl milking the cow") s skirling by Dr. Loeffler in the orches tra, you would have said that ever Celt in the universe was a-marching!

Mr. McCormack sang two airs from Bach, the air "Lost is my Jesus" from the cantata of that name, and the air "Take from Thy very own" from the cantata "All they from Sheba sha come," and then the three songs by Mr Loeffler.

The Loeffler Songs

These are "The Hosts of the Sidhe" and "The Fiddler of Dooney", th poems by William Butler Yeats, an "The Song of Caitilin-ni-Hoilihan, after the verse of Heferan the Blind The song "The Hosts of the Sidhe narrating the dream of Heferan th Blind. The two first songs were sun in Boston with piano accompanime in 1900 by the late David Bispham.

The song of Caitalin-ni-Hoilhan is o recent origin. All the songs benefit b the orchestra, the piano being a poo substitute for the colors of the instru ments when it comes to painting t vague sorrow that oppressed t hunter, who lay in the reeds, hear the piping in the air, "piping never sad, and piping never so gay," and his own dream, drank the cursed bread and wine of those who wishe evil on him and his bride.

One a Rollicking Jig

The Celtic quality of this song is mor rarefied—and it is in this sense th most beautiful of the three. But th accompaniment of the song of th "Fiddler of Dooney" is a not unfamilia Irish jig. Mr. McCormack has heard i himself in Ireland, and it is the accom panyment of the reckless merriment the adventurous spirit, and the strange longing which echoes at the end of the song and still haunts the memory.

But the third song is an Irish chan of glory, when Mr. Loeffler employ not only the rare color, but the mos superb sonorities of his instrument The archaic tune of "The Pretty Gir Milking the Cow," which is much olde we should say, than the verse, inas much as it existed in Ireland long be fore the Christian religion was know there, gives an amazing atmosphere t the whole. And when the word "Ca talin ni Holihan," as Ireland, th Queen, is called by Heferan the Blind occurs at the end of certain lines, it is taken from the mouth of the tenor by the trumpets and proclaimed with a power and a pomp that no voice could ever equal. And when, with the sweeping of harps and the tread of the great march, Mr. McCormack comes to the verse:

"We will not bear the chains we wear, not bear them long,
We seem bereaven, but mighty Heav'n will make us strong.
The God who led through Ocean Red all Israel on
Will aid our queen, our Caitalin-ni-Hollhan–"

When he sings this, you may be a crustacean, a crocodile, or a member of the Loyal Coalition, but you will think the hair is rising on your head, and the gooseflesh will course up and down your spine!

No wonder that there was enthusiasm, with Messrs. Loeffler, McCormack and Monteux bowing from the stage, to each other, to the orchestra, to the audience.

At the opening of the concert nearly as much applause was bestowed on a composer named Mozart and on Mr. Burgin, concertmaster of the orchestra, for his solo violin playing in the "Haffner" Serenade. This music is heard too seldom.

Melody of Purest Kind

The gayety of the first and last movement is Mozart in a jesting vain, but the whole Serenade would be worth while if only for the second movement. It is melody of the purest kind. It is workmanship of the period antedating the symphonic practices of Haydn and Beethoven, and it shows that even in an extended instrumental form it is not necessary to play battle-door and shuttle-cock with melodies, in the symphonic manner now classic and practised by everybody from Beethoven to Richard Strauss. No! Here is a simplicity, a marvelous line, and melodies that exfoliate the one from the other in a manner a universe away from the work bench on which our symphonic forefathers labored so earnestly.

Berlioz music, the "Garden Scene" and the "Queen Mab" scherzo from the Romeo and Juliet symphony brought the programme to an end. Perhaps because of the excitement which preceded it, it seemed of inordinate length.

POS

RAYMOND HAVENS HERE AS SOLOIST WITH SYMPHONY

The Boston Symphony Orchestra, with Raymond Havens, formerly a resident of this city, as soloist, played here for the fourth time this season at Infantry Hall last evening. There was the usual large attendance.

There was much interest shown in the appearance of Mr. Havens. His many friends had reason to be pleased over his showing and gave him a big reception at the conclusion of his brilliant performance of the Liszt concerto. Conductor Monteux was given a hearty welcome as he came out for the opening number, partly inspired, perhaps, by the recent announcement of his re-engagement as the orchestra's leader.

M. Monteux again showed his ability as a programme builder by providing finely contrasted and interesting numbers. The list follows:

Schumann..........Symphony in B-flat major. No. 1, Op. 38
Andante un poco maestoso; Allegro molto vivace.
Larghetto.
Scherzo: Molto vivace, Trio I: Molto piu vivace Trio II.
Allegro animato e grazioso.
Debussy..''Prelude a l'Apres-Midi d'un Faune'' (Prelude to the Afternoon of a Faun''), Eclogue by S. Mallarme.
Liszt....Concerto, E-flat major, No. 1, for Pianoforte and Orchestra
Rimsky-Korsakov....Saprice on Spanish Themes, Op. 34
Alborada.
Variations.
Alborada.
Scene and Gypsy Song.
Fandango of the Asturias.
(Played without pause.)

That M. Monteux will continue to lead the Boston orchestra should be a source of satisfaction to Providence patrons of these concerts. Since his connection with the orchestra there has been provided programmes of delightful interest, and his wide musical knowledge, sound musicianship and ability as interpreter of all schools of symphonic writing have made him a favorite here.

Gives "Spring Symphony"

Last evening the ever-welcome and beautiful Schumann "Spring Symphony" was given a sympathetic reading—one in which the hearer's interest was not allowed to waver for a moment. It is not a work which sounds the depths of human feeling, but rather one that makes strong appeal by reason of sustained beauty of melody, richness of coloring and joyous atmosphere. Schumann never wrote anything more beautifully expressive of his optimistic outlook of life than this symphony.

In most symphonic works there is room for many guesses on the part of the listener, in the absence of any definite statement of the composer's intent regarding their sources of inspiration. One requires little imagination, however, to follow the thought which so sweetly guides the course of this happily conceived work. There was spring in Schumann's heart when he wrote it, and it creates the spirit of optimism in the mind of the hearer. M. Monteux invested the first movement with a becoming simplicity of style and brought out many effects of color by delicate prominence, at proper times, of the different instrumental voices.

The Larghetto sang of a soft, balmy evening when the soothing sounds of nature are a symphony to the spiritual ear. In this movement M. Monteux produced some lovely effects of nuance. Delicacy was characteristic of the Scherzo and the finale was brilliantly played.

In contrast to the style of the symphony, the Debussy "Prelude to the Afternoon of a Faun," took the audience to the modernist field where grow exotic musical flowers. The prelude has been played here before under M. Monteux's baton. Its peculiar beauty and imaginative character are grateful to M. Monteux whose liking for the compositions of the modern French school is well known. The music, inspired by the poem of S. Mallarme, is interesting both for the manner in which it suggests the thought of the text and its qualities of striking originality in melodic invention and harmonic dress.

The faun is represented by the flute and Mr. Laurent played his prominent part in the piece with delightful expression and style.

First Appearance Here

Although Mr. Havens has played on other occasions as soloist with the Boston orchestra, it was his first appearance with that organization in this city. As a boy Mr. Havens showed great talent for his instrument. Always a hard and conscientious student, his progress was steady and success was the natural result. For several seasons Mr. Havens has held a prominent place among the young American pianists.

The Liszt concerto, No. 1, is not a work which might be called ideal for the display of all-round pianistic ability. But it gives the player occasional opportunity to show other qualities than brilliance. There are moments when a singing tone and legato passages are in order. On these occasions Mr. Havens showed his sense of tonal values and gave conclusive evidence of his musicianship. His technical ability is equal to any demand. His runs and difficult passage work were given with splendid ease and certainty. His tone is full and musical and does not lose its attractive quality in the midst of technical display or when power is necessary.

The latter portion of the concerto is the more interesting. The musical development brings stirring passages for both solo instrument and orchestra. The piano effects were brought out with compelling fire and the work was concluded with tremendous power and spirit.

Mr. Havens returned several times to acknowledge the applause accorded him.

The "Caprice on Spanish Themes" by the Russian, Rimsky-Korsakov, is a series of characteristic movements rich in striking effects of instrumental color and strong rhythm. The orchestra played it with stirring effect. A. E. P.

JOURN. MAR. 1

MR. LOEFFLER'S FANTASIAS

His Settings of Irish Poems for Orchestra and Tenor Voice to Be Heard for the First Time at the Symphony Concert Tomorrow—The Chosen Poems and the Composer's Way with Them

In 1908 the house of G. Schirmer published, under the general title, "The Wind Among the Reeds," two songs by Charles Martin Loeffler, written to poems by William Butler Yeats. For long these and the preceding set of four songs—to texts by Rossetti, Poe and G. C. Lodge—comprise Mr. Loeffler's sole ventures in the supplying of music to English verse. During the summer and autumn of 1920, however, he composed a set of Five Irish Fantasias for tenor voice and orchestra, and three of these will be heard at the Symphony Concerts of this week with Mr. McCormack as the singer. For the first two Fantasias the composer has taken his early settings of the poems of Yeats—"The Hosting of the Sidhe" and "The Host of the Air"—elaborating, amplifying, and here and there altering them. For the third and the fourth—"The Fiddler of Dooney" and "The Ballad of the Fox-Hunter"—he has again utilized poems by Yeats; the text of the fifth, "The Song of Caitilin Ni Uallachian" is the work of W. Heffernan, otherwise unknown. For tomorrow and Saturday, the second, the third and the fifth Fantasias have been chosen.

In the version for voice and piano the following foreword by the poet accompanies "The Host of the Air."

> Dr. Joyce says: "Of all the different kinds of goblins . . . air demons were most dreaded by the people. They lived among clouds, and mists, and rocks, and hated the human race with the utmost malignity." A very old Arann charm, which contains the words "Send God, by his strength, between us and the host of Sidhe, between us and the host of the air," seems also to distinguish among them. They are said to steal brides just after their marriage, and sometimes in a blast of wind.

The poem follows:

O'Driscoll drove with a song
The wild duck and the drake
From the tall and tufted reeds
Of the drear Hart Lake.

And he saw how the reeds grew dark
At the coming of night-tide
And dreamed of the long dim hair
Of Bridget, his bride.

He heard, while he sang and dreamed,
A piper piping away,
And never was piping so sad,
And never was piping so gay.

And he saw young men and young girls
Who danced on a level place,
And Bridget his bride among them,
With a sad and a gay face.

The dancers crowded about him,
And many a sweet thing said,
And a young man brought him red wine,
And a young girl white bread.

But Bridget drew him by the sleeve
Away from the merry bands,
To old men playing at cards
With a twinkling of ancient hands.

The bread and the wine had a doom,
For these were the host of the air;
He sat and played in a dream
Of her long, dim hair.

He played with the merry old men
And thought not of evil chance,
Until one bore Bridget his bride
Away from the merry dance.

He bore her away in his arms,
The handsomest young man there,
And his neck and his breast and his arms
Were drowned in her long dim hair.

O'Driscoll scattered the cards
And out of his dream awoke:
Old men and young men and young girls
Were gone like a drifting smoke.

But he heard high up in the air
A piper piping away,
And never was piping so sad,
And never was piping so gay.

Mr. Loeffler has not in this song striven too assiduously to give his music a Celtic flavor, though here and there appears a hint of Irish folk-song. Originally in A-flat major, the music has been transposed to B major that it might better meet the requirements of a tenor voice. The accompaniment is scored for the customary "full orchestra," with the addition of a celesta.

In "the Fiddler of Dooney" the Celtic idiom is more in evidence. At the beginning a dance-tune of modal character is announced by the first violins, and in one form or another this melody is heard through most of the song. With the addition of a xylophone the instrumentation is the same as that of the previous piece. The poem runs thus:

When I play on my fiddle in Dooney
Folks dance like a wave on the sea;
My cousin is priest in Kilvarnet
My brother in Moharabuiee.

I passed my brother and cousin
They read in their books of prayer;
I read in my book of songs
I bought at the Sligo fair.

When we come at the end of time
To Peter sitting in state,
He will smile on the three old spirits
But call me first through the gate;

For the good are always the merry,
Save by an evil chance,
And the merry love to fiddle
And the merry love to dance.

And when the young folks there spy me
They will always come up to me
With, "Here is the fiddler of Dooney!"
And dance like a wave of the sea.

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FEB 10

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Let none believe this lovely Eve outworn or old.
Fair is her form; her blood is warm, her heart is bold;
Her songful voice that makes rejoice hearts grief hath gnawn.
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Our priests are as one man imploring Christ,
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The last number on the program consisted of two excerpts from Berlioz's dramatic symphony, "Romeo and Juliet." M. J. W.

EXTRA SYMPHONY CONCERT

Next Monday evening, March 13, at Symphony Hall at 8:15, the fourth concert of the newly instituted series of five by the Boston Symphony Orchestra will be given. The symphony will be the fifth of Dvorak, the Bohemian composer, called "From the New World." Other numbers will be Saint-Saens' symphonic poem, "Omphale's Spinning Wheel," and Beethoven's Third "Leonore" Overture. The soloist of the evening will be Jean Bedetti.

WAGNER PROGRAM

A program consisting entirely of excerpts from the music dramas of Wagner will be played at the 41st Pension Fund concert of the Boston Symphony Orchestra, the proceeds to be devoted to the fund for retired musicians of the orchestra. The concert is to be in Symphony Hall, Sunday afternoon, March 26, at 3.30.

TRAV. MAR. 11

M'CORMACK SINGS WITH SYMPHONY

Loeffler's Songs Provoke Extraordinary Enthusiasm

BY OLIN DOWNES

We are not propagandists. We are not discussing the freedom or Home Rule for Ireland. We are speaking of Irish poems, set by Charles Martin Loeffler, and sung by John McCormack, in a performance long to be remembered, at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall.

PROVOKES ENTHUSIASM

It was an extraordinary experience for any hearer. It provoked a demonstration of unqualified enthusiasm, not from an audience of partisans, but from musicians and everybody else capable of response to music of extraordinary color and evocative power.

Mr. McCormack, despite a throat in poor condition, sang like a poet and a prophet, until, with the old Irish tune "Colleen dhas crutha na mo." ("The pretty girl milking the cow") set skirling by Dr. Loeffler in the orchestra, you would have said that every Celt in the universe was a-marching!

Mr. McCormack sang two airs from Bach, the air "Lost is my Jesus" from the cantata of that name, and the air "Take from Thy very own" from the cantata "All they from Sheba shall come," and then the three songs by Mr. Loeffler.

The Loeffler Songs

These are "The Hosts of the Sidhe" and "The Fiddler of Dooney"; the poems by William Butler Yeats, and "The Song of Caitilin-ni-Hollhan," after the verse of Heferan the Blind. The song "The Hosts of the Sidhe," narrating the dream of Heferan the Blind. The two first songs were sung in Boston with piano accompaniment in 1909 by the late David Bispham.

The song of Caitalin-ni-Hollhan is of recent origin. All the songs benefit by the orchestra, the piano being a poor substitute for the colors of the instruments when it comes to painting the vague sorrow that oppressed the hunter, who lay in the reeds, heard the piping in the air, "piping never so sad, and piping never so gay," and in his own dream, drank the cursed bread and wine of those who wished evil on him and his bride.

One a Rollicking Jig

The Celtic quality of this song is more rarefied—and it is in this sense the most beautiful of the three. But the accompaniment of the song of the "Fiddler of Dooney" is a not unfamiliar Irish jig. Mr. McCormack has heard it himself in Ireland, and it is the accompaniment of the reckless merriment, the adventurous spirit, and the strange longing which echoes at the end of the song and still haunts the memory.

But the third song is an Irish chant of glory, when Mr. Loeffler employs not only the rare color, but the most superb sonorities of his instrument. The archaic tune of "The Pretty Girl Milking the Cow," which is much older, we should say, than the verse, inasmuch as it existed in Ireland long before the Christian religion was known there, gives an amazing atmosphere to the whole. And when the word "Caitalin ni Holihan," as Ireland, the Queen, is called by Heferan the Blind, occurs at the end of certain lines, it is taken from the mouth of the tenor by the trumpets and proclaimed with a power and a pomp that no voice could ever equal. And when, with the sweeping of harps and the tread of the great march, Mr. McCormack comes to the verse:

"We will not bear the chains we wear, not bear them long,
We seem bereaven, but mighty Heav'n will make us strong.
The God who led through Ocean Red all Israel on
Will aid our queen, our Caitalin-ni-Holihan—"

When he sings this, you may be a crustacean, a crocodile, or a member of the Loyal Coalition, but you will think the hair is rising on your head, and the gooseflesh will course up and down your spine!

No wonder that there was enthusiasm, with Messrs. Loeffler, McCormack and Monteux bowing from the stage, to each other, to the orchestra, to the audience.

At the opening of the concert nearly as much applause was bestowed on a composer named Mozart and on Mr. Burgin, concertmaster of the orchestra, for his solo violin playing in the "Haffner" Serenade. This music is heard too seldom.

Melody of Purest Kind

The gayety of the first and last movement is Mozart in a jesting vain, but the whole Serenade would be worth while if only for the second movement. It is melody of the purest kind. It is workmanship of the period antedating the symphonic practices of Haydn and Beethoven, and it shows that even in an extended instrumental form it is not necessary to play battle-door and shuttle-cock with melodies, in the symphonic manner now classic and practised by everybody from Beethoven to Richard Strauss. No! Here is a simplicity, a marvelous line, and melodies that exfoliate the one from the other, in a manner a universe away from the work bench on which our symphonic forefathers labored so earnestly.

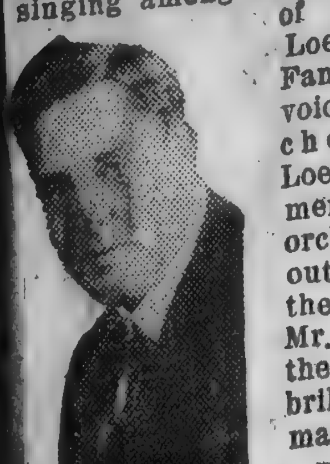
Berlioz music, the "Garden Scene" and the "Queen Mab" scherzo from the Romeo and Juliet symphony brought the programme to an end. Perhaps because of the excitement which preceded it, it seemed of inordinate length.

POST

JOHN McCORMACK

IRISH FANTASIES AT SYMPHONY

John McCormack, foremost lyric tenor of the day, is the soloist at this week's Symphony concerts, singing among other things, three of Charles M. Loeffler's "Irish Fantasies," for voice and orchestra. Mr. Loeffler, former member of the orchestra, came out to bow with the soloist and Mr. Monteux at the close of the brilliant performance.


JOHN McCORMACK

The Loeffler fantasies are settings of three Irish ballads, "The Host of the Air," "The Fiddler of Dooney" and "Caitilin-ni-Holahan." The composer has treated each poem in dramatic fashion rather than in the traditional ballad style. The music for the most part is original. Only in the fiddler number are familiar Gaelic themes utilized. The demand made upon the singer is prodigious, yet Mr. McCormack met it splendidly. The orchestra also played its part admirably. Certainly the composer had every reason to be enthusiastic over the interpretation of his works, and he took pains to show his enthusiasm.

The famous tenor also sang two Bach airs from cantatas written for St. Thomas' Church in Leipsic 200 years ago; and in these numbers he gave a beautiful demonstration of his command of the classic style. His voice yesterday was in excellent condition.

Richard Burgin, the popular concertmaster, won much applause for his performance of the elaborate solo passages in Mozart's "Haffner" serenade. The program ends with the garden scene and Queen Mab music from Berlioz's "Romeo and Juliet" symphony.

ADVER. MAR. 11.

For the New Public

There are no regular Symphony Concerts next week, since through three days Mr. Monteux and the orchestra will pay final visit for the season to New York. On Monday evening, however, at Symphony Hall, they will be heard in the fourth of the new series of concerts that are winning them a fresh, eager, numerous public. A part of this desirable audience is making its way, so to say, into symphonic music; another part wishes the pleasures thereof, but more lightly and at longer intervals than the established concerts accord them. The conductor makes programmes accordingly and for next Monday names these pieces:

Symphony in E minor, No. 5, "From the New World" .... Dvořák
Symphonic Poem, "Omphale's Spinning Wheel" .... Saint-Saëns
Concerto for Violoncello with Orchestra .... Lalo
Overture, "Leonora," No. 3 .... Beethoven

In the Concerto, Mr. Bedetti, the first violoncellist of the orchestra, the peer—and often more—of many a wandering virtuoso—will play the solo-part. The melodies of Dvořák give unfailing pleasure; Saint-Saëns's tone-poem is both artful and fanciful; Beethoven's Overture is music-drama in little.

Thursday evening, March 23, in Sanders Theatre at Cambridge, the sixth of the current series of concerts by the Boston Symphony Orchestra with Mr. Monteux conducting. Mr. Burgin, first violinist of the band, will play the solo-part in a concerto.

Friday afternoon, March 24, in Symphony Hall, the nineteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. Mr. Eichheim's "Oriental Impressions"—Korean, Siamese, Japanese and Chinese—are the novel items of the programme—a music of suggestion teeming with ingenious and fanciful play of harmonies and timbres. The other orchestral numbers are Goldmark's Overture, "In the Spring," and d'Indy's symphonic pieces, "Wallenstein," drawn from Schiller's like-named plays. Mr. de Gogorza, the baritone, will sing an air of Händel and a graphic Spanish song.

NS. MAR. 11.

SYMPHONY CONCERT

LOEFFLER, McCORMACK, IRISH FANTASIAS

Music and Singing That Carried All Before Them—A Folk-Tale of Spirits of the Air, a Fiddler's Ditty, and a Song of Freedom—The Composer in New Directness of Means and Impression—The Singer's Fine Fervors—An Adventure Also with Bach

TALL, spare and austere is Mr. Loeffler to the eye; tall, stout and beaming is Mr. McCormack; short, cherubic and modestly self-deprecating before applauding hands is Mr. Monteux. Twice and thrice, after the performance of Mr. Loeffler's "Irish Fantasias" at the Symphony Concert yesterday, the three came together upon the stage, bowing to each other, bowing to the audience, bowing to the orchestra. The [illegible] was unusual; the sight was amusing, but nearly every one overlooked such [illegible] entertainment in the fine excitement of the moment. For once new [illegible] had carried all before them [illegible] had [illegible] not because he was a composer of high repute, not because his usually recondite music might thereby be the more remarkable; but because he had immediately and sincerely stirred them. Mr. McCormack's singing had heightened these sensations. No doubt Mr. Monteux and the orchestra had also contributed to them. Hence the contrasting trinity of the stage; hence the clapping renewed again and again. For once the discreet, not to say the timid audience of Friday afternoon in Symphony Hall, forgot "to play safe." Moved, it had taken chances; pieces and performances had broken sub-conscious moorings. The thing does happen—even in Boston.

The particular cause of this exulting was the last of the three Fantasias heard yesterday, the last also of the whole series of five. Possibly in Irish anthologies of the end of the eighteenth or the beginning of the nineteenth century, Mr. Loeffler found verses by "Hefernan the Blind," celebrating Irish loyalty, affirming Irish faith in the cause of national freedom. The bard—for he is nearer to ancient minstrels in the king's hall than to modern poet at his writing table—evokes Ireland in the legendary figure of Kathleen in Houlihan. In vision he sees her comforting and heartening her sons in sore stress and barren. Around her he beholds the powers of heaven—in the end to give the victory. Far yet bright, it gleams in hope fulfilled.

Mr. Loeffler has set the verse in the fashion that he follows in all three Fantasias. Seemingly, he has been studious of Irish folk-pieces. Out of this background, he invents and conducts a clear melody of his own, yet with savor of its source. So doing, he writes unmistakable song, well defined and well considered for the singing tenor voice, from moment to moment clearly audible in the orchestra. He impregnates this melody with the changing mood or passion of the verse; now and then he makes it incisive when he mates a vivid emphasis in both music and words; but never does he torture it by endless and broken inflection into a minute following of the text. Occasionally, the orchestral voices point some detail by an impinging modulation, by a flash of color, by other momentary play of harmonies or timbres. Much oftener, they seize upon the imagery of the poet, and, in the imagery of the composer, expand and intensify it in brief interludes. So, for example in this song, do the trumpets and other choirs proclaim the beauty, the glory, the power of Kathleen ni Houlihan; or the harps and the strings sweep through the ecstasies of celestial vision; or drums and flutes and all the wind-choir sound with the quick march of conquering and exultant feet.

Doing these things in this way, Mr. Loeffler, according to his custom, is exceedingly choice and exceedingly economical of means. He holds his imaginative purpose in suspension, as it were, until he finds for it the exact, the assured expression. Without the waste of a note, with an equal directness and clarity, he sets the expression to music-paper. The instrumental or the singing voice—when it is Mr. McCormack's—as precisely and graphically conveys it. The outcome is a music in which the tones become as one with the passion or the vision evoked, quickening it into living imagination, into beauty and power of illusion. Many a time in the past, Mr. Loeffler has written music recondite and subtle. In these Irish Fantasias he has hidden research, rejections, refinings. More truly, he has made them the roots whence flower a directness, a fullness, a vitality of immediate impression rare in his music. At the moment yesterday the audience with one accord knew and felt the song of Kathleen ni Houlihan. Mr. McCormack's fervors, as large of spirit as they were finely directed, did but swell and deepen the sum of illusion. The response—inevitably—was as instant as the music.

The mood alters in the other two Fantasais; the imaginative design and the revealing procedure remain the same. In the second, "The Fiddler of Dooney," Mr. Loeffler clothes with music one of Mr. Yeats's folk-ballads in little. There was none to play the dances as did this soliloquizing fiddler. To hear was "to dance like the waves of the sea." Yet the good fellow was priest-ridden. Two brothers of the black coat had he, busy with their breviaries as he with his songs. A comforting sense of the next world sustained him. St. Peter was sure to be on the side of the merry; the fiddler's heaven, like the heaven of most folk-rhymes and folk-songs, was bound to be a dancing-place. How far from human nature does the whole brood of reformers stray with endless moralities and prohibitions!

To these rhymes Mr. Loeffler has set neither more nor less than an Irish jig. True, he quickens or stays the rhythm and diversifies the tune—more, probably, than did even the valiant fiddler who inspired it. True also, he decorates it for the flying moment with a modicum of instrumental or harmonic ornament modernwise. A sophisticated composer, he knows the ways and means of incisive modulation. Yet to the end the jig remains a jig and a merry one, infusing itself into the whole music and the whole audience. With it, however, flows a counter-current. This Fiddler of Dooney was also a man of fancy. He saw heaven according to his excellent lights. Jigging, being also Irish and a poet, he had wistful moments. For the instant, likewise, in some swift turn or passing detail, Mr. Loeffler catches such mood. Yet there is no dimming of the merry candors.

The first Fantasia of yesterday came nearer to Mr. Loeffler's remembered vein. A weary hunter sleeps among the reeds where he has been birding. He dreams a dream of the malign hosts of the air—the Sidhe of Irish folk-tale and Mr. Yeats's verse. They feast him; they bid him to cards with the old men, to dances with the young maidens—and they bear away his bride "of the long dim hair." The hunter awakes—"like a drifting smoke"; gone are the folk of the dream, but high and faint still echo the aerial pipers. Readjusted to new matter, mood, suggestion, Mr. Loeffler resumes the imaginative processes, the expressive procedure of the Fantasia of Kathleen ni Houlihan. Again [illegible]

bears the musical narrative; but the composer imparts to it his own eerie voice when the supernatural, the fantastic, glimmers before his eyes. The hunter is indeed telling his tale to the folk; but, in the setting of these latter days, the sights and the sounds of dream drift once and again through harmonic mists; or across them flashes the fitful gleam of a modulation or an instrumental voice.

In the melody goes the remoteness of the dream; in the harmony, the vagueness and the shifting; in the other touches the sudden exactness of such sleep-chasings. Yet the instant impression of the whole remains. It is heightened, not by tortuous details of mated music; but by the swift, short, clear picturing of the orchestral interludes. There "the ancient hands" of the card-players, "twinkle"; there sways and twines "the long dim hair." In them like smoke the dream drifts away and clears, to the aerial piping sad and gay. Of old Mr. Loeffler has done such works of the imagination—subtly. Now, in his sixties, he renews them but with the simplifying, the clarifying faculty that often in the arts is the guerdon of advancing years. With such beginning, the step is easier to the frank gayeties of the fiddler, to the luminous visioning and the deep human fires of Kathleen ni Houlihan.

Until his zeal for the Irish Fantasias burned vocal reluctance and disability away, Mr. McCormack sang under handicap. In the days of rehearsal a cold threatened him; by Thursday, it settled on him; until nearly noon on Friday, he was uncertain of his powers. Through two airs from Church Cantatas of Bach, they manifestly labored. The music ran mercilessly high; as usual Bach was writing it as though a tenor voice was some glorified instrument of the wood-wind family, shaping phrases, setting in intervals accordingly. For once even Mr. McCormack's tones sounded thin and wiry. Yet there was reason to admire his sustaining of Bach's relentless line, the skill with which he made instrumental phrases sound vocal; the directness, the simplicity with which he bore the pious sentiment. The first air laments a lost Saviour; the second speaks an humble, whole-hearted devotion. Mr. McCormack made both sound as the voice suddenly uplifted from depth of feeling crying for release in a silent congregation. Handel writes churchly music and the listening imagination drifts away to the Royal Opera of a Georgian London. Bach writes it, and the like imagination stays fast in a Protestant meeting-house.

The Fantasias, as will may do, set Mr. McCormack free. In the dream of "The Host of the Air," his tones gained the eerie colorings, bore the misty suggestion of the tale. In the fiddler's ditty, he was master once more of the candors, the gayeties, the swift, sure touches that animate such glorified music of the folk. In the music of Ireland set free by her devoted sons, he ascended from the fervors to the splendors of impassioned song. So may he range from the musical scholarship of his beginnings with Bach; so may his skill in song burn white with a dream of the Sidhe and glow red with the vision of Kathleen ni Houlihan. A blessed thing—in the arts—is an Irish temperament.

H. T. PARKER

TRANS. MAR. 11.

MUSIC

Loeffler's Irish Fantasies at Boston Symphony Concert

Three "Irish Fantasies" from a series of five written for voice and full orchestra were performed yesterday by the Boston Symphony Orchestra in Symphony Hall, with John McCormack as soloist. Of these the first "The Host of the Air," together with "The Hosting of the Sidhe," not performed yesterday, are amplifications of an earlier form of voice and piano which the composer wrote in 1907. The orchestral versions were written in 1920, and had their first performance yesterday. The numbers named are settings of the texts of the poet Yeats, together with "The Fidler of Dooney," the second to be played by Mr. Monteux. The third was a setting of the old ballad by the blind bard Hefernan on the patriotic subject "Caitilin-Ni-Holahan." The program also included Mozart's "Haffner" Serenade (the first four movements; the air "Lost Is My Dear Jesus," from Bach's Cantata of the same title, and the air "Take Thou for Thy very own" from his Cantata, "All They from Sheba Shall Come"; The Garden Scene and "Queen Mab" Scherzo from Berlioz's "Romeo and Juliet."

One does not associate songs of the simple-natured Irish folk with the full modern orchestra and the modern harmonic style, nor yet with the musical paths which Loeffler has lately trod. Doubts were soon set aside, however. Although technically elaborate, Loeffler's settings were true to the subject, and corrrespondingly simple in spirit. The voice parts were straightforward verse couplets with more than a tinge of characteristic Irish melody. These were never obscured but always intensified by the orchestral portions, however largely and boldly planned. There were no "individual" harmonies and intervals to obtrude. It is evident that the composer of "Hora Mistica" can be thoroughly objective, and yet never hampered nor tradition bound. He used freely, colorfully and creatively the resources of a huge modern orchestra. His music was a lesson in itself in piquant and unprecedented effects from the whole array of percussive instruments.

"The Host of the Air" was the most graphic of the three. The song tells of the "Little People" who will trouble one's dreams and carry off one's bride. The dream-piper is delicately described in the [illegible] and the climax of the fancied abduction dramatically set forth in the declamatory manner which must have pleased and suited David Bispham, who sang this song, in 1907, as set for piano. "The Fiddler of Dooney" is based on a common jig tune. A mistakenly fastidious composer might have tried to make it distinctive and failed flatly. Lœffler met his jig squarely and glorified it with cumulative rhythmic point and dash, glittering and wholly fascinating. "Caililin-Ni-Holahan" showed a quick and subtile response to the changing moods of the lines about the maid who is fair Ireland—trodden, undaunted, tender, confident. This was the most largely schemed of the three, and full of exciting moments. It finally rose to a blood-stirring, martial fury of drums and fifes.

Mr. Monteux and his orchestra acquitted themselves with impeccable brilliance in this difficult score. Mr. McCormack was, of course, ideal for the songs, and he sang them eloquently and stirringly. His soft touch of brogue lent further illusion. He seemed the more fully at home after the less congenial and not too inspired airs of Bach. The "Haffner" Serenade is an instance of Mozart's readiness to pay off an obligation or supply an occasion by plying his facile pen. It is far too good for a wedding of merchants, Haffner by name, and falls somewhat short of adding to the name of Mozart as a symphonic piece. Too often it rings hollow, while invention now and then strikes glowing sparks along the way, such as in the lovely minuet. The concert master, Richard Burgin, played the numerous solo parts with a purity of tone and delicacy of shading which justly brought him a large share of the afternoon's applause. Mr. Monteux gave a rather robust reading of the score, but responded to the nobly conceived and finely graven melody of Berlioz's Garden Scene, and the fitting fancy of his scherzo.

MONITOR - MAR. 11.

SYMPHONY PROGRAM

The next Symphony concerts will take place March 24 and 25. D'Indy's trilogy, "Wallenstein," Eichheim's "Oriental Impressions," and Goldmark's "In the Spring" overture will be the orchestral numbers. Emilio de Gogarza will sing two solos.

PENSION FUND CONCERT

A program consisting entirely of Wagner music will be played at the pension fund concert of the Symphony Orchestra in Symphony Hall on Sunday afternoon, March 26.

EXTRA SYMPHONY

The fourth extra Monday evening concert by the Boston Symphony Orchestra will take place tomorrow. Pierre Monteux will open a brilliant program with Dvorak's fifth symphony in E minor, entitled "From the New World." Jean Bedetti will be heard in the concerto for 'cello and orchestra by Lalo. Saint-Saens will be represented by his symphonic poem, "Omphals' Spinning Wheel," and Beethoven by his third "Leenore" Overture.

ADVISR - MAR. 12

Musical Comment by Olin Downes

Here was Mr. Loeffler, an intellectual if there ever was one, writing music about the Sidhe and a mad Irish fiddler and a glorious red triumph of "Catilin-ni-Holahan"-Loeffler, the recondite, the mystic, the ultra-modernist, and here was John McCormack, whose audiences concert halls cannot hold and whom millions of men on the street know and love who have never in all their lives heard of Martin the Sage, and an audience descended of the most sanctified in the State of the Cod, all gathered together, and this delighted audience applauding like mad McCormack's singing and Loeffler's wild Irish songs.

This was so utterly delightful, fantastical, and incredible that the man who listened nearly jumped out of his chair for delight in the sheer Irishness of it all, and the man who writes about it can find no proper words in which to express his sensations. The spectacle that followed was as delightfully mixed up as everything had been that went before: the plump and well-nourished McCormack, who has something of a frame on him, and Charles Martin Loeffler, as long and as absolutely straight as any beanpole you ever saw, with that quizzical eye behind that inscrutable, observant eye-glass, as erect as if an electrical current were galvanizing him all the time—which, in fact, is the case, for there was never a man with a brain so constantly on the jump, so extremely alive—and then there was Mr. Monteux, shorter by more than a head than the shortest of the odd pair whom he was facing and applauding, all together on the stage in Symphony Hall, and everybody wondering how the devil a man of the years of Charles Martin Loeffler ever produced Irish songs with such perfectly gorgeous kick to them, from his inner consciousness. It was too exhilarating to be true.

Whether the jig Mr. Loeffler has used for the song, "The Fiddler of Dooney," had gotten into his blood so that his very soul couldn't help a-dancing, or whether the old archaic tune of "The Pretty Girl Milking the Cow" had enabled him, musically speaking, to upset the whole universe in the cause of Ireland the Queen, may be left to the psychoanalyst, but there was a youth, a joyousness, a many colored splendor about this music that fair carried one away and made him think all the impossible he thought never could happen—could. If you know what we mean. We cannot find the proper words at all!

It was really a wonder that John McCormack's heels did not fly up in the air while he was singing about the Fiddler of Dooney.

Again one asks, how should a composer use a folksong? In these three songs to poems of Yeats and Heferan the Blind, heard at the Symphony concerts of last night and of Friday afternoon, Mr. Loeffler has in at least two songs helped himself to Irish folk music as the poets whose words he set had helped themselves to Irish lore. They, however, were Irishmen. Mr. Loeffler hails from Alsace-Lorraine. Musically speaking, he is a cosmopolitan. His culture is cosmopolitan, with a leaning, racial and temperamental, toward the thought and the beauty created by modern France. He has never believed in folk-music as a basis for a composer's art. He is not at all of that camp which says, "Go to the people. Go to the soil!"

In these songs he has simply and inevitably turned to folk-music as an inevitable corollary of the poetic thought. He has treated his thematic material, of course, with the acme of technical skill and of past mastery of the modern orchestra. But he uses it rather as part of a picture as a mixture of colors, than as the actual basis of his composition. We say this, nothwithstanding the persistent accompaniment of the jig in the "Fiddler of Dooney" and the aboundant presence of Irish folk melody in the song of "Caitilin-ni-Holahan." It is not a symphonic development of germinal motives taken from folk song. It is the matching by a veritable connoisieur of two arts, literature and music, of materials which he finds harmonious, essential to each other, and which he then arranges or transforms to make a form of his own. This is particularly true of the strange beauty of the first song, "The Hosts of the Sidhe."

"The music of the people?" Anything but Mr. Loeffler is not one of the people, but a special brain and a special temperament far removed from the crowd. As an artist he is fastidious. Even in the epic nature music of Sibelius he finds the unattractive odor of cod liver oil.

Nevertheless when he does turn to folk-song he does so with the keenest and most sympathetic feeling. In the sense that original crudeness and courseness of this material is concerned, he re-fashions it in accordance with his needs, and his process is not necessarily one of refinement. Consider not only the piping in the air, "never so sad, and never so gay" in the song, the "Hosts of the Sidhe," the jig in the Fiddler of Dooney, the archaic tune which skirls among the instruments in "Caitlin-ni-Holahan," but the dramatic use made elsewhere of tunes far more vulgar, far more of the street, of the mob. We refer to "La Carmagnole" and "Caira" in "The Devil's Villanelle" for orchestra—a work, by the way, which has lain too long on the shelves at Symphony Hall. Here is satire, mordant, savage, with more than an echo of the cynicism of the gutter.

It is not with the purpose of giving a more complete and coherent expression to the spirit of the folk that Mr. Loeffler turns to folk-music. It is because he discovers in a mass of folklore certain materials which he will use either in entirety or in part, and disembody and purify, if need be, until they have become an expression of his own curious, singular self. He treats these tunes with consummate deliberate, self-conscious art, and the result is intoxicating and a thing to treasure among one's possessions of beauty. After all, the temple of art is a very great one, and its niches are without number. For the artist there is no rule, no formula. Only he must pursue beauty and in that pursuit reveal himself.

POST - MAR. 12

The Boston Symphony Orchestra recently played for the first time a set of waltzes for orchestra by Edward Burlingame Hill, Professor of Music at Harvard. Philip Hale in his review quotes as a high compliment unwittingly paid them the remark of a young woman in the corridor: "Why, there wasn't one I could dance to."

PROV. JOURNAL - MAR. 13.

WAGNER PROGRAM

A program consisting entirely of excerpts from music dramas of Wagner has been arranged for the 41st pension fund concert of the Boston Symphony Orchestra. The proceeds will be devoted to the fund for retired musicians of the orchestra. The concert will be given in Symphony Hall Sunday afternoon, March 26, at 3:30. Mr. Monteux will conduct on this occasion the overture to "The Flying Dutchman," excerpts from "Lohengrin" and "The Meistersingers." The second portion will consist of numbers from each of the four music dramas of "The Ring" cycle.

SYMPHONY PROGRAM

The next Boston Symphony Orchestra concerts in Symphony Hall will take place on Friday and Saturday, March 24 and 25, following the last New York trip of the orchestra. Mr. Monteux will conduct at this pair of concerts d'Indy's Trilogy, entitled "Wallenstein," which includes (1) Wallenstein's Camp, (2) Max and Thekla (The Piccolomini), (3) The Death of Wallenstein. Emilio de Gogorza, baritone, will sing "Where'er You Walk," from Handel's "Semele," and "Canto del Presidiario," by Alvarez. Eichheim's oriental impressions will have their first performance in full orchestral form. These consist of (1) Korean Sketch, (2) Siamese Sketch, (3) Japanese Nocturne, (4) Chinese Sketch. The concert will close with Goldmark's Overture, "In the Spring."

SYMPHONY CONCERT

The fourth concert of the extra series of five Monday evening concerts by the Boston Symphony Orchestra, so successfully inaugurated this season, will take place tomorrow evening, in Symphony Hall, at 8:15. Mr. Monteux will open a brilliant program with Dvorak's Fifth Symphony in E minor, inspired by the Bohemian composer's visit to this country and entitled "From the New World." The soloist will be Jean Bedetti, the celebrated first violin [illegible]

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IRISH FANTASIES AT SYMPHONY

John McCormack, foremost lyric tenor of the day, is the soloist at this week's Symphony concerts, singing among other things, three of Charles M. Loeffler's "Irish Fantasies," for voice and orchestra. Mr. Loeffler, former member of the orchestra, came out to bow with the soloist and Mr. Monteux at the close of the brilliant performance.

JOHN McCORMACK

The Loeffler fantasies are settings of three Irish ballads, "The Host of the Air," "The Fiddler of Dooney" and "Caitilin-ni-Holahan." The composer has treated each poem in dramatic fashion rather than in the traditional ballad style. The music for the most part is original. Only in the fiddler number are familiar Gaelic themes utilized. The demand made upon the singer is prodigious, yet Mr. McCormack met it splendidly. The orchestra also played its part admirably. Certainly the composer had every reason to be enthusiastic over the interpretation of his works, and he took pains to show his enthusiasm.

The famous tenor also sang two Bach airs from cantatas written for St. Thomas' Church in Leipsic 200 years ago; and in these numbers he gave a beautiful demonstration of his command of the classic style. His voice yesterday was in excellent condition.

Richard Burgin, the popular concertmaster, won much applause for his performance of the elaborate solo passages in Mozart's "Haffner" serenade. The program ends with the garden scene and Queen Mab music from Berlioz's "Romeo and Juliet" symphony.

[illegible] MAR. 11.

For the New Public

There are no regular Symphony Concerts next week, since through three days Mr. Monteux and the orchestra will pay final visit for the season to New York. On Monday evening, however, at Symphony Hall, they will be heard in the fourth of the new series of concerts that are winning them a fresh, eager, numerous public. A part of this desirable audience is making its way, so to say, into symphonic music; another part wishes the pleasures thereof, but more lightly and at longer intervals than the established concerts accord them. The conductor makes programmes accordingly and for next Monday names these pieces:

Symphony in E minor, No. 5, "From the New World" ....Dvořák
Symphonic Poem, "Omphale's Spinning Wheel" ....Saint-Säens
Concerto for Violoncello with Orchestra....Lalo
Overture, "Leonora," No. 3........Beethoven

In the Concerto, Mr. Bedetti, the first violoncellist of the orchestra, the peer—and often more—of many a wandering virtuoso—will play the solo-part. The melodies of Dvořák give unfailing pleasure; Saint-Saëns's tone-poem is both artful and fanciful; Beethoven's Overture is music-drama in little.

Thursday evening, March 23, in Sanders Theatre at Cambridge, the sixth of the current series of concerts by the Boston Symphony Orchestra with Mr. Monteux conducting. Mr. Burgin, first violinist of the band, will play the solo-part in a concerto.

Friday afternoon, March 24, in Symphony Hall, the nineteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. Mr. Eichheim's "Oriental Impressions"—Korean, Siamese, Japanese and Chinese—are the novel items of the programme—a music of suggestion teeming with ingenious and fanciful play of harmonies and timbres. The other orchestral numbers are Goldmark's Overture, "In the Spring," and d'Indy's symphonic pieces, "Wallenstein," drawn from Schiller's like-named plays. Mr. de Gogorza, the baritone, will sing an air of Händel and a graphic Spanish song.

[illegible] S. MAR. 11.

SYMPHONY CONCERT

LOEFFLER, McCORMACK, IRISH FANTASIAS

Music and Singing That Carried All Before Them—A Folk-Tale of Spirits of the Air, a Fiddler's Ditty, and a Song of Freedom—The Composer in New Directness of Means and Impression—The Singer's Fine Fervors—An Adventure Also with Bach

TALL, spare and austere is Mr. Loeffler to the eye; tall, stout and beaming is Mr. McCormack; short, cherubic and modestly self-deprecating before applauding hands is Mr. Monteux. Twice and thrice, after the performance of Mr. Loeffler's "Irish Fantasias" at the Symphony Concert yesterday, the three came together upon the stage, bowing to each other, bowing to the audience, bowing to the orchestra. The sight was unusual; the sight was amusing; but nearly every one overlooked such incidental entertainment in the fine excitement of the moment. For once new songs by Mr. Loeffler had carried all before them. The listeners had applauded not because he was a composer of high repute, not because his usually recondite music might thereby be the more remarkable; but because he had immediately and sincerely stirred them. Mr. McCormack's singing had heightened these sensations. No doubt Mr. Monteux and the orchestra had also contributed to them. Hence the contrasting trinity of the stage; hence the clapping renewed again and again. For once the discreet, not to say the timid audience of Friday afternoon in Symphony Hall, forgot "to play safe." Moved, it had taken chances; pieces and performance had broken sub-conscious moorings. The thing does happen—even in Boston.

The particular cause of this exulting was the last of the three Fantasias heard yesterday, the last also of the whole series of five. Possibly in Irish anthologies of the end of the eighteenth or the beginning of the nineteenth century, Mr. Loeffler found verses by "Hefernan the Blind," celebrating Irish loyalty, affirming Irish faith in the cause of national freedom. The bard—for he is nearer to ancient minstrels in the king's hall than to modern poet at his writing table—evokes Ireland in the legendary figure of Kathleen in Houlihan. In vision he sees her comforting and heartening her sons in sore stress and barren. Around her he beholds the powers of heaven—in the end to give the victory. Far yet bright, it gleams in hope fulfilled.

Mr. Loeffler has set the verse in the fashion that he follows in all three Fantasias. Seemingly, he has been studious of Irish folk-pieces. Out of this background, he invents and conducts a clear melody of his own, yet with savor of its source. So doing, he writes unmistakable song, well defined and well considered for the singing tenor voice, from moment to moment clearly audible in the orchestra. He impregnates this melody with the changing mood or passion of the verse; now and then he makes it incisive when he mates a vivid emphasis in both music and words; but never does he torture it by endless and broken inflection into a minute following of the text. Occasionally, the orchestral voices point some detail by an impinging modulation, by a flash of color, by other momentary play of harmonies or timbres. Much oftener, they seize upon the imagery of the poet, and, in the imagery of the composer, expand and intensify it in brief interludes. So, for example in this song, do the trumpets and other choirs proclaim the beauty, the glory, the power of Kathleen ni Houlihan; or the harps and the strings sweep through the ecstasies of celestial vision; or drums and flutes and all the wind-choir sound with the quick march of conquering and exultant feet.

Doing these things in this way, Mr. Loeffler, according to his custom, is exceedingly choice and exceedingly economical of means. He holds his imaginative purpose in suspension, as it were, until he finds for it the exact, the assured expression. Without the waste of a note, with an equal directness and clarity, he sets the expression to music-paper. The instrumental or the singing voice—when it is Mr. McCormack's—as precisely and graphically conveys it. The outcome is a music in which the tones become as one with the passion or the vision evoked, quickening it into living imagination, into beauty and power of illusion. Many a time in the past, Mr. Loeffler has written music recondite and subtle. In these Irish Fantasias he has hidden research, rejections, refinings. More truly, he has made them the roots whence flower a directness, a fullness, a vitality of immediate impression rare in his music. At the moment yesterday the audience with one accord knew and felt the song of Kathleen ni Houlihan. Mr. McCormack's fervors, as large of spirit as they were finely directed, did but swell and deepen the sum of illusion. The response—inevitably—was as instant as the music.

The mood alters in the other two Fantasais; the imaginative design and the revealing procedure remain the same. In the second, "The Fiddler of Dooney," Mr. Loeffler clothes with music one of Mr. Yeats's folk-ballads in little. There was none to play the dances as did this soliloquizing fiddler. To hear was "to dance like the waves of the sea." Yet the good fellow was priest-ridden. Two brothers of the black coat had he, busy with their breviaries as he with his songs. A comforting sense of the next world sustained him. St. Peter was sure to be on the side of the merry; the fiddler's heaven, like the heaven of most folk-rhymes and folk-songs, was bound to be a dancing-place. How far from human nature does the whole brood of reformers stray with endless moralities and prohibitions!

To these rhymes Mr. Loeffler has set neither more nor less than an Irish jig. True, he quickens or stays the rhythm and diversifies the tune—more, probably, than did even the valiant fiddler who inspired it. True also, he decorates it for the flying moment with a modicum of instrumental or harmonic ornament modernwise. A sophisticated composer, he knows the ways and means of incisive modulation. Yet to the end the jig remains a jig and a merry one, infusing itself into the whole music and the whole audience. With it, however, flows a counter-current. This Fiddler of Dooney was also a man of fancy. He saw heaven according to his excellent lights. Jigging, being also Irish and a poet, he had wistful moments. For the instant, likewise, in some swift turn or passing detail, Mr. Loeffler catches such mood. Yet there is no dimming of the merry candors.

The first Fantasia of yesterday came nearer to Mr. Loeffler's remembered vein. A weary hunter sleeps among the reeds where he has been birding. He dreams a dream of the malign hosts of the air—the Sidhe of Irish folk-tale and Mr. Yeats's verse. They feast him; they bid him to cards with the old men, to dances with the young maidens—and they bear away his bride "of the long dim hair." The hunter awakes—"like a drifting smoke"; gone are the folk of the dream, but high and faint still echo the aerial pipers. Readjusted to new matter, mood, suggestion, Mr. Loeffler resumes the imaginative processes, the expressive procedure of the Fantasia of Kathleen ni Houlihan. Again melody, seemingly of Irish folk-flavor, bears the musical narrative; but the composer imparts to it his own eerie voice when the supernatural, the fantastic, glimmers before his eyes. The hunter is indeed telling his tale to the folk; but, in the setting of these latter days, the sights and the sounds of dream drift once and again through harmonic mists; or across them flashes the fitful gleam of a modulation or an instrumental voice.

In the melody goes the remoteness of the dream; in the harmony, the vagueness and the shifting; in the other touches the sudden exactness of such sleep-chasings. Yet the instant impression of the whole remains. It is heightened, not by tortuous details of mated music; but by the swift, short, clear picturing of the orchestral interludes. There "the ancient hands" of the card-players, "twinkle"; there sways and twines "the long dim hair." In them like smoke the dream drifts away and clears, to the aerial piping sad and gay. Of old Mr. Loeffler has done such works of the imagination—subtly. Now, in his sixties, he renews them but with the simplifying, the clarifying faculty that often in the arts is the guerdon of advancing years. With such beginning, the step is easier to the frank gayeties of the fiddler, to the luminous visioning and the deep human fires of Kathleen ni Houlihan.

Until his zeal for the Irish Fantasias burned vocal reluctance and disability away, Mr. McCormack sang under handicap. In the days of rehearsal a cold threatened him; by Thursday, it settled on him; until nearly noon on Friday, he was uncertain of his powers. Through two airs from Church Cantatas of Bach, they manifestly labored. The music ran mercilessly high; as usual Bach was writing it as though a tenor voice was some glorified instrument of the wood-wind family, shaping phrases, setting in intervals accordingly. For once even Mr. McCormack's tones sounded thin and wiry. Yet there was reason to admire his sustaining of Bach's relentless line, the skill with which he made instrumental phrases sound vocal; the directness, the simplicity with which he bore the pious sentiment. The first air laments a lost Saviour; the second speaks an humble, whole-hearted devotion. Mr. McCormack made both sound as the voice suddenly uplifted from depth of feeling crying for release in a silent congregation. Handel writes churchly music and the listening imagination drifts away to the Royal Opera of a Georgian London. Bach writes it, and the like imagination stays fast in a Protestant meeting-house.

The Fantasias, as will may do, set Mr. McCormack free. In the dream of "The Host of the Air," his tones gained the eerie colorings, bore the misty suggestion of the tale. In the fiddler's ditty, he was master once more of the candors, the gayeties, the swift, sure touches that animate such glorified music of the folk. In the music of Ireland set free by her devoted sons, he ascended from the fervors to the splendors of impassioned song. So may he range from the musical scholarship of his beginnings with Bach; so may his skill in song burn white with a dream of the Sidhe and glow red with the vision of Kathleen ni Houlihan. A blessed thing—in the arts—is an Irish temperament.

H. T. PARKER

TRANS. MAR. 11.

MUSIC

Loeffler's Irish Fantasies at Boston Symphony Concert

Three "Irish Fantasies" from a series of five written for voice and full orchestra were performed yesterday by the Boston Symphony Orchestra in Symphony Hall, with John McCormack as soloist. Of these the first "The Host of the Air," together with "The Hosting of the Sidhe," not performed yesterday, are amplifications of an earlier form of voice and piano which the composer wrote in 1907. The orchestral versions were written in 1920, and had their first performance yesterday. The numbers named are settings of the texts of the poet Yeats, together with "The Fiddler of Dooney," the second to be played by Mr. Monteux. The third was a setting of the old ballad by the blind bard Hefernan on the patriotic subject "Caitilin-Ni-Holahan." The program also included Mozart's "Haffner" Serenade (the first four movements; the air "Lost Is My Dear Jesus," from Bach's Cantata of the same title, and the air "Take Thou for Thy very own" from his Cantata, "All They from Sheba Shall Come"; The Garden Scene and "Queen Mab" Scherzo from Berlioz's "Romeo and Juliet."

One does not associate songs of the simple-natured Irish folk with the full modern orchestra and the modern harmonic style, nor yet with the musical paths which Loeffler has lately trod. Doubts were soon set aside, however. Although technically elaborate, Loeffler's settings were true to the subject, and corrspondingly simple in spirit. The voice parts were straightforward verse couplets with more than a tinge of characteristic Irish melody. These were never obscured but always intensified by the orchestral portions, however largely and boldly planned. There were no "individual" harmonies and intervals to obtrude. It is evident that the composer of "Hora Mistica" can be thoroughly objective, and yet never hampered nor tradition bound. He used freely, colorfully and creatively the resources of a huge modern orchestra. His music was a lesson in itself in piquant and unprecedented effects from the whole array of percussive instruments.

"The Host of the Air" was the most graphic of the three. The song tells of the "Little People" who will trouble one's dreams and carry off one's bride. The dream-piper is delicately described in the wood-wind, and the climax of the fancied abduction dramatically set forth in the declamatory manner which must have pleased and suited David Bispham, who sang this song, in 1907, as set for piano. "The Fiddler of Dooney" is based on a common jig tune. A mistakenly fastidious composer might have tried to make it distinctive and failed flatly. Loeffler met his jig squarely and glorified it with cumulative rhythmic point and dash, glittering and wholly fascinating. "Caitilin-Ni-Holahan" showed a quick and subtile response to the changing moods of the lines about the maid who is fair Ireland—trodden, undaunted, tender, confident. This was the most largely schemed of the three, and full of exciting moments. It finally rose to a blood-stirring, martial fury of drums and fifes.

Mr. Monteux and his orchestra acquitted themselves with impeccable brilliance in this difficult score. Mr. McCormack was, of course, ideal for the songs, and he sang them eloquently and stirringly. His soft touch of brogue lent further illusion. He seemed the more fully at home after the less congenial and not too inspired airs of Bach. The "Haffner" Serenade is an instance of Mozart's readiness to pay off an obligation or supply an occasion by plying his facile pen. It is far too good for a wedding of merchants, Haffner by name, and falls somewhat short of adding to the name of Mozart as a symphonic piece. Too often it rings hollow, while invention now and then strikes glowing sparks along the way, such as in the lovely minuet. The concert master, Richard Burgin, played the numerous solo parts with a purity of tone and delicacy of shading which justly brought him a large share of the afternoon's applause. Mr. Monteux gave a rather robust reading of the score, but responded to the nobly conceived and finely graven melody of Berlioz's Garden Scene, and the fitting fancy of his scherzo.

MONITOR - MAR. 11.

SYMPHONY PROGRAM

The next Symphony concerts will take place March 24 and 25. D'Indy's trilogy, "Wallenstein," Eichheim's "Oriental Impressions," and Goldmark's "In the Spring" overture will be the orchestral numbers. Emilio de Gogarza will sing two solos.

PENSION FUND CONCERT

A program consisting entirely of Wagner music will be played at the pension fund concert of the Symphony Orchestra in Symphony Hall on Sunday afternoon, March 26.

EXTRA SYMPHONY

The fourth extra Monday evening concert by the Boston Symphony Orchestra will take place tomorrow. Pierre Monteux will open a brilliant program with Dvorak's fifth symphony in E minor, entitled "From the New World." Jean Bedetti will be heard in the concerto for 'cello and orchestra by Lalo. Saint-Saens will be represented by his symphonic poem, "Omphals' Spinning Wheel," and Beethoven by his third "Leenore" Overture.

ADVISR - MAR. 12

Musical Comment by Olin Downes

Here was Mr. Loeffler, an intellectual if there ever was one, writing music about the Sidhe and a mad Irish fiddler and a glorious red triumph of "Catilin-ni-Holahan"-Loeffler, the recondite, the mystic, the ultra-modernist, and here was John McCormack, whose audiences concert halls cannot hold and whom millions of men on the street know and love who have never in all their lives heard of Martin the Sage, and an audience descended of the most sanctified in the State of the Cod, all gathered together, and this delighted audience applauding like mad McCormack's singing and Loeffler's wild Irish songs.

This was so utterly delightful, fantastical, and incredible that the man who listened nearly jumped out of his chair for delight in the sheer Irishness of it all, and the man who writes about it can find no proper words in which to express his sensations. The spectacle that followed was as delightfully mixed up as everything had been that went before: the plump and well-nourished McCormack, who has something of a frame on him, and Charles Martin Loeffler, as long and as absolutely straight as any beanpole you ever saw, with that quizzical eye behind that inscrutable, observant eye-glass, as erect as if an electrical current were galvanizing him all the time—which, in fact, is the case, for there was never a man with a brain so constantly on the jump, so extremely alive—and then there was Mr. Monteux, shorter by more than a head than the shortest of the odd pair whom he was facing and applauding, all together on the stage in Symphony Hall, and everybody wondering how the devil a man of the years of Charles Martin Loeffler ever produced Irish songs with such perfectly gorgeous kick to them, from his inner consciousness. It was too exhilarating to be true.

Whether the jig Mr. Loeffler has used for the song, "The Fiddler of Dooney," had gotten into his blood so that his very soul couldn't help a-dancing, or whether the old archaic tune of "The Pretty Girl Milking the Cow" had enabled him, musically speaking, to upset the whole universe in the cause of Ireland the Queen, may be left to the psychoanalyst, but there was a youth, a joyousness, a many colored splendor about this music that fair carried one away and made him think all the impossible he thought never could happen—could. If you know what we mean. We cannot find the proper words at all!

It was really a wonder that John McCormack's heels did not fly up in the air while he was singing about the Fiddler of Dooney.

Again one asks, how should a composer use a folksong? In these three songs to poems of Yeats and Heferan the Blind, heard at the Symphony concerts of last night and of Friday afternoon, Mr. Loeffler has in at least two songs helped himself to Irish folk music as the poets whose words he set had helped themselves to Irish lore. They, however, were Irishmen. Mr. Loeffler hails from Alsace-Lorraine. Musically speaking, he is a cosmopolitan. His culture is cosmopolitan, with a leaning, racial and temperamental, toward the thought and the beauty created by modern France. He has never believed in folk-music as a basis for a composer's art. He is not at all of that camp which says, "Go to the people. Go to the soil!"

In these songs he has simply and inevitably turned to folk-music as an inevitable corollary of the poetic thought. He has treated his thematic material, of course, with the acme of technical skill and of past mastery of the modern orchestra. But he uses it rather as part of a picture as a mixture of colors, than as the actual basis of his composition. We say this, nothwithstanding the persistent accompaniment of the jig in the "Fiddler of Dooney" and the aboundant presence of Irish folk melody in the song of "Caitilin-ni-Holahan." It is not a symphonic development of germinal motives taken from folk song. It is the matching by a veritable connoisieur of two arts, literature and music, of materials which he finds harmonious, essential to each other, and which he then arranges or transforms to make a form of his own. This is particularly true of the strange beauty of the first song, "The Hosts of the Sidhe."

"The music of the people?" Anything but Mr. Loeffler is not one of the people, but a special brain and a special temperament far removed from the crowd. As an artist he is fastidious. Even in the epic nature music of Sibelius he finds the unattractive odor of cod liver oil.

Nevertheless when he does turn to folk-song he does so with the keenest and most sympathetic feeling. In the sense that original crudeness and courseness of this material is concerned, he re-fashions it in accordance with his needs, and his process is not necessarily one of refinement. Consider not only the piping in the air, "never so sad, and never so gay" in the song, the "Hosts of the Sidhe," the jig in the Fiddler of Dooney, the archaic tune which skirls among the instruments in "Caitlin-ni-Holahan," but the dramatic use made elsewhere of tunes far more vulgar, far more of the street, of the mob. We refer to "La Carmagnole" and "Caira" in "The Devil's Villanelle" for orchestra—a work, by the way, which has lain too long on the shelves at Symphony Hall. Here is satire, mordant, savage, with more than an echo of the cynicism of the gutter.

It is not with the purpose of giving a more complete and coherent expression to the spirit of the folk that Mr. Loeffler turns to folk-music. It is because he discovers in a mass of folklore certain materials which he will use either in entirety or in part, and disembody and purify, if need be, until they have become an expression of his own curious, singular self. He treats these tunes with consummate deliberate, self-conscious art, and the result is intoxicating and a thing to treasure among one's possessions of beauty. After all, the temple of art is a very great one, and its niches are without number. For the artist there is no rule, no formula. Only he must pursue beauty and in that pursuit reveal himself.

POST - MAR. 12

The Boston Symphony Orchestra recently played for the first time a set of waltzes for orchestra by Edward Burlingame Hill, Professor of Music at Harvard. Philip Hale in his review quotes as a high compliment unwittingly paid them the remark of a young woman in the corridor: "Why, there wasn't one I could dance to."

PROV. JOURNAL - MAR. 12.

WAGNER PROGRAM

A program consisting entirely of excerpts from music dramas of Wagner has been arranged for the 41st pension fund concert of the Boston Symphony Orchestra. The proceeds will be devoted to the fund for retired musicians of the orchestra. The concert will be given in Symphony Hall Sunday afternoon, March 26, at 3:30. Mr. Monteux will conduct on this occasion the overture to "The Flying Dutchman," excerpts from "Lohengrin" and "The Meistersingers." The second portion will consist of numbers from each of the four music dramas of "The Ring" cycle.

SYMPHONY PROGRAM

The next Boston Symphony Orchestra concerts in Symphony Hall will take place on Friday and Saturday, March 24 and 25, following the last New York trip of the orchestra. Mr. Monteux will conduct at this pair of concerts d'Indy's Trilogy, entitled "Wallenstein," which includes (1) Wallenstein's Camp, (2) Max and Thekla (The Piccolomini), (3) The Death of Wallenstein. Emilio de Gogorza, baritone, will sing "Where'er You Walk," from Handel's "Semele," and "Canto del Presidiario," by Alvarez. Eichheim's oriental impressions will have their first performance in full orchestral form. These consist of (1) Korean Sketch, (2) Siamese Sketch, (3) Japanese Nocturne, (4) Chinese Sketch. The concert will close with Goldmark's Overture, "In the Spring."

SYMPHONY CONCERT

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Boston Symphony Orchestra who both in Europe and America, is named as one of the finest living masters of this instrument. He will play Lalo's concerto. Saint-Saens, who died last December, will be represented by his symphonic poem. "Omphale's Spinning Wheel," a charming piece of descriptive music, one of this master's most popular works. The concert will close with Beethoven's third "Leonore" overture, in which the jubilant close is introduced by a trumpet call, according to the episode in the opera from which it was taken.

HERALD-MAR. 12.

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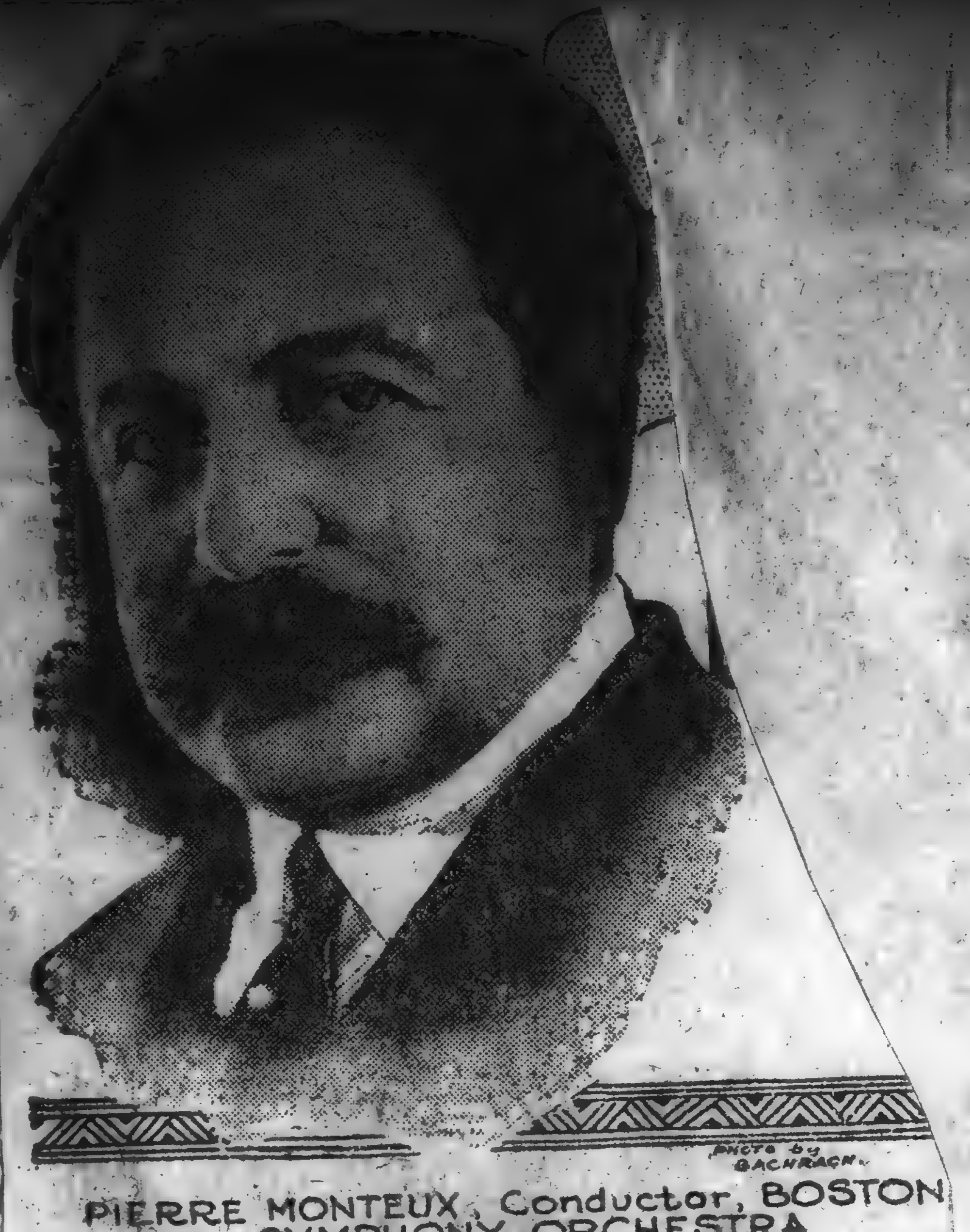

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N.Y. WORLD MAR. 12.

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ORCHESTRA MUSIC OF THE FUTURE

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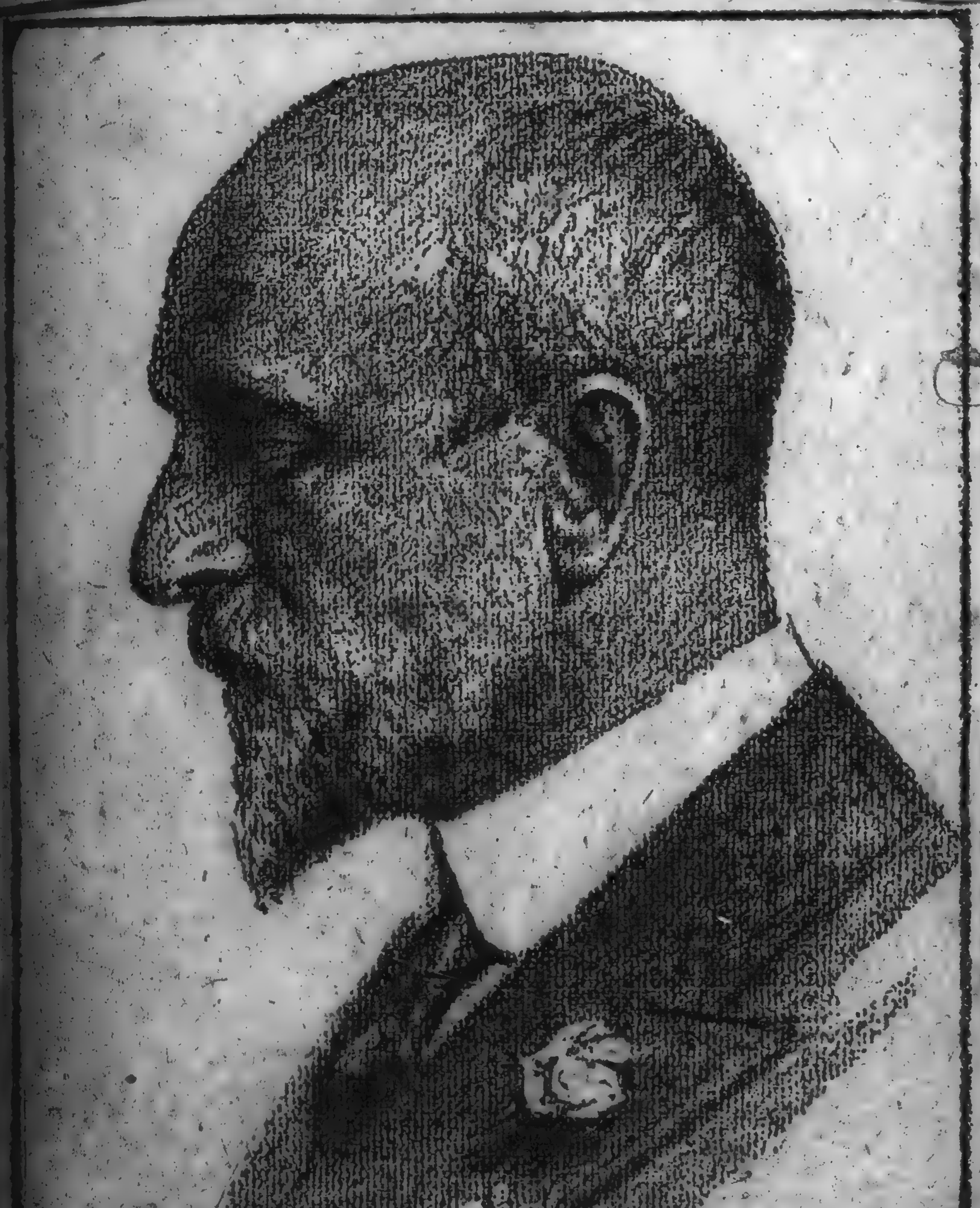

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Mozart preceded Bach in the ordering of the concert and Berlioz followed Loeffler. From Mozart Mr. Monteux assembled four movements of the "Haffner Serenade"—the festal pieces written for a wedding in the house of that burgomaster and patron of music in Salzburg. Through an Allegro, an Andante, a Minuet and a Rondo, they make a bright, decorative, changeful music—all suppleness, spontaneity and elegance, with light sentiment here and there to soften it, with light ardor once and again to grace and speed it. Mr. Monteux kept the full choir of the strings, balanced it skilfully with wind instruments. Yet nowhere did he stiffen or thicken tone or stay the flowing pattern. Seldom has Mozart sounded so Mozartean in Symphony Hall—the more for the fineness of tone and the adept sense of melody and arabesque that Mr. Burgin brought to the many measures for solo-violin. On Friday, in particular, Kreisler-like he played them.

Out of Berlioz came the music for the scene of the lovers in Capulet's garden and the scherzo of "Queen Mab" from his symphony "Romeo and Juliet." The voice of Berlioz's melodies is like no other. There are those who can hear in them neither beauty nor passion. Possibly the very intensity of the composer stiffens and strips them. Yet so drenched are they in his ardors of eye, ear and spirit that to this day they prevail. Yet it is easy to prefer the Berlioz of fantasy in the music of "Queen Mab," discovering how rhythm and modulation, harmonies and timbres may serve it to the height of his romantical bent. The Monteux of the theatre warmed and sustained the music of the garden; with a light hand he and the orchestra carried Berlioz's fitful, flickering Scherzo.

H. T. P.

From seven of Wagner's operas Mr. Monteux has chosen the numbers to be played by the Symphony Orchestra at the concert for its Pension Fund on Sunday afternoon, March 26, in Symphony Hall, viz.:

Overture to "The Flying Dutchman."
Procession to the Minster and Introduction to Act III. from "Lohengrin."
Introduction to Act III., Apprentices' Dance, Homage to Sachs from "Die Meistersinger."
Scene of the Rhine Maidens and the Entrance of the Gods Into Valhalla from "Das Rheingold."
Ride of the Valkyrs from "Die Walküre."
Forest Scene from "Siegfried."
Siegfried's Funeral Music from "Götterdämmerung."

In the fragments from "Das Rheingold," Mmes. Ferrabini, Littlefield and Tingley and Messrs. Bennett and Simonds will sing the parts for voices.

TRANS. MAR 13.

BEDETTI SOLOIST AT SYMPHONY CONCERT

The Boston Symphony Orchestra gave the fourth concert of its extra Monday series last night to an appreciative audience that practically filled Symphony Hall. Mr Monteux again chose familiar pieces from the repertory of the regular Symphony concerts, and led them with his accustomed degree of energy and intelligence. The soloist was Jean Bedetti, first 'cellist of the orchestra, who played Lalo's concerto with a skill and taste that won him hearty applause. This piece is more interesting than most 'cello concertos, tuneful without vulgarity; brilliant without degenerating into mere soulless fireworks.

The symphony was Dvorak's popular "From the New World," which does not seem to lose its hold upon audiences, however much the fastidious may find fault with its facile shallow prettiness. The largo, in which the composer's gift for writing attractive and new melodies in pleasing imitation of any musical style that happened to interest him is well displayed, won, as always, especial favor by its assimilation of American negro tunes and Czechish folk music.

Mr Monteux made "Omphale's Spinning Wheel" turn crisply and fluently. Beethoven's third "Leoneore" overture, the only first rank masterpiece on the program, was well played. The final concert in this series will be given April 10, with Richard Burgin as soloist.

GLOBE [illegible] 13

ETTI IS MPHONY OLOIST

xtra Concert Is De uccess and Pleases Audience

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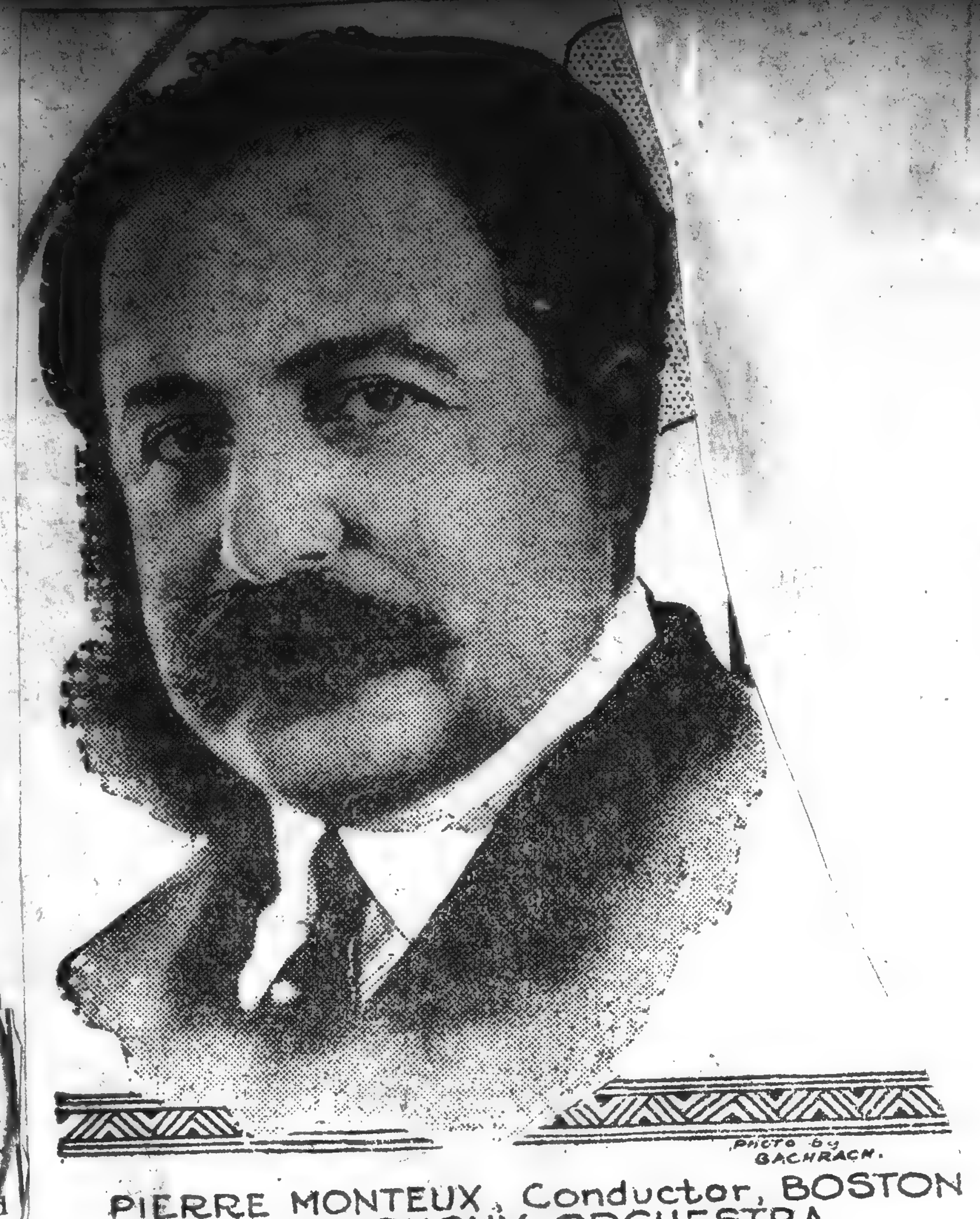

PHOTO BY BACHRACH.

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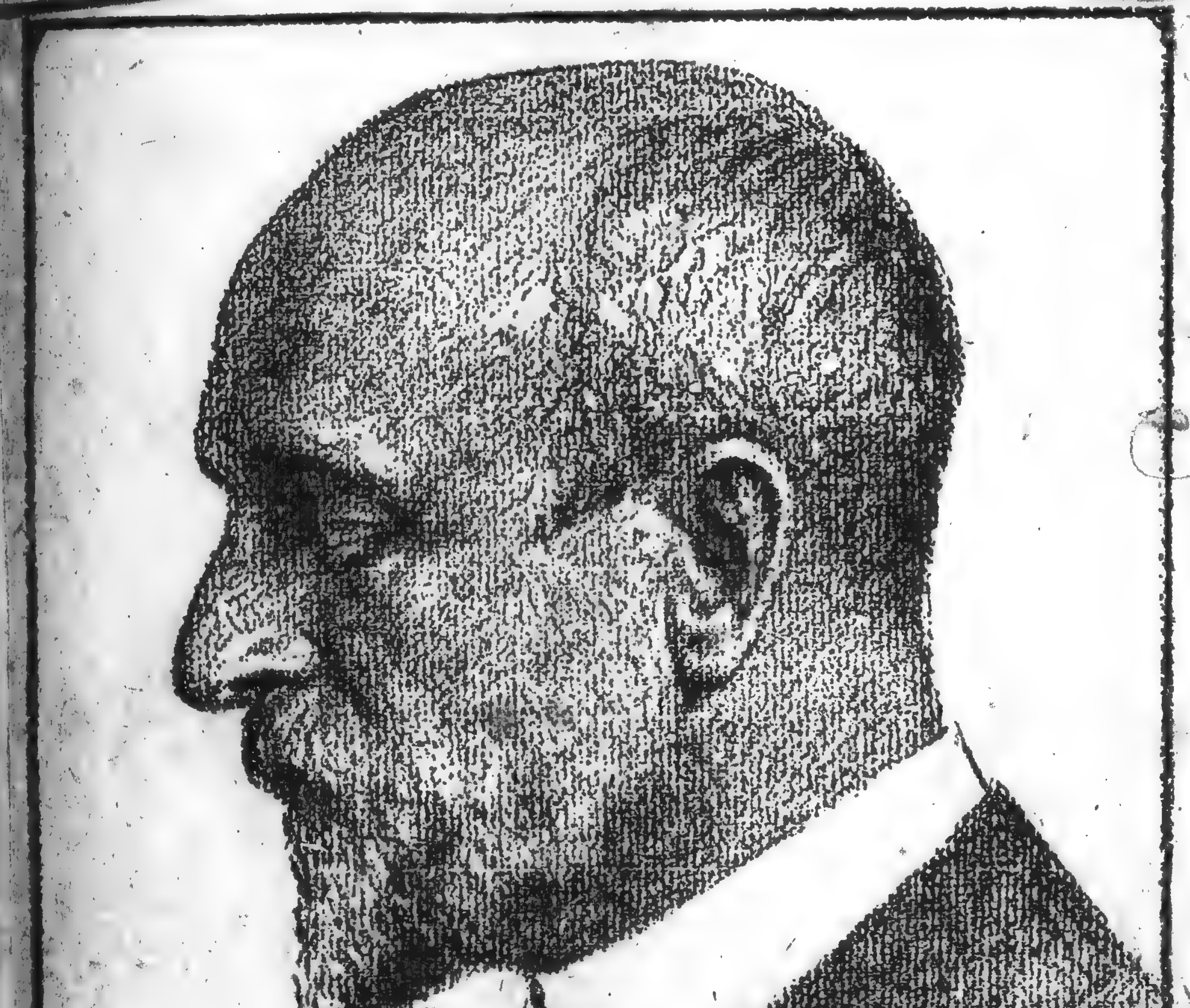

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GLOBE MAR. 12

REPEATED at the Symphony Concerts of Saturday evening, Mr. Loeffler's new Irish Fantasias and Mr. McCormack's singing therein stirred hearers hardly less than on Friday afternoon. The second audience, however, came semi-prepared, since over-night print and tongues had said much. Warmly expectant, it lost, none the less, the fine zest of surprise that ran up and down Symphony Hall through the first hearing. The compensation was the freer singing of Mr. McCormack, again master of all his powers and outpouring both upon the music. Yet Bach more than Loeffler was the gainer by this ampler and finer grained tone. Next Thursday, composer and singer, conductor and orchestra bear the Fantasias to New York. There seems little doubt of their fortunes there.

Mozart preceded Bach in the ordering of the concert and Berlioz followed Loeffler. From Mozart Mr. Monteux assembled four movements of the "Haffner Serenade"—the festal pieces written for a wedding in the house of that burgomaster and patron of music in Salzburg. Through an Allegro, an Andante, a Minuet and a Rondo, they make a bright, decorative, changeful music—all suppleness, spontaneity and elegance, with light sentiment here and there to soften it, with light ardor once and again to grace and speed it. Mr. Monteux kept the full choir of the strings, balanced it skilfully with wind instruments. Yet nowhere did he stiffen or thicken tone or stay the flowing pattern. Seldom has Mozart sounded so Mozartean in Symphony Hall—the more for the fineness of tone and the adept sense of melody and arabesque that Mr. Burgin brought to the many measures for solo-violin. On Friday, in particular, Kreisler-like he played them.

Out of Berlioz came the music for the scene of the lovers in Capulet's garden and the scherzo of "Queen Mab" from his symphony "Romeo and Juliet." The voice of Berlioz's melodies is like no other. There are those who can hear in them neither beauty nor passion. Possibly the very intensity of the composer stiffens and strips them. Yet so drenched are they in his ardors of eye, ear and spirit that to this day they prevail. Yet it is easy to prefer the Berlioz of fantasy in the music of "Queen Mab," discovering how rhythm and modulation, harmonies and timbres may serve it to the height of his romantical bent. The Monteux of the theatre warmed and sustained the music of the garden; with a light hand he and the orchestra carried Berlioz's fitful, flickering Scherzo.

H. T. P.

From seven of Wagner's operas Mr. Monteux has chosen the numbers to be played by the Symphony Orchestra at the concert for its Pension Fund on Sunday afternoon, March 26, in Symphony Hall, viz.:

Overture to "The Flying Dutchman."
Procession to the Minster and Introduction to Act III. from "Lohengrin."
Introduction to Act III., Apprentices' Dance, Homage to Sachs from "Die Meistersinger."
Scene of the Rhine Maidens and the Entrance of the Gods into Valhalla from "Das Rheingold."
Ride of the Valkyrs from "Die Walküre."
Forest Scene from "Siegfried."
Siegfried's Funeral Music from "Götterdämmerung."

In the fragments from "Das Rheingold," Mmes. Ferrarini, Littlefield and Tingley and Messrs. Bennett and Simonds will sing the parts for voices.

TRA[illegible] MAR 13.

BEDETTI SOLOIST AT SYMPHONY CONCERT

The Boston Symphony Orchestra gave the fourth concert of its extra Monday series last night to an appreciative audience that practically filled Symphony Hall. Mr Monteux again chose familiar pieces from the repertory of the regular Symphony concerts, and led them with his accustomed degree of energy and intelligence. The soloist was Jean Bedetti, first 'cellist of the orchestra, who played Lalo's concerto with a skill and taste that won him hearty applause. This piece is more interesting than most 'cello concertos, tuneful without vulgarity; brilliant without degenerating into mere soulless fireworks.

The symphony was Dvorak's popular "From the New World," which does not seem to lose its hold upon audiences, however much the fastidious may find fault with its facile shallow prettiness. The largo, in which the composer's gift for writing attractive and new melodies, in pleasing imitation of any musical style that happened to interest him is well displayed, won, as always, especial favor by its assimilation of American negro tunes and Czechish folk music.

Mr Monteux made "Omphale's Spinning Wheel" turn crisply and fluently. Beethoven's third "Leoneore" overture, the only first rank masterpiece on the program, was well played. The final concert in this series will be given April 10, with Richard Burgin as soloist.

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overture to "Leonore" by Beethoven.

From the start to finish, it was a program that pleased the audience and they showed their appreciation by very long-continued applause. Mr. Monteux must have been gratified at the success which met his men on this occasion. The symphony was very beautifully done—far more so than is usually the case when this symphony is given. Other conductors seem to have a tendency to overdo some of the effects.

Mr. Bedetti's appearance as soloist from the ranks of the orchestra was nothing short of a triumph. He played extremely well and was recalled time after time and applauded to the echo both by the audience and the orchestra. They were obviously very proud of him and had every right to be.

The Saint-Saens "Omphale's Spinning Wheel" was very charming in the delicacy which was through it like a thread. In a word, one of the most enjoyable concerts heard in some time.

[illegible] MAR 14.

SYMPHONY GIVES ITS 4TH EXTRA CONCERT

'Cellist Bedetti Given an Ovation by Large Audience

The Boston Symphony Orchestra, Mr. Monteux conductor, gave the fourth in the series of extra concerts last evening, in Symphony Hall. The program: Dvorak, symphony No. 5, in E minor, "From the New World," Op. 95; Saint-Saens, symphonic poem No. 1, "Omphale's Spinning Wheel," Op. 31; Beethoven, overture to "Leonore," No. 3, Op. 72. Mr. Jean Bedetti, first violoncellist of the orchestra, was the soloist, playing Edouard Lalo's concerto for violoncello and orchestra.

Those who sat last evening 'neath the spell of Dr. Dvorak's composition evidently cared little whether this gifted Bohemian made use in it of "American," "Indian" or Czechish themes. It is faintly suggestive of one, now of another. To those of open mind it remains a symphony of wonderful tonal coloring, a narrative skilfully told in musical terms. Mr. Monteux followed faithfully the composer's admonition to Nedbal, conducting the work in Berlin 22 years ago: "Take the introduction to the symphony as slowly as possible." It was doubly impressive so. The second movement, largo, was given highly sensitized translation by the strings, not too soon to be forgotten. The entire work was splendidly played.

"Le Rouet d'Omphale," Saint-Saens's first symphonic poem, written originally a rondo for piano and then for orchestra, again revealed the absolute hold of a brilliant conductor on a band of skilled players. Mr. Monteux read his score with a surety and fluency which found voice in every instrument, from harp to horn. Through all these voices the rhythmic whir of the spinning wheel found its way. It was Omphale purring, while Hercules vainly roared and writhed.

Beethoven's "Leonore" overture, No. 3, played like No. 2, as the overture to his ill-starred opera, "Fidelio," has as its high mark the trumpet signal which in the opera preludes the salvation of Florestan and Leonore and the discomfiture of Pizaro. As the tag of an exceptionally enjoyable program it gave pleasure to the audience. Doubtless to most it was a musical novelty.

Mr. Bedetti chose a piece fully calculated to reveal his virtuosity. The three movements, prelude, intermezzo and rondo, of Lalo's concerto, conspire to test the bravest and hardiest of 'cellists. Mr. Bedetti emerged triumphant, was thrice recalled, and in deep agitation returned the hand-clasp of Mr. Monteux. It was a performance marked by flawless technique, though many possibly would have taken more delight in a briefer, more melodic, offering.

HERALD MAR 14

The Symphony Orchestra departs today on its final journey, for the season, to New York. There, tomorrow evening, with Mr. McCormack again assisting, it will repeat Mr. Loeffler's three "Irish Fantasias" first heard here last week. They bid fair to be as well received in the one city as in the other. Schubert's Symphony in C major is the other major item of the programme. For the concert of Saturday afternoon in New York, Debussy's "Iberia," Schreker's "Prelude to a Drama" and Brahms's Symphony in C minor are the

[illegible] MAR 15

MUSIC

By RICHARD ALDRICH.

The Boston Symphony Orchestra.

A new work by Charles Martin Loeffler and the appearance of John McCormack as soloist gave an unusual distinction to the last evening concert of the Boston Symphony Orchestra's season in New York. Three of Mr. Loeffler's "Five Irish Fantasies" for tenor and orchestra, his latest composition, were given, Mr. McCormack singing the solo part. He was also heard in two airs from cantatas by Bach, "My Dear Jesus Is Lost," from the cantata of the same title, and "Take Thou From Me," from "All They From Sheba Shall Come." The orchestra played Schubert's C major symphony and Rimsky Korsakoff's overture, "The Russian Easter."

Mr. Loeffler's settings are of Yeats's "The Host of the Air" and "The Fiddler of Dooney," and W. Hefernan's "Song of Caitilin-ni-Holahan." It was not surprising that he has submitted to the lure of the new Irish poets who have interpreted old Irish feelings, and to the enchantment of Irish folk song. Nor was it to be anticipated that in making use of both he would fall into any of the easy formulas that have done so much service to musicians for so many years.

His settings have the individuality, the subtlety, the fine musicianship that belongs to all his work; he touches the musical idiom with fine discrim-

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Boston Symphony Gives Final Concert

John McCormack as Soloist Sings Irish Fantasies by Charles Martin Loeffler.

By W. J. HENDERSON.

The final evening concert of the Boston Symphony Orchestra for the present season was that given in Carnegie Hall last night. The program comprised Schubert's symphony in C major, Rimsky-Korsakov's "Russian Easter" and several vocal numbers. These were two airs from cantatas of Bach, namely, "Lost Is My Dear Jesus" and "Take Thou for Thy Very Own," and three of the five settings of Irish songs by Charles Martin Loeffler which he calls "Irish Fantasias for Voice and Orchestra." The singer was John McCormack.

The lyrics of Mr. Loeffler heard last evening are Nos. 2, 3 and 5 from the set. The poems are Yeats's "The Host of the Air" and "The Fiddler of Dooney" and "The Song of Caitilin-ni-Holahan" by W. Hefferman. These are good texts, poetic in content, rich in character and inviting musical treatment. Mr. Loeffler yielded quite readily to the temptation to compose this music. His is a mind that revels in fairy fantasies and the treasures of folk lore. That he has imagination and humor is known to all who have heard his "Villanelle du Diable" and his grimly tragic "Death of Tintagiles." Perhaps most of his admirers did not know how delightfully and jovially Irish he could be till they heard his "Fiddler of Dooney" last night.

The songs are all good, though they are not constructed with a view to vocal exhibition. They are literally fantasies for voice and orchestra, in which the instrumental background is descriptive and illustrative and also plays the chief part in creating the mood. Folk tunes play their part in the web of melody and excellent instrumental characterization is conspicuous. Mr. McCormack sang the songs admirably and at no time this season had the orchestra been heard to better advantage than in these numbers.

Mr. McCormack's delivery of the Bach airs was noteworthy for its fine dignity, its sincerity and its artistic conviction. Those who hear this tenor only in his recitals do not know his highest achievements. The Boston Symphony musicians played Schubert in a solid and opulent manner which seemed to give the audience great satisfaction.

N.Y. HERALD MAR. 17.

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a piper and saw dancers with Bridget his bride, till one of them bore her away; and he awoke and they were gone like a drifting smoke.

The fiddler of Dooney is he who plays so that folks dance like a wave in the sea, and who expects Peter to call him first in through the gate. "Caitilin-ni-Holahan" is the allegorical name of Ireland on whom morn shall dawn; in song in an impassioned prophecy of Ireland's freedom.

Mr. Seeffler has found a richly expressive and characteristic musical investment for each of these poems. He has been peculiarly successful in evoking the mood of each in music that shows a strong individual character and fecundity of invention, music that is unmistakably his own; that has picturesque and graphic touches, but is chiefly concerned with the spirit rather than with the descriptive letter; and that is developed with a consummate musicianship.

He has never written for orchestra with more consummate skill, flexibility and precision of touch, with more clarity or glowing beauty of color. He has not been so "modern" as to neglect the voice for the orchestra. His vocal line is truly vocal and offers something that so great an artist as Mr. McCormack can lift to a plane of sustained interest, can make characteristically expressive, and in the prophetic song raise to a pitch of noble and passionate eloquence.

Mr. McCormack was in splendid voice and sang these pieces, difficult and in some ways exacting for the singer, with the skill of a consummate artist, with intense conviction, with great beauty of phrasing and clearness of diction. Mr. Loeffler was fortunate in having an interpreter who so completely assimilated the spirit of his music and gave it so inspiring an utterance.

Equally fine was Mr. McCormack's singing of the two airs by Bach. The first is of an especially poignant beauty and individual character, and to both Mr. McCormack's artistic mastery and fervid delivery gave a profound impressiveness. He sang them as one who thoroughly believed in them. And in the orchestral accompaniments to Bach's airs and Mr. Loeffler's "Fantasies" Mr. Monteux achieved beautiful results. Mr. Loeffler's orchestral writing is complex and difficult.

Mr. McCormack aroused much enthusiasm by his singing and was called back many times. Mr. Loeffler appeared to take the master's share of the applause for his composition and had, likewise, to appear many times.

The symphony of Schubert was well played. Perhaps the scherzo might have had somewhat more elasticity of rhythm; but it was on the whole a straightforward presentation of the spirit of Schubert's music, fine and glowing in orchestral tone and balance of parts.

TIMES MAR. 17.

MUSIC

By Deems Taylor

THE BOSTON ORCHESTRA.

At Carnegie Hall the last but one of the Boston Symphony concerts for the season broke with precedent last night by invoking the aid of a soloist —a rare procedure for the Boston band. Evidently Mr. Monteux decided that so long as he must have a singer he might as well have a good one, for he offered no less a personage than John McCormack.

in Charles Martin Loeffler's settings of three Irish poems.

The Loeffler songs are from a group of "Five Irish Fantasies for Voice and Orchestra," of which the first two were written in 1907 (David Bispham sang them in Boston in 1909) and the last was finished two years ago. The texts of four of them are by William Butler Yeats, the last being the work of a blind Irish poet, otherwise unknown, named Heferman. The titles are "The Hosting of the Sidhe," "The Ballad of the Fox Hunter," "The Host of the Air," "The Fiddler of Dooney," and "The Song of Caitilin-ni-Holahan"—or, if you prefer, "Cathleen Ni Hoolihan," which as all Gaelic-speaking persons know, means Ireland. The last three were done last night, their first hearing in New York.

Announcement of a new work by Charles Martin Loeffler is always good news, for Loeffler, even at his lowest ebb, is always a sensitive, fastidious artist, and one who can do miraculous things with an orchestra. These songs are not great. Something that is in the poems is wanting in the music. Loeffler has overset them, for one thing. He is happiest when he is conveying subtleties, and these poems are simple. No word in them has escaped his sophisticated scrutiny, yet in the very act of catching every syllable and sentence that is characteristically Celtic he has lost the overtones, the mood that is implicit in every one of the poems, yet is never expressed in them —the immense, melancholy humor of the Irish soul.

It is not the words of "The Fiddler of Dooney" that are Celtic. There is not a sentence in Yeats's verses that is not good, clean English. But the idea, the fiddler's bland conviction that when he gets to the gates of Heaven he will be let in ahead of his two priest brothers——

For the good are always the merry,
  Save by an evil chance,
And the merry love the fiddle
  And the merry love to dance.

only an Irishman could be as cheeky about Heaven as that! Here is the mood that, to this listener, Loeffler has missed. His music is Irish enough; but it is too Irish. It is all the Ireland of reels and bagpipes, never the Ireland of "Would God I were the Tender Apple-blossom." His three songs lack the big simplicity of greatness.

For this his orchestration is partly responsible. It is too colorful, too kaleidoscopic, too infernally clever. It lets nothing go by implification, stepping in officiously to imitate everything that the hearer would rather imagine for himself. When, in "The Host of the Air," the poet says, "old men and young men and young girls were gone like drifting smoke," one is mournfully certain that smoke is about to be imitated, no doubt excellently. And sure enough, high-placed divided strings, assisted by two harps and the flutes, do their best to show one's ears how smoke sounds when it drifts.

This sort of thing is fascinating, but it is not creative imagination, and it is not music. The thoughts of the poems are peasant's thoughts, simple, humble, and beautiful; but the orchestra is that of Baudelaire.

It is beautiful music, nevertheless, however far it may fall short of perfection. "The Host of the Air" is haunted by the ghosts of a wistful bagpipe that is not only a tour de force of orchestration, but a stroke of art as well. "The Fiddler of Dooney" has a real Irish jig for its theme, which flits impartially among the strings until it evaporates on the xylophone with enchanting effect.

"The Song of Cathleen-Ni-Hoolihan" is the best. It has a real tragic sweep, but does not disdain an abrupt reversal of mood that is the best piece of Irish characterization Mr. Loeffler has achieved. Just before the last verse, two piccolos, the snare drum and the harps collaborate on a march tune that is like a smile on a tragic mask. It aroused unbounded enthusiasm in the young person in the next seat—her nose was not Roman. "You see?" she whispered, excitedly, "It's a military march. They're an army —but they're not gettin' killed, particularly!"

Mr. McCormack sang gloriously, of course. It was quite a privilege to sit in Carnegie Hall, where the English language has so often gone down in defeat, and hear every slightest word and syllable, clear as crystal and perfectly phrased. The audience received the singer and the music enthusiastically. After several recalls Mr. McCormack went back and returned with the composer, who was forced to bow repeated acknowledgments. It is a long time since new music has had such a cordial reception here.

Mr. Monteux conducted the new enthusiastically and well. Otherwise the concert was not particularly Schubert's Seventh Symphony, long enough, in all con- it is played superbly, nd endless. The Bach d and hard in color. bowing of the

rehearsal. Rimsky-Korsakoff's "Russian Easter" ended the programme. It is Rimsky at his worst—rather uninspired and tuneless, but none the less confident and voluble.

WORLD - MAR. 17.

Monteux Gives Strings Play in Schubert Piece

Performance of the C Major Symphony Laudable in Contrast to Others With Preponderance of Brass

John McCormack Sings

Presents Five Irish Poems With Beautiful Settings Composed by Loeffler

By H. E. Krehbiel

In nowise distinguished was the performance of Schubert's great symphony in C major by Mr. Monteux and the men from Boston in Carnegie Hall last night. Its best feature was that which was laudable because it was in marked contrast with other performances of the work which distressfully vex our memory; performances in which the composer's lyricism, especially in the last movement, was crushed by the noise of the augmented brass contingent, and a plug was thrust into the throat of the trumpet to consort a second ghostly visitor, but an unbeautiful one, with the celestial being that Schumann found haunting the Andante. For permitting his strings to assert their privilege of being heard as they ought to be, Mr. Monteux deserved well at the hands of the audience; but he did not invite the music to exhale all of its beautiful poesy. It was, in sooth, a rather prosaic reading.

McCormack in Better Estate

The thousands who crowd into the Hippodrome of Sunday evenings to hear John McCormack do so to enjoy the sentimental balladist. Their hearts are more responsive to "Pal o' Mine" and his Irish songs than to the beautiful performances of airs by Handel and Mozart, which he gives them occasionally as if to keep himself conscious of the fact that he is an artist of fine type. The hundreds who heard him last night heard him in his better estate, as an interpreter of Bach (he sang two airs from two of the church cantatas) and also as a laudator of Ireland and an exponent of a new phase in Irish song—song which was Irish in spirit, but uttered in the idiom which has recently reached our ears from Italy, France and even, though less effectively on the whole, from England. For Mr. McCormack, who sang them, but more for such a band as played them, Mr. Loeffler has made five settings of Irish poems—two of them, by W. B. Yeats, "The Host of the Air" and "The Fiddler of Dooney," and a loftier poetic utterance by W. Heferman, "The Blind" (visions of an old harper rise before our fancy), entitled "The Song of Caitilin-ni-Holahan."

Loeffler's Fantasies

Mr. Loeffler's native tongue is neither Gaelic nor Erse, for he is an Alsatian, but he is a modern musician, with a fancy which can penetrate to the heart of any subject and a capacity for uttering the modern orchestral idiom second to that of no composer alive. He calls his settings of these songs fantasies by a greater right than the late Gustav Mahler called his settings of six German paraphrases of Chinese poems a symphony. Their essence lies in the instrumental part of them; the singer's voice does little more than provide a guide to the orchestra's exposition of the contents of the poems. Debussy makes use of Spanish rhythms to evoke pictures of Iberia; Mr. Loeffler goes to Irish folk tunes to illustrate the sentiments of the words of his poets. He quotes, he paraphrases and he imitates, but always with a fecund individual fancy in his melodic contours and an exquisite sense of euphony in his application of colors. His music for the song of the blind minstrel is big with eloquence, a beautiful preachment and a persuasive plea.

Delightful humor dominates "The Fiddler of Dooney" (at its foundation lies a rollicking jig capitally worked up) and the sound of the pipes in "The Host of the Air" melts away mysteriously, vanishes in thin air, drifts away like a wisp of smoke. Mr. Loeffler has disclosed himself in a new mood in these fantasies, one that is as amiable as it is admirable. Mr. McCormack put his heart into the songs, and in the few instances in which the words were not clearly conveyed to the ears of the listeners the fault was not that of his voice or diction, but of a few obstreperous passages in the orchestration. Singer and composer were repeatedly called to the platform.

Rimsky-Korsakoff's overture, "La Grande Paque Russe," ended the concert.

TRIBUNE MAR. 17

[84]

MUSIC

By PITTS SANBORN.

John McCormack Sings Loeffler's "Irish Fantasies" With the Boston Symphony.

Three songs with orchestral accompaniment by Charles Martin Loeffler were the feature of the Boston Symphony Concert in Carnegie Hall last evening. Mr. Loeffler is the author of a set of "Five Irish Fantasies" from which the three songs sung on this occasion are taken. The text of two of these songs, "The Host of the Air" and "The Fiddler of Dooney" are by W. B. Yeats. The third song is composed to a poem by W. Hefernan, the Blind, entitled "The Song of Caitilin-Ni-Holahan."

In the two songs with words by Mr. Yeats, Mr. Loeffler has worked a spell that is truly magical. The Alsatian-American composer has matched in fancy, in caprice, in eeriness the imaginings of the Irish poet. It is music marked by the quick sensitiveness of mood and the exquisite feeling for instrumental color that have always characterized Mr. Loeffler as a composer. Especially memorable is the song of O'Driscoll's strange adventure, and haunting indeed is the music set to the lines,

And never was piping so sad
  And never was piping so gay,

and again to these:

And his neck and his breast and his arms
Were drowned in her long, dim hair.

"The Song of Caitilin-Ni-Holahan" seems at a first hearing less inspired. There is here the suspicion of effort of the master-workman deliberately fabricating something.

Mr. Monteux conducted the elaborate accompaniments to the songs most sympathetically, and Mr. McCormack sang the songs as probably not another singer could. His clear enunciation and his emotional fervor combined with the native beauty of his voice to carry all before them. The large audience received the songs with enthusiasm. After Messrs. McCormack and Monteux had bowed several times, Mr. Loeffler himself appeared on the stage. For him there was an ovation.

Earlier in the concert Mr. McCormack sang two Bach airs, both from church cantatas. The first, "Lost Is My Dear Jesus," from the cantata of the same name, is only second best Bach, like unto scores of other Bach airs, but the second, "Take for Your Very Own," from the cantata "All They From Sheba Shall Come," is a piece possessed of singular charm, with even a curious pre-echo in it of "Boris Godounoff." Mr. McCormack sang them both most admirably.

There were two instrumental numbers on the programme—Schubert's C major symphony, which opened it, and Rimsky-Korsakoff's "Russian Easter" overture, which closed it. The most salient quality of Schubert's great C major symphony is its persistent, inevitable rhythm, as of a gigantic mechanism. Each section ought to move relentlessly, without change or modification, at the tempo chosen. But human conductors have of late years taken to tampering with the pace and indulging in nuances that detract from the character of the music. One would like to hear the work conducted by a metronome. Mr. Monteux in his reading yesterday deferred to the prevailing fashion. But, still, his reading was painstaking, the orchestral performance was a fine one, and the audience applauded with seeming approval, so why bother about Schubert and his inevitable and relentless rhythm?

Rimsky-Korsakoff's rich-hued and sonorous overture was played superbly.

GLOBE - MAR. 17.

Again Mr. Monteux is dispensing with a symphony in the concerts of the Symphony Orchestra next Friday afternoon and Saturday evening. Instead his programme begins with d'Indy's three pieces, "Wallenstein," suggested by the three plays, similarly named and mated, of Schiller. The music was written in the composer's earlier and semi-Wagnerian days. It begins with the inevitable tone-picturing of Wallenstein's turbulent camp; continues with a more intimate episode drawn from the loves of Max and Thekla in "Die Piccolomini," ends gravely and loftily with "Wallenstein's Death." Mr. Rabaud and Dr. Muck in their day similarly revived the piece. To the active repertory likewise returns Goldmark's songful and fanciful overture, "In the Spring." For the "assisting artist's" share, Mr. de Gogorza, the baritone, in equal prime of voice, skill and characterizing and imparting faculties will sing an air of Handel and a vivid Spanish piece. For novel number the conductor proffers Mr. Eichheim's "Oriental Impressions," fruit of the composer's recent journey to the East, teeming with ingenious and fanciful play of harmonies and timbres as his ear and imagination there received them. One is Korear; an other Siamese; a third Japanese; the fourth Chinese. A further word about these engaging pieces will be here printed next week.

On Thursday evening, the Symphony Orchestra will play again at Sanders Theatre in Cambridge, with Mr. Monteux conducting and with Mr. Burgin, the first violinist, to take the solo-part in Mendelssohn's Concerto. The other numbers of the programme come from the current repertory of the orchestra.

TRANS. MAR. 18

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H. T. P.

Wagner's operas Mr.
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in Symphony Hall, viz.:
Flying Dutchman."
Minster and Introduc-
from "Lohengrin."
Act III., Apprentices'
to Sachs from "Die
Maidens and the Entrance
to Valhalla from "Das
s from "Die Walküre."
"Siegfried."
l Music from "Götter-
from "Das Rheingold,"
Littlefield and Tingley
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MAR 13.

OLOIST AT
NY CONCERT

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MAR 10.

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overture to "Lenore" by Beethoven.

From the start to finish, it was a program that pleased the audience and they showed their appreciation by very long-continued applause. Mr. Monteux must have been gratified at the success which met his men on this ocasion. The symphony was very beautifully done—far more so than is usually the case when this symphony is given. Other conductors seem to have a tendency to overdo some of the effects.

Mr. Bedetti's appearance as soloist from the ranks of the orchestra was nothing short of a triumph. He played extremely well and was recalled time after time and applauded to the echo both by the audience and the orchestra. They were obviously very proud of him and had every right to be.

The Saint-Saens "Omphale's Spinning Wheel" was very charming in the delicacy which was through it like a thread. In a word, one of the most enjoyable concerts heard in some time.

ER MAR

SYMPHONY GIVES ITS 4TH EXTRA CONCERT

'Cellist Bedetti Given an Ovation by Large Audience

The Boston Symphony Orchestra, Mr. Monteux conductor, gave the fourth in the series of extra concerts last evening, in Symphony Hall. The program: Dvorak, symphony No. 5, in E minor, "From the New World," Op. 95; Saint-Saens, symphonic poem No. 1, "Omphale's Spinning Wheel," Op. 31; Beethoven, overture to "Leonore," No. 3, Op. 72. Mr. Jean Bedetti, first violoncellist of the orchestra, was the soloist, playing Edouard Lalo's concerto for violoncello and orchestra.

Those who sat last evening 'neath the spell of Dr. Dvorak's composition evidently cared little whether this gifted Bohemian made use in it of "American," "Indian" or Czechish themes. It is faintly suggestive of one, now of another. To those of open mind it remains a symphony of wonderful tonal coloring, a narrative skilfully told in musical terms. Mr. Monteux followed faithfully the composer's admonition to Nedbal, conducting the work in Berlin 22 years ago: "Take the introduction to the symphony as slowly as possible." It was doubly impressive so. The second movement, largo, was given highly sensitized translation by the strings, not too soon to be forgotten. The entire work was splendidly played.

"Le Rouet d'Omphale," Saint-Saens's first symphonic poem, written originally a rondo for piano and then for orchestra, again revealed the absolute hold of a brilliant conductor on a band of skilled players. Mr. Monteux read his score with a surety and fluency which found voice in every instrument, from harp to horn. Through all these voices the rhythmic whir of the spinning wheel found its way. It was Omphale purring, while Hercules vainly roared and writhed.

Beethoven's "Leonore" overture, No. 3, played like No. 2, as the overture to his ill-starred opera, "Fidelio," has as its high mark the trumpet signal which in the opera preludes the salvation of Florestan and Leonore and the discomfiture of Pizaro. As the tag of an exceptionally enjoyable program it gave pleasure to the audience. Doubtless to most it was a musical novelty.

Mr. Bedetti chose a piece fully calculated to reveal his virtuosity. The three movements, prelude, intermezzo and rondo, of Lalo's concerto, conspire to test the bravest and hardiest of 'cellists. Mr. Bedetti emerged triumphant, was thrice recalled, and in deep agitation returned the hand-clasp of Mr. Monteux. It was a performance marked by flawless technique, though many possibly would have taken more delight in a briefer, more melodic, offering.

D-MAR

The Symphony Orchestra departs today on its final journey, for the season, to New York. There, tomorrow evening, with Mr. McCormack again assisting, it will repeat Mr. Loeffler's three "Irish Fantasias" first heard here last week. They bid fair to be as well received in the one city as in the other. Schubert's Symphony in C major is the other major item of the programme. For the concert of Saturday afternoon in New York, Debussy's "Iberia," Schreker's "Prelude to a Drama" and Brahms's Symphony in C minor are the chosen pieces.

MUSIC

By RICHARD ALDRICH.

The Boston Symphony Orchestra.

A new work by Charles Martin Loeffler and the appearance of John McCormack as soloist gave an unusual distinction to the last evening concert of the Boston Symphony Orchestra's season in New York. Three of Mr. Loeffler's "Five Irish Fantasies" for tenor and orchestra, his latest composition, were given, Mr. McCormack singing the solo part. He was also heard in two airs from cantatas by Bach, "My Dear Jesus Is Lost," from the cantata of the same title, and "Take Thou From Me," from "All They From Sheba Shall Come." The orchestra played Schubert's C major symphony and Rimsky Korsakoff's overture, "The Russian Easter."

Mr. Loeffler's settings are of Yeats's "The Host of the Air" and "The Fiddler of Dooney," and W. Hefernan's "Song of Caitlin-ni-Holahan." It was not surprising that he has submitted to the lure of the new Irish poets who have interpreted old Irish feelings, and to the enchantment of Irish folk song. Nor was it to be anticipated that in making use of both he would fall into any of the easy formulas that have done so much service to musicians for so many years.

His settings have the individuality, the subtlety, the fine musicianship that belong to all his work; he touches the Irish musical idiom with fine discrimination and reserve and assimilates it with masterly skill to give the character and to summon the mood of the verses. "The Hosts of the Air" relates how [illegible]

Boston Symphony Gives Final Concert

John McCormack as Soloist Sings Irish Fantasies by Charles Martin Loeffler.

By W. J. HENDERSON.

The final evening concert of the Boston Symphony Orchestra for the present season was that given in Carnegie Hall last night. The program comprised Schubert's symphony in C major, Rimsky-Korsakov's "Russian Easter" and several vocal numbers. These were two airs from cantatas of Bach, namely, "Lost Is My Dear Jesus" and "Take Thou for Thy Very Own," and three of the five settings of Irish songs by Charles Martin Loeffler which he calls "Irish Fantasias for Voice and Orchestra." The singer was John McCormack.

The lyrics of Mr. Loeffler heard last evening are Nos. 2, 3 and 5 from the set. The poems are Yeats's "The Host of the Air" and "The Fiddler of Dooney" and "The Song of Caitilin-ni-Holahan" by W. Hefferman. These are good texts, poetic in content, rich in character and inviting musical treatment. Mr. Loeffler yielded quite readily to the temptation to compose this music. His is a mind that revels in fairy fantasies and the treasures of folk lore. That he has imagination and humor is known to all who have heard his "Villanelle du Diable" and his grimly tragic "Death of Tintagiles." Perhaps most of his admirers did not know how delightfully and jovially Irish he could be till they heard his "Fiddler of Dooney" last night.

The songs are all good, though they are not constructed with a view to vocal exhibition. They are literally fantasies for voice and orchestra, in which the instrumental background is descriptive and illustrative and also plays the chief part in creating the mood. Folk tunes play their part in the web of melody and excellent instrumental characterization is conspicuous. Mr. McCormack sang the songs admirably and at no time this season had the orchestra been heard to better advantage than in these numbers.

Mr. McCormack's delivery of the Bach airs was noteworthy for its fine dignity, its sincerity and its artistic conviction. Those who hear this tenor only in his recitals do not know his highest achievements. The Boston Symphony musicians played Schubert in a solid and opulent manner which seemed to give the audience great satisfaction.

N.Y. HERALD-MAR. 17.

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a piper and saw dancers with Bridget his bride, till one of them bore her away; and he awoke and they were gone like a drifting smoke.

The fiddler of Dooney is he who plays so that folks dance like a wave in the sea, and who expects Peter to call him first in through the gate. "Catilin-ni-Holahan" is the allegorical name of Ireland on whom morn shall dawn; in song in an impassioned prophecy of Ireland's freedom.

Mr. Loeffler has found a richly expressive and characteristic musical investment for each of these poems. He has been peculiarly successful in evoking the mood of each in music that shows a strong individual character and fecundity of invention, music that is unmistakably his own; that has picturesque and graphic touches, but is chiefly concerned with the spirit rather than with the descriptive letter; and that is developed with a consummate musicianship.

He has never written for orchestra with more consummate skill, flexibility and precision of touch, with more clarity or glowing beauty of color. He has not been so "modern" as to neglect the voice for the orchestra. His vocal line is truly vocal and offers something that so great an artist as Mr. McCormack can lift to a plane of sustained interest, can make characteristically expressive, and in the prophetic song raise to a pitch of noble and passionate eloquence.

Mr. McCormack was in splendid voice and sang these pieces, difficult and in some ways exacting for the singer, with the skill of a consummate artist, with intense conviction, with great beauty of phrasing and clearness of diction. Mr. Loeffler was fortunate in having an interpreter who so completely assimilated the spirit of his music and gave it so inspiring an utterance.

Equally fine was Mr. McCormack's singing of the two airs by Bach. The first is of an especially poignant beauty and individual character, and to both Mr. McCormack's artistic mastery and fervid delivery gave a profound impressiveness. He sang them as one who thoroughly believed in them. And in the orchestral accompaniments to Bach's airs and Mr. Loeffler's "Fantasies" Mr. Monteux achieved beautiful results. Mr. Loeffler's orchestral writing is complex and difficult.

Mr. McCormack aroused much enthusiasm by his singing and was called back many times. Mr. Loeffler appeared to take the master's share of the applause for his composition and had, likewise, to appear many times.

The symphony of Schubert was well played. Perhaps the scherzo might have had somewhat more elasticity of rhythm; but it was on the whole a straightforward presentation of the spirit of Schubert's music, fine and glowing in orchestral tone and balance of parts.

TIMES - MAR. 17.

MUSIC

By Deems Taylor

THE BOSTON ORCHESTRA.

At Carnegie Hall the last but one of the Boston Symphony concerts for the season broke with precedent last night by invoking the aid of a soloist—a rare procedure for the Boston band. Evidently Mr. Monteux decided that so long as he must have a singer he might as well have a good one, for he offered no less a personage than John McCormack. The great Irish tenor sang twice, once in two Bach arias and again in Charles Martin Loeffler's settings of three Irish poems.

The Loeffler songs are from a group of "Five Irish Fantasies for Voice and Orchestra," of which the first two were written in 1907 (David Bispham sang them in Boston in 1909) and the last was finished two years ago. The texts of four of them are by William Butler Yeats, the last being the work of a blind Irish poet, otherwise unknown, named Heferman. The titles are "The Hosting of the Sidhe," "The Ballad of the Fox Hunter," "The Host of the Air," "The Fiddler of Dooney," and "The Song of Caitilin-ni-Holahan"—or, if you prefer, "Cathleen Ni Hoolihan," which as all Gaelic-speaking persons know, means Ireland. The last three were done last night, their first hearing in New York.

Announcement of a new work by Charles Martin Loeffler is always good news, for Loeffler, even at his lowest ebb, is always a sensitive, fastidious artist, and one who can do miraculous things with an orchestra. These songs are not great. Something that is in the poems is wanting in the music. Loeffler has overset them, for one thing. He is happiest when he is conveying subtleties, and these poems are simple. No word in them has escaped his sophisticated scrutiny, yet in the very act of catching every syllable and sentence that is characteristically Celtic he has lost the overtones, the mood that is implicit in every one of the poems, yet is never expressed in them—the immense, melancholy humor of the Irish soul.

It is not the words of "The Fiddler of Dooney" that are Celtic. There is not a sentence in Yeats's verses that is not good, clean English. But the idea, the fiddler's bland conviction that when he gets to the gates of Heaven he will be let in ahead of his two priest brothers——

For the good are always the merry,
  Save by an evil chance,
And the merry love the fiddle
  And the merry love to dance.

only an Irishman could be as cheeky about Heaven as that! Here is the mood that, to this listener, Loeffler has missed. His music is Irish enough; but it is too Irish. It is all the Ireland of reels and bagpipes, never the Ireland of "Would God I were the Tender Apple-blossom." His three songs lack the big simplicity of greatness.

For this his orchestration is partly responsible. It is too colorful, too kaleidoscopic, too infernally clever. It lets nothing go by implification, stepping in officiously to imitate everything that the hearer would rather imagine for himself. When, in "The Host of the Air," the poet says, "old men and young men and young girls were gone like drifting smoke," one is mournfully certain that smoke is about to be imitated, no doubt excellently. And sure enough, high-placed divided strings, assisted by two harps and the flutes, do their best to show one's ears how smoke sounds when it drifts.

This sort of thing is fascinating, but it is not creative imagination, and it is not music. The thoughts of the poems are peasant's thoughts, simple, humble, and beautiful; but the orchestra is that of Baudelaire.

It is beautiful music, nevertheless, however far it may fall short of perfection. "The Host of the Air" is haunted by the ghosts of a wistful bagpipe that is not only a tour de force of orchestration, but a stroke of art as well. "The Fiddler of Dooney" has a real Irish jig for its theme, which flits impartially among the strings until it evaporates on the xylophone with enchanting effect.

"The Song of Cathleen-Ni-Hoolihan" is the best. It has a real tragic sweep, but does not disdain an abrupt reversal of mood that is the best piece of Irish characterization Mr. Loeffler has achieved. Just before the last verse, two piccolos, the snare drum and the harps collaborate on a march tune that is like a smile on a tragic mask. It aroused unbounded enthusiasm in the young person in the next seat—her nose was not Roman. "You see?" she whispered, excitedly, "It's a military march. They're an army—but they're not gettin' killed, particularly!"

Mr. McCormack sang gloriously, of course. It was quite a privilege to sit in Carnegie Hall, where the English language has so often gone down in defeat, and hear every slightest word and syllable, clear as crystal and perfectly phrased. The audience received the singer and the music enthusiastically. After several recalls Mr. McCormack went back and returned with the composer, who was forced to bow repeated acknowledgments. It is a long time since new music has had such a cordial reception here.

Mr. Monteux conducted the new enthusiastically and well. Otherhe concert was not particularly chubert's Seventh Symphony, long enough, in all con- it is played superbly, nd endless. The Bach d and hard in color. bowing of the point to under- rehearsal. Rimsky-Korsakoff's "Russian Easter" ended the programme. It is Rimsky at his worst—rather uninspired and tuneless, but none the less confident and voluble.

WORLD - MAR. 17.

Monteux Gives Strings Play in Schubert Piece

Performance of the C Major Symphony Laudable in Contrast to Others With Preponderance of Brass

John McCormack Sings

Presents Five Irish Poems With Beautiful Settings Composed by Loeffler

By H. E. Krehbiel

In nowise distinguished was the performance of Schubert's great symphony in C major by Mr. Monteux and the men from Boston in Carnegie Hall last night. Its best feature was that which was laudable because it was in marked contrast with other performances of the work which distressfully vex our memory; performances in which the composer's lyricism, especially in the last movement, was crushed by the noise of the augmented brass contingent, and a plug was thrust into the throat of the trumpet to consort a second ghostly visitor, but an unbeautiful one, with the celestial being that Schumann found haunting the Andante. For permitting his strings to assert their privilege of being heard as they ought to be, Mr. Monteux deserved well at the hands of the audience; but he did not invite the music to exhale all of its beautiful poesy. It was, in sooth, a rather prosaic reading.

McCormack in Better Estate

The thousands who crowd into the Hippodrome of Sunday evenings to hear John McCormack do so to enjoy the sentimental balladist. Their hearts are more responsive to "Pal o' Mine" and his Irish songs than to the beautiful performances of airs by Handel and Mozart, which he gives them occasionally as if to keep himself conscious of the fact that he is an artist of fine type. The hundreds who heard him last night heard him in his better estate, as an interpreter of Bach (he sang two airs from two of the church cantatas) and also as a laudator of Ireland and an exponent of a new phase in Irish song—song which was Irish in spirit, but uttered in the idiom which has recently reached our ears from Italy, France and even, though less effectively on the whole, from England. For Mr. McCormack, who sang them, but more for such a band as played them, Mr. Loeffler has made five settings of Irish poems—two of them, by W. B. Yeats, "The Host of the Air" and "The Fiddler of Dooney," and a loftier poetic utterance by W. Heferman, "The Blind" (visions of an old harper rise before our fancy), entitled "The Song of Caitilin-ni-Holahan."

Loeffler's Fantasies

Mr. Loeffler's native tongue is neither Gaelic nor Erse, for he is an Alsatian, but he is a modern musician, with a fancy which can penetrate to the heart of any subject and a capacity for uttering the modern orchestral idiom second to that of no composer alive. He calls his settings of these songs fantasies by a greater right than the late Gustav Mahler called his settings of six German paraphrases of Chinese poems a symphony. Their essence lies in the instrumental part of them; the singer's voice does little more than provide a guide to the orchestra's exposition of the contents of the poems. Debussy makes use of Spanish rhythms to evoke pictures of Iberia; Mr. Loeffler goes to Irish folk tunes to illustrate the sentiments of the words of his poets. He quotes, he paraphrases and he imitates, but always with a fecund individual fancy in his melodic contours and an exquisite sense of euphony in his application of colors. His music for the song of the blind minstrel is big with eloquence, a beautiful preachment and a persuasive plea.

Delightful humor dominates "The Fiddler of Dooney" (at its foundation lies a rollicking jig capitally worked up) and the sound of the pipes in "The Host of the Air" melts away mysteriously, vanishes in thin air, drifts away like a wisp of smoke. Mr. Loeffler has disclosed himself in a new mood in these fantasies, one that is as amiable as it is admirable. Mr. McCormack put his heart into the songs, and in the few instances in which the words were not clearly conveyed to the ears of the listeners the fault was not that of his voice or diction, but of a few obstreperous passages in the orchestration. Singer and composer were repeatedly called to the platform.

Rimsky-Korsakoff's overture, "La Grande Paque Russe," ended the concert.

TRIBUNE - MAR. 17

MUSIC

By PITTS SANBORN.

John McCormack Sings Loeffler's "Irish Fantasies" With the Boston Symphony.

Three songs with orchestral accompaniment by Charles Martin Loeffler were the feature of the Boston Symphony Concert in Carnegie Hall last evening. Mr. Loeffler is the author of a set of "Five Irish Fantasies" from which the three songs sung on this occasion are taken. The text of two of these songs, "The Host of the Air" and "The Fiddler of Dooney" are by W. B. Yeats. The third song is composed to a poem by W. Hefernan, the Blind, entitled "The Song of Caitilin-Ni-Holahan."

In the two songs with words by Mr. Yeats, Mr. Loeffler has worked a spell that is truly magical. The Alsatian-American composer has matched in fancy, in caprice, in eeriness the imaginings of the Irish poet. It is music marked by the quick sensitiveness of mood and the exquisite feeling for instrumental color that have always characterized Mr. Loeffler as a composer. Especially memorable is the song of O'Driscoll's strange adventure, and haunting indeed is the music set to the lines,

And never was piping so sad
And never was piping so gay,

and again to these:

And his neck and his breast and his arms
Were drowned in her long, dim hair.

"The Song of Caitilin-Ni-Holahan" seems at a first hearing less inspired. There is here the suspicion of effort, of the master-workman deliberately fabricating something.

Mr. Monteux conducted the elaborate accompaniments to the songs most sympathetically, and Mr. McCormack sang the songs as probably not another singer could. His clear enunciation and his emotional fervor combined with the native beauty of his voice to carry all before them. The large audience received the songs with enthusiasm. After Messrs. McCormack and Monteux had bowed several times, Mr. Loeffler himself appeared on the stage. For him there was an ovation.

Earlier in the concert Mr. McCormack sang two Bach airs, both from church cantatas. The first, "Lost Is My Dear Jesus," from the cantata of the same name, is only second best Bach, like unto scores of other Bach airs, but the second, "Take for Your Very Own," from the cantata "All They From Sheba Shall Come," is a piece possessed of singular charm, with even a curious pre-echo in it of "Boris Godounoff." Mr. McCormack sang them both most admirably.

There were two instrumental numbers on the programme—Schubert's C major symphony, which opened it, and Rimsky-Korsakoff's "Russian Easter" overture, which closed it. The most salient quality of Schubert's great C major symphony is its persistent, inevitable rhythm, as of a gigantic mechanism. Each section ought to move relentlessly, without change or modification, at the tempo chosen. But human conductors have of late years taken to tampering with the pace and indulging in nuances that detract from the character of the music. One would like to hear the work conducted by a metronome. Mr. Monteux in his reading yesterday deferred to the prevailing fashion. But, still, his reading was painstaking, the orchestral performance was a fine one, and the audience applauded with seeming approval, so why bother about Schubert and his inevitable and relentless rhythm?

Rimsky-Korsakoff's rich-hued and sonorous overture was played superbly.

GLOBE - MAR. 17.

AGAIN Mr. Monteux is dispensing with a symphony in the concerts of the Symphony Orchestra next Friday afternoon and Saturday evening. Instead his programme begins with d'Indy's three pieces, "Wallenstein," suggested by the three plays, similarly named and mated, of Schiller. The music was written in the composer's earlier and semi-Wagnerian days. It begins with the inevitable tone-picturing of Wallenstein's turbulent camp; continues with a more intimate episode drawn from the loves of Max and Thekla in "Die Piccolomini," ends gravely and loftily with "Wallenstein's Death." Mr. Rabaud and Dr. Muck in their day similarly revived the piece. To the active repertory likewise returns Goldmark's songful and fanciful overture, "In the Spring." For the "assisting artist's" share, Mr. de Gogorza, the baritone, in equal prime of voice, skill and characterizing and imparting faculties will sing an air of Handel and a vivid Spanish piece. For novel number the conductor proffers Mr. Eichheim's "Oriental Impressions," fruit of the composer's recent journey to the East, teeming with ingenious and fanciful play of harmonies and timbres as his ear and imagination there received them. One is Korear; an other Siamese; a third Japanese; the fourth Chinese. A further word about these engaging pieces will be here printed next week.

On Thursday evening, the Symphony Orchestra will play again at Sanders Theatre in Cambridge, with Mr. Monteux conducting and with Mr. Burgin, the first violinist, to take the solo-part in Mendelssohn's Concerto. The other numbers of the programme come from the current repertory of the orchestra.

TRANS. MAR. 18

McCormack Sings With Boston Band

New Loeffler Composition Is Heard for First Time Opera in Brooklyn Next Week

By Henry T. Finck

While the Boston Symphony Orchestra always had prominent soloists at its home concerts, it dispensed with them in its Carnegie Hall series, and the audiences were nevertheless large. They are not so large now that M. Monteux is the conductor, and it seems probable that in the future a bid for larger audiences will be made by having soloists here as well as in Boston. Last night, at any rate, there was a soloist, McCormack, who never fails to draw large audiences, usually at the spacious Hippodrome. He seemed somewhat out of his element when he sang "Mein liebster Jesus ist verloren" and "Nimm mich Du zu eigen hin" from two of Bach's cantatas, but gave more pleasure in Loeffler's "Irish Fantasies for Voice and Piano," which were the evening's novelty, and the third of which, "Caitilin Ni Vallachain," approximated his specialty. Here he could let out the full force of his voice, although one wonders how he can have any voice at all with his chin up high in the air, which is bad for the throat and gives an appearance of effort that is not agreeable.

In this third number Loeffler's music, both vocal and orchestral, is far more original and interesting than in the two songs which precede it: "The Host of the Air" and "The Fiddler of Dooney." Here singer and players do little more than intensify the spirit of Yeats's poems. That Mr. Loeffler knows how to write for orchestra has been demonstrated heretofore. It was pleasant to note the absence of all Debussyan influences, although there are signs of a struggle in the last two stanzas of "The Host of the Air."

The orchestra, under M. Monteux, was heard to great advantage in this work by Mr. Loeffler, who was once a member of it. The conductor's interpretation, on the other hand, of the opening number of the programme, Schubert's C major symphony, was perfunctory. There is a world of poetry in this work of "heavenly length" which M. Monteux's conducting did not reveal.

NY. POST MAR. 17

Nineteenth Symphony Program.

Emilio de Gogorza, the famous baritone, will be soloist at the next pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. He will sing with the orchestra Handel's arias, "Where 'er You Walk," from the oratorio "Semele," and the Spanish song of Alvarez, "Canto del Presidiario."

In place of a symphony Mr. Monteux will conduct d'Indy's Trilogy "Wallenstein," which is based on the drama of Schiller and includes—Wallenstein's Camp—Max and Thekla (The Piccolomini), the Death of Wallenstein. Eichheim's "Oriental Impressions," which, in their smaller form, were performed at the Berkshire festival last year.

Wagner Program at Pension Concert

Portions of each of the four music dramas of the "Ring of the Nibelungs," Richard Wagner's great cycle, which has not been heard in Boston for many years, will be performed by the full Boston Symphony Orchestra under Pierre Monteux at the forty-first Pension Fund concert of the orchestra, which will take place in Symphony Hall on Sunday afternoon, March 26.

From "The Valkyries," "The Ride of the Valkyries" will be played, and from "Siegfried," "Forest Murmurs" from the second act; from "The Dusk of the Gods" the funeral music of Siegfried from the last act; from "The Rhine Gold" the introduction and first scene. The solo parts of the three Rhine Daughters will be taken by Laura Littlefield, Esther Ferrabini-Jacchia and Gertrude Tingley. Charles H. Bennett will sing the part of Alberich and also take the baritone part in the last scene, while the tenor parts will be taken by Raymond Simonds.

AMER-MAR 18

If there is anything in the world that experiences of the past six years should have shown music lovers of Boston, it is that great conductors are not of one nationality. Yet there are people among us who have not outlived the tradition that Frenchmen and Italians are musicians for the theatre but not great conductors of symphonic music, and that only musicians of Germany or of the German school can really give great orchestral performances.

These people, in particular, were prepared to give the warmest welcome to Willem Mengelberg, the celebrated Dutch conductor, and the orchestra he brought with him from New York for the concert given last Thursday night in Symphony Hall. And Mr. Mengelberg did receive a tumultuous greeting. He had arranged a programme of music of proven popular appeal, and at the end of the programme came the Strauss symphonic poem, "Heldenleben," a tone poem of mammoth sonorities.

The material was there, for display, for shocks and crashes of orchestral tone, and of these opportunities Mr. Mengelberg availed himself [illegible]. His men blew and fiddled and smote, and in the ballte scene of "Heldenleben" we had an example of Hunnish frightfulness in music which is never less than strange and awful to hear. This was the only composition that did not bring uproarious applause, perhaps for the reason that it was the last thing on the programme—the umbrella and galoshes piece, so to speak. The rest of the music, not unnaturally, excited the audience by its dash and its din. It was conducted with one end in view—the end of sensational effect and in this the conductor was completely successful.

Saying which, let us utter a few reflections. In the audience on that occasion sat a man who places Dr. Carl Muck high above most conductors and above both of the French conductors who have followed him in this city. He had heard Dr. Muck conduct the "Oberon" overture which was the first number on Mengelberg's programme. Muck conducted this music, as he conducted all other music, with at least the finest feeling for its form, its instrumentation, its romantic feeling. Muck was at times cold, but he was very seldom heavy footed or noisy in the circus manner. The finale of this "Oberon" overture, at the hands of Mengelberg, was like a circus—a performance for the Hippodrome, certainly not for Symphony Hall. And yet this same man who admired Muck could find it in him, that night, to exalt Mr. Mengelberg's interpretation.

Now, a piece of music may be interpreted in different ways. It may be logical and legitimate and artistic to interpret it from several different angles. But the difference between Muck and Mengelberg, as noted on this occasion, was almost the difference between black and white, between force and fire, between emotion and melodrama, between good taste and bad. And while very differing opinions about art abound, even between near and dear friends, it is almost inconceivable that an unprejudiced person, not convinced in advance that Muck and Mengelberg were great musicians, and that most other conductors were small ones, could have commended the interpretation of the "Oberon" overture last Thursday evening.

"This inconsistency impressed us. We are not a partisan of Mr. Monteux or of French music either. We do not mix our political prejudices, we trust and believe, with our estimates, for what they are worth, of the musical art. We hold no brief for any conductor. But if one excepts a single performance given by Mr. Mengelberg—the performance of Liszt's theatrical tone-poem, which was played with a theatrical exaggeration appropriate to the nature of the music and therefore legitimately effective as demanded by the music—it is rather apparent that the poorest concert given here by Mr. Monteux was superior in artistic quality to the concert given after much press agenting by Mr. Mengelberg.

We do not see how anyone with substantial musical knowledge, experience and reasonably unbiased mind, could sincerely deny this. The New York orchestra could not reasonably be expected to equal the Boston Symphony, and no one finds fault with it on that account. The good-wind section is particularly weak, weak as individual players, weak in ensemble. There are a few good solo players, exceptions which proved the rule, as the concert-rooster, the first born, the first clarinet. But this orchestra, like the Boston Symphony in its earlier days, has had its ups and downs and reorganizations. Furthermore, it plays under more than one conductor a season, and Mr. Mengelberg has only conducted it a few weeks thus far. A tribute to the authority of Mr. Mengelberg, and he has plenty of authority and driving power over men and instruments, is the manner in which the players obey his wishes implicitly. He can get whatever he wants from them.

Anticipating greatly, we were disappointed in Mr. Mengelberg. We had expected so much, and received so very little musical manna on this occasion. He is a man who palpably conducts first and last for the gallery, for effect usually of a sensational and meretricious kind. His climaxes are disproportionate. He seems happiest when posturing wildly, when riding the whirlwind and directing the storm. Of the finer values of orchestral playing there was seldom evidence, except that the first pages of the "Lohengrin Prelude" showed what Mr. Mengelberg could do in the way of restraint and reserve of force if he chose to, while the climax indicated clearly how irresistible, to him, is the opportunity to make a circus noise.

In New York, which has often disparaged the conducting of Mr. Monteux, Mr. Mengelberg seems to be greatly admired. If that is what the New York public admire, let them have it. As for us, we may be academic, the blood of the codfish may have gotten into our veins, but we must confess to a back-sliding conservatism so acute that we long, fairly long, for the B. S. O. to strike up on its return to Boston, and let us hear its tone again. We are obliged to say, to our own great regret, that we do not consider Mr. Mengelberg a great conductor.

POST-MAR. 19

John McCormack Soloist With Boston Orchestra

Last Evening Concert of Season Enlists Irish Tenor in Irish Songs of Loeffler.

With St. Patrick's Day a few short hours away, John McCormack, the Irish tenor, celebrated the new state of affairs by appearing as soloist with the Boston Symphony Orchestra in Carnegie Hall last night. Bach did he sing, and then more Bach; but then, on the wings of the occasion, he launched into three Irish fantasies, composed by Charles Martin Loeffler for voice and orchestra from poems of Yeats and W. Heffernan, the blind. So these shamrocks out of Massachusetts and Alsatia were ribboned with particularly timely applause.

Now that Mr. McCormack is out of opera and his local duties reduced to Sunday evenings at the Hippodrome, it is rare to hear him as the assisting artist of an orchestral evening. Unforgettable, of course, is the evening of the baptism of the Beethoven Association, when he sang "Adelaide," but that was two seasons ago. So his presence on the program was a good green feather in the highly proper hat of the Boston Symphony's last evening concert here of the year. Besides which, it was a drawing card. Many came to hear Bach and Loeffler who can hum "Mother Machree" backwards. For these, above all, the magnificent jumble of fervor, mysticism, battle cry, roadside balladry and mediæval patriotism of "The Sons of Caitlin-ni-Holahan" must have had an extra message.

For musicians and poets, on the other hand, the chief appeal seemed to lie in the first of the Loeffler songs, "The Host in the Air"—a poem from that volume of "The Wind Among the Reeds" with which Yeats has inspired his very clever admirer from Muelhausen and Medfield. Here was an echo, exquisitely and fantastically sounded, of Mr. Loeffler's own "Devil's Vilanelle," the vocal thread laid wistfully over a field of orchestration as elaborate and ingenious as that of a young Erich Korngold. Smoother than Korngold, though, and far more bitten with subjectiveness. Then, again, that other Yeats poem, "The Fiddler of Doon," swept on a frothy and fanciful rhythm to the edge of celestial humor. It was immensely fine, and Mr. McCormack sang it as finely. Mr. Loeffler, though no longer a young man, remains among the most inventive composers we have. If Wagner could write the love tragedy of an Irish princess, it remains for Mr. Loeffler, equally foreign to Caitlin-ni-Holahan to orchestrate its fairy tales. These three songs were Nos. 2, 3 and 5 of a series of five, and this was their first hearing in New York. It could not have been a happier one.

Mr. McCormack's singing of two Bach arias was in English, and was not as successful. He gave out fine and sweet notes, but his words were queerly clipped and misaccentuated. And, as a loyal henchman informed us, "That guy Bach was no good composer. He let the orchestra drown some of John's singing!" Yet it was singing of style and lyric loveliness, and Mr. McCormack took the evening's chief plaudits away with him.

The orchestra, under Mr. Monteux, played Schubert's Seventh Symphony. It played it stoutly but joylessly. Good and big sound there was, but it mounted to no clear, climactic meaning. Far more colorful was Mr. Monteux's conducting of Reinsky-Korsakoff's "La Grande Paque Russe" overture, which poured orthodox happiness over the Bostonians' whole season of symphony and service to New York.

NY. SUN MAR 17

ESTHER FERRABINI JACCHIA

HERALD-MAR 19.

BOSTON SYMPHONY ENDS SEASON HERE

Two Concerts Given at Aeolian Hall—Opera Bills by the Metropolitan.

Pierre Monteux conducted the Boston Symphony Orchestra at its last New York concert of this season yesterday afternoon at Carnegie Hall. The programme consisted of Debussy's "Iberia," Schreker's "Prelude to a Drama" and Brahms's "First Symphony," all magnificently played, and the audience applauded the conductor and the musicians in detail at the end.

WORLD-MAR. 19.

Boston Symphony Gives Last Concert of Its Season Here

Plays Schreker's 'Overture to Drama' as if It Were Important Music.

By W. J. HENDERSON.

The Boston Symphony Orchestra brought its New York season to an end with yesterday afternoon's concert in Carnegie Hall. The program consisted of Debussy's "Iberia," Franz Schreker's "Overture to a Drama" and the C minor symphony of Brahms. The last named work has had a hard winter. For that reason it is entitled to immunity from discussion this morning. One may enjoy the spectacle of M. Pierre Monteux, conductor of the Bostonians, battling with the emotions he feels but cannot wholly express when he is in the society of Brahms, but there is always the comforting assurance that the orchestra will perform the music commendably.

The Herr Professor Schreker is the latest star in the beclouded firmament of German music. He was born in Monaco; he was some time a professor in Vienna, and he is high priest of the Hoch Schule in Charlottenburg, which, as every one knows, is the Brooklyn of Berlin. His overture was published in [illegible] and first performed in that year by the Vienna Philharmonic under Felix Weingartner. The score is dedicated to the producers and, as Mr. Gericke remarked of a similar honor, it served them right.

The Herr Professor Schreker's music is not "schrecklich." It is "langweilich." Which is to say it is not bad, but just long winded. It is a long and remarkably pointless series of purposeless pipings and pantings, bombastic bleatings and tumultuous thunderings. Sometimes it sounds as if it were going to be a clever imitation of Debussy, but before rashly invading Gaul the composer faces the other way, goes over the Semmering Pass and lands for a brief respite in the sunny land of Malipiero.

That, too, is foreign to his soul, and back he goes to Austria and thence into Bavaria, where he foregathers with Wagner and carries away much valuable advice as to the manufacture of overtures to dramas. By this time the reader must understand that the Herr Professor is a man of wide view and catholicity of taste. He does not follow any one slavishly, nor does he adventure into unknown and untried paths of originality. He just meanders comfortably along by the side of first one friend and then another till he thinks it is time to ring up the curtain on the drama, and then he politely gives over preluding and we may imagine that the play—necessarily a short one—begins. The orchestra performed this prefacory vacuity as if it were important music.

As for the "Iberia" of Debussy, one feels that the Frenchman's castles in Spain become more visionary every season, and that some day, like the Holy Roman Empire, they will go up in smoke. Mr. Monteux conducted this composition with honorable intentions and a measurable degree of success.

NY. HERALD MAR. 19

Shreker Piece Well Rendered By Boston Band

"Overture to a Play" Less Terrifying Than Anticipated; Chief Fault Is It Is Too Long by Half

Euphony One of Factors

Unlike Some Other Modern Compositions, It Possesses Deep-Breathed Ideas

By H. E. Krehbiel

The novelty which Mr. Monteux introduced at the last concert for this season of the Boston Orchestra yesterday afternoon was less terrifying in the hearing than in the anticipation. The name of Franz Shreker had a foreboding sound not only in itself but in report. Before he left Vienna, where he was professor at the Conservatory, to take a similar post at what used to be called the Royal High School of Music in Berlin, he had placed himself at the head of the progressive party and fallen under the displeasure of the conservatives, now led by Hans Pfitzner. Pfitzner has written at least one opera which met with popular approval, and he may have had Shreker in mind with others when he published a book entitled "The Aesthetic of Impotency," whose pages are full of condemnation of the composers who labor much without disclosing inventiveness in subject-matter—in themes.

The work which New York heard yesterday was Shreker's "Overture to a Play." Whether tragedy, comedy, history or pastoral was not specified. Nor do we know after hearing the music. We suspect that it was a love-play, but are, like Biron in "Love's Labor's Lost," sure of one thing, which is that it was too long for a play. Too long by a half, for it lasted twenty minutes, and ten minutes would have sufficed to publish all its contents.

It is modern music, but, unlike that which sounds like it that is come to us lately from Italy, it has some deep-breathed ideas, and is not all color and counterpoint, all dalliance with quirks and gasps. It is tremendously learned and so becoming to a professor of composition, and noise is not one of its factors, while euphony is. Boston and Chicago heard it on the same day just a month ago, and now it has enriched the experience of New York. If it were not so long we fancy that we might learn to like it on a second hearing. Indeed, the promise of a repetition would rather invite than repel us, which is a more amiable sentiment than we have uttered for some time after hearing the music of an extreme modernist. Herr Shreker indeed seems to mean well by our ears as well as our fancy and emotions. We wish we might be able to compare his ballet made out of Oscar Wilde's "The Birthday of the Infanta" with Mr. John Alden Carpenter's.

In this music and in Debussy's "Iberia" Mr. Monteux and his men appeared to excellent advantage. With all their technical difficulties it seems easier to make pieces of this character sound well than did Schubert's C major symphony on Thursday evening. Yesterday's concert closed with Brahms's first symphony, which has been heard from all the orchestras that have played for us this season.

N.Y. TRIBUNE MAR. 19

WAGNER PROGRAM AT PENSION CONCERT

A program consisting entirely of selections from Wagner music dramas will be presented by Pierre Monteux and the Boston Symphony Orchestra at the pension fund concert next Sunday afternoon at Symphony Hall. Excerpts from each of the four dramas of the "Ring of the Nibelungs" make the program remarkable. Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, Charles H. Bennett and Raymond Simonds will be the singers. The first part of the program will include "The Flying Dutchman" overture and excerpts from "Lohengrin" and "The Mastersingers of Nuremberg."

SYMPHONY PROGRAM

Emilio de Gogorza will be soloist at the Symphony concerts next Friday and Saturday. He will sing Handel's aria, "Wher'er You Walk," and a Spanish song by Alvarez, "Canto del Presidiario." Mr. Monteux will conduct d'Indy's trilogy, "Wallenstein," Eichheim's "Oriental Impressions," and Goldmark's overture, "In the Spring."

ADTISR. MAR. 17

McCormack Sings With Boston Band

New Loeffler Composition Is Heard for First Tim Opera in Brooklyn Next Week

By Henry T. Finck

While the Boston Symphony Orchestra always had prominent soloists a its home concerts, it dispensed wit them in its Carnegie Hall series, an the audiences were nevertheless large They are not so large now that M Monteux is the conductor, and it seems probable that in the future a bid for larger audiences will be made by having soloists here as well as in Boston Last night, at any rate, there was a soloist, McCormack, who never fails to draw large audiences, usually at the spacious Hippodrome. He seemed somewhat out of his element when he sang "Mein liebster Jesus ist verloren" and "Nimm mich Du zu eigen hin" from two of Bach's cantatas, but gave more pleasure in Loeffler's "Irish Fantasies for Voice and Piano," which were the evening's novelty, and the third of which, "Caitilin Ni Vallachain," approximated his specialty Here he could let out the full force of his voice, although one wonders how he can have any voice at all with his chin up high in the air, which is bad for the throat and gives an appearance of effort that is not agreeable.

In this third number Loeffler's music both vocal and orchestral, is far more original and interesting than in the two songs which precede it: "The Host of the Air" and "The Fiddler o Dooney." Here singer and players d little more than intensify the spiri of Yeats's poems. That Mr. Loeffle knows how to write for orchestra ha been demonstrated heretofore. It wa pleasant to note the absence of al Debussyan influences, although ther are signs of a struggle in the last tw stanzas of "The Host of the Air."

The orchestra, under M. Monteux was heard to great advantage in thi work by Mr. Loeffler, who was once member of it. The conductor's interpretation, on the other hand, of th opening number of the programme Schubert's C major symphony, wa perfunctory. There is a world of poetry in this work of "heavenly length which M. Monteux's conducting di not reveal.

NY. POST MAR

Nineteenth Symphony Program.

Emilio de Gogorza, the famous baritone, will be soloist at the next pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. He will sing with the orchestra Handel's arias, "Where 'er You Walk," from the oratorio "Semele," and the Spanish song of Alvarez, "Canto del Presidiario."

In place of a symphony Mr. Monteux will conduct d'Indy's Trilogy "Wallenstein" which is based on the drama of Schiller and includes—Wallenstein's Camp—Max and Thekla (The Piccolomini), the Death of Wallenstein. Eichheim's "Oriental Impressions," which, in their smaller form, were performed at the Berkshire festival last year.

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AMER-MAR 18

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WORLD-MAR. 19.

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The Herr Professor Schreker is the latest star in the beclouded firmament of German music. He was born in Monaco; he was some time a professor in Vienna, and he is high priest of the Hoch Schule in Charlottenburg, which, as every one knows, is the Brooklyn of Berlin. His overture was published in 1914 and first performed in that year by the Vienna Philharmonic under Felix Weingartner. The score is dedicated to the producers and, as Mr. Gericke remarked of a similar honor, it served them right.

The Herr Professor Schreker's music is not "schrecklich." It is "langweilich." Which is to say it is not bad, but just long winded. It is a long and remarkably pointless series of purposeless pipings and pantings, bombastic bleatings and tumultuous thunderings. Sometimes it sounds as if it were going to be a clever imitation of Debussy, but before rashly invading Gaul the composer faces the other way, goes over the Semmering Pass and lands for a brief respite in the sunny land of Malipiero.

That, too, is foreign to his soul, and back he goes to Austria and thence into Bavaria, where he foregathers with Wagner and carries away much valuable advice as to the manufacture of overtures to dramas. By this time the reader must understand that the Herr Professor is a man of wide view and catholicity of taste. He does not follow any one slavishly, nor does he adventure into unknown and untried paths of originality. He just meanders comfortably along by the side of first one friend and then another till he thinks it is time to ring up the curtain on the drama, and then he politely gives over preluding and we may imagine that the play—necessarily a short one—begins. The orchestra performed this prefacory vacuity as if it were important music.

As for the "Iberia" of Debussy, one feels that the Frenchman's castles in Spain become more visionary every season, and that some day, like the Holy Roman Empire, they will go up in smoke. Mr. Monteux conducted this composition with honorable intentions and a measurable degree of success.

NY. HERALD MAR. 19

Shreker Piece Well Rendered By Boston Band

"Overture to a Play" Less Terrifying Than Anticipated; Chief Fault Is It Is Too Long by Half

Euphony One of Factors

Unlike Some Other Modern Compositions, It Possesses Deep - Breathed Ideas

By H. E. Krehbiel

The novelty which Mr. Monteux introduced at the last concert for this season of the Boston Orchestra yesterday afternoon was less terrifying in the hearing than in the anticipation. The name of Franz Shreker had a foreboding sound not only in itself but in report. Before he left Vienna, where he was professor at the Conservatory, to take a similar post at what used to be called the Royal High School of Music in Berlin, he had placed himself at the head of the progressive party and fallen under the displeasure of the conservatives, now led by Hans Pfitzner. Pfitzner has written at least one opera which met with popular approval, and he may have had Shreker in mind with others when he published a book entitled "The Aesthetic of Impotency," whose pages are full of condemnation of the composers who labor much without disclosing inventiveness in subject-matter—in themes.

The work which New York heard yesterday was Shreker's "Overture to a Play." Whether tragedy, comedy, history or pastoral was not specified. Nor do we know after hearing the music. We suspect that it was a love-play, but are, like Biron in "Love's Labor's Lost," sure of one thing, which is that it was too long for a play. Too long by a half, for it lasted twenty minutes, and ten minutes would have sufficed to publish all its contents.

It is modern music, but, unlike that which sounds like it that is come to us lately from Italy, it has some deep-breathed ideas, and is not all color and counterpoint, all dalliance with quirks and gasps. It is tremendously learned and so becoming to a professor of composition, and noise is not one of its factors, while euphony is. Boston and Chicago heard it on the same day just a month ago, and now it has enriched the experience of New York. If it were not so long we fancy that we might learn to like it on a second hearing. Indeed, the promise of a repetition would rather invite than repel us, which is a more amiable sentiment than we have uttered for some time after hearing the music of an extreme modernist. Herr Shreker indeed seems to mean well by our ears as well as our fancy and emotions. We wish we might be able to compare his ballet made out of Oscar Wilde's "The Birthday of the Infanta" with Mr. John Alden Carpenter's.

In this music and in Debussy's "Iberia" Mr. Monteux and his men appeared to excellent advantage. With all their technical difficulties it seems easier to make pieces of this character sound well than did Schubert's C major symphony on Thursday evening. Yesterday's concert closed with Brahms's first symphony, which has been heard from all the orchestras that have played for us this season.

N.Y. TRIB MAR 19

WAGNER PROGRAM AT PENSION CONCERT

A program consisting entirely of selections from Wagner music dramas will be presented by Pierre Monteux and the Boston Symphony Orchestra at the pension fund concert next Sunday afternoon at Symphony Hall. Excerpts from each of the four dramas of the "Ring of the Nibelungs" make the program remarkable. Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, Charles H. Bennett and Raymond Simonds will be the singers.

The first part of the program will include "The Flying Dutchman" overture and excerpts from "Lohengrin" and "The Mastersingers of Nuremberg."

SYMPHONY PROGRAM

Emilio de Gogorza will be soloist at the Symphony concerts next Friday and Saturday. He will sing Handel's aria, "Wher'er You Walk," and a Spanish song by Alvarez, "Canto del Presidiario." Mr. Monteux will conduct d'Indy's trilogy, "Wallenstein," Eichheim's "Oriental Impressions" and Goldmark's overture, "In the Spring."

ADVTSR. MAR

MUSIC

By RICHARD ALDRICH.

The Boston Symphony Orchestra.

The last of the Boston Symphony Orchestra's concerts this season was given yesterday afternoon in Carnegie Hall. The program comprised Debussy's "Iberia," the second of his "Images" for orchestra, Franz Schreker's "Prelude to a Drama," and Brahms's first symphony.

The piece by Schreker gave an opportunity of hearing music of a contemporary German composer who is hardly known in New York except by name. He has been enthusiastically admired and bitterly attacked in Germany; but this composition seemed to show no very urgent reasons for either. He is more favorably disposed toward recognisable and sustained thematic material than many modern composers; and he shows that he has not entirely forgotten Wagner or Strauss or even Puccini in his invention of it. He writes with the modern skill for orchestra and demands a very large one—twenty-first and twenty-second violins, other strings and wind instruments in proportion, and a great array of percussion instruments. Their presence in the orchestra, however, is not made overpoweringly evident.

There is richness of tone and of color in the work and there are passages that are effective and even impressive. And if the whole does not give the impression of great originality, it is the product of one who has something today and who has not abandoned all feeling for beauty and expressiveness as they have hitherto been conceived. His development of the overtuee is elaborate and the composition is very long—it would seem that the drama must be a short one, or is postponed till the following evening. It is, in fact, too long and its development begins to seem labored and to pall before it is completed. Nevertheless the composition gave the impression of power and dramatic expression.

The performance was of great beauty of tone and careful finish. So was that of Debussy's "Iberia." This piece scarcely seems to be holding its interest and importance. Its minor ingenuities and picturesque touches, its pleasant little originalities and use of what were once Debrussy's new formulas give an agreeable sensation, but no very stirring one. There was a great contrast in Brahms's first symphony, of which Mr. Monteux gave careful and sympathetic and intelligent performance.

NY.TIMES-MAR 19.

BOSTON SYMPHONY PLAYS NEW WORK

Offer Franz Schreker's "Prelude to a Drama" at Carnegie Hall Concert Yesterday Afternoon.

Pierre Monteux and the members of the Boston Symphony Orchestra in the concert yesterday afternoon at Carnegie Hall introduced a novelty to New York in Franz Schreker's "Prelude to a Drama." The work is conceived on broad and noble lines, placing itself somewhere between nineteenth century music and the later modern forms. One hears a bit of Ravel, then Wagner; and most clearly one of the main themes belongs to the Puccini Italian school. The combination makes an interesting and colorful piece of writing, albeit Schreker's themes are not particularly tuneful, and in view of the fact that he has chosen to develop his themes this is rather disappointing.

The orchestra gave an enlightening performance of Debussy's "Iberia" suite, and ended the afternoon with the Brahms Symphony No. 1.

NY TELEGRAPH MAR 19

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A program consisting entirely of selections from the music dramas of Richard Wagner will be presented by Pierre Monteux and the Boston Symphony Orchestra at the second and last Pension Fund concert of the season, to be give next Sunday afternoon, March 26, at 3:30 at Symphony Hall, the proceeds to be devoted to the standing fund for retired musicians of the orchestra. This program will be particularly notable in that excerpts from each of the four dramas of the "Ring of the Nibelungs" are to be played.

From "The Rhine Gold," Mr Monteux will conduct the introduction, opening scene and closing scene. In the first scene the three "Rhine Daughters" will be sung by Laura Littlefield, Esther Ferrabini-Jacchia and Gertrude Tingley. In the last scene, the baritone parts will be taken by Charles H. Bennett and the tenor parts by Raymond Simonds.

From "The Valkyries," "The Ride of the Valkyries" will be played; from "Siegfried," "The Forest Murmurs," and from "The Dusk of the Gods," the "Funeral March of Siegfried."

The first act of the program will include the overture to "The Flying Dutchman," "The Procession to the Cathedral" from "Lohengrin," the introduction to the third act of the same drama, and excerpts from the third act of "The Mastersingers of Nuremberg."

GLOBE-MAR. 19.

MUSIC

By J. O. L.

The Boston Symphony.

It was an inestimable privilege last evening to hear once more the Boston Symphony Orchestra, which, under the direction of Pierre Monteux, gave one of the most satisfying performances that any orchestra has presented in the Lyric for many a season. There are certain features—qualities, one might better say—about the Boston orchestra that set it apart from the other great symphonic oganizations which visit us from time to time, and its return, after so long an absence, serves to accentuate these things. For mellowness of tone and round, suave beauty the string choir of this band stands alone. It has a timbre that is quite unique, and there is a certain mellowness about the entire group of instruments, an exquisiteness about the wood wind and a richness of tone where the brasses are concerned that makes the student of these things again sense "the perfect instrument" of past years.

It is interesting to note, however, that the Boston orchestra in its present development is inherently a French orchestra, imbued with the Gallic spirit of its French conductor. It plays with an extraordinary delicacy and finesse, a graceful sweetness that is very fascinating. As a result of this an even, perfectly balanced musical fabric is produced in which no special choirs are obtruded. Mr. Monteux does not "pick out" certain phrases, accentuate certain instruments, as so many of his contemporaries do. He is not a modern conductor, as this phrase is understood to mean a leader who introduces great splashes of tonal color, and if the organization under his baton does not always plumb the profound emotional depths that the bands of some of his contemporaries do, his orchestra does achieve an entirely different goal than the others, for it has a spiritual quality, a kind of ecstatic fineness, that is a thing apart. One has, perhaps, heard a more stirring reading of the glorious Tschaikowsky Fourth symphony, because Mr. Monteux's reaction to Russian music is possibly less emotional than spiritual, but it is doubtful if one will ever hear a more exalted one.

The conductor and his men were given an ovation that was prolonged for many minutes after its performance. Following the symphony the mystic "Istar" variations of d'Indy were played with the most subtle understanding, and then the picturesque Casella "Le Couvent sur l'eau" suite, an imaginative and vivid work replete with Latin coloring, in which the voice part was most beautifully sung by Laura Littlefield. The concert closed with a fine rhythmic interpretation of the Rimsky-Korsakoff "Caprice on Spanish Themes." In many respects the occasion was a memorable one. It is to be hoped that, now the ice has been broken, the Boston orchestra will visit us more frequently.

BALTIMORE-SUN FEB 2

Wisdom and Merit

For the Symphony Concert of last evening, the fourth of the "extra series," Mr. Monteux prepared a programme lighter, more "popular" in character than any one of its three predecessors. Within obvious limits this is a step in the right direction—and these limits Mr. Monteux may be counted upon to respect. Dvorák's Symphony "From the New World" is surely more suited to the likings and capacities of those unaccustomed to the severer forms of orchestral music than is Franck's in D minor, Beethoven's Fifth or even the "Unfinished" of Schubert. The symphonic repertory contains few pieces more easily grasped and more readily enjoyed than Saint-Saëns's "Rouet d'Omphale," and revered and respected classic though it is, Beethoven's Third Overture to "Leonore" is music that must stir any hearer. Unresponsive indeed is the one who does not quicken at the sound of the trumpet call "off-stage," whose blood does not tingle at the headlong triumphant coda, who does not sense the stately majesty of the opening.

One piece on last night's programme was inert and of slight value as music—Lalo's Concerto for the violoncello. But it served as pretext for an "assisting artist," in this case Mr. Jean Bedetti, so all was well. The average listener readily puts the interest in performance, or in the performer, ahead of interest in the thing performed—provided always that this performance bear the alluring designation of "solo." No doubt the majority of those who were in Symphony Hall last evening were better satisfied in the hearing of a soloist than they would have been had an orchestral piece of greater intrinsic appeal—and there must be scores if not hundreds of them—replaced Lalo's faded Concerto. Only the Intermezzo which, by reason of its two contrasting themes does double duty as slow movement and Scherzo, is still fresh enough to give pleasure of itself. For the rest the chief enjoyment lay, not in the music, but in the now familiar artistry and virtuosity of Mr. Bedetti. A thankless task at best, is that of the solo 'cellist in any concerted piece, for he must appear as a frail cockle threading its way amidst heavy and towering seas that threaten at any moment to engulf it.

It is easy to prate of the slenderness, the obviousness, the triviality, if you will, of Dvorák's "New World" Symphony. And yet give the piece such performance as it received last evening and the most sceptical must pause and ponder. Grant that Dvorák's pseudo-African themes are simple, unsophisticated, naive, unworthy of the sacerdotal seriousness of a symphony, it were yet rash to dismiss them too contemptuously, with a too great show of finality. So close are these tunes to the folk-song that they partake not a little of the folk-song's imperishability. Much music of a more pretentious character, of a "profounder" nature, written during the [illegible]

[illegible] the symphony was [illegible] withered away. Dvorák's Symphony holds its place, withstanding both the plaudits of the many and the taunts of the superior. However much they may offend a detached critical sense, a cool æsthetic judgment, Dvorák's tunes still arrest and stir—in performance there is no escaping them. Both in their sharpness of interval and in their rhythmic life is to be found the appeal of Dvokák's ingenuous melodies. And this quality of rhythmic energy is responsible for not a little of the symphony's continued youthfulness. Add to the appeal of melody and rhythm the deft and discerning, exquisitely euphonious, often brilliant instrumentation with which this Symphony is clothed, and its vitality need cause no wonderment.

After all the chief menace to the survival of a given piece of music lies less in its tendency to triteness than in its potentiality for dullness. For this reason many things live that seemingly deserve to perish; many things die that appear to have a juster claim on life. Time and again the trifling outlasts the tremendous, the superficial prevails over that which has once seemed sublime. Will "Péleas and Mélisande" know the years already known by "Lucia" or "Il Trovatore"? "Tannhäuser" is today less fresh than "The Barber of Seville." Mahler's symphonies have a less certain claim on life than Haydn's—than even the "Poet and Peasant" Overture. It is not at all unlikely that a future generation will know this Symphony of Dvorák better than it knows certain pieces now held in far greater regard.

Mention has already been made of the excellence of last evening's performance of this music. Like Schubert, whom he in so many ways resembles, Dvorák wrote with special affection and sympathy for the individual instruments, particularly in the wood-wind family. Even when their compass and general technique would permit, the melodies that he assigns to one instrument would, in most cases, go ill if played by another. This "New World" Symphony abounds in solo passages both telling and taxing, and last night each and every one of these was adroitly handled. Deservingly was Mr. Mueller of the English horn obliged to acknowledge the applause at the conclusion of the Largo. Seldom has the orchestra seemed so truly a group of individual virtuosi, yet rarely has it achieved a more finished, more flowing ensemble.

Beside the Bohemian's ardors Saint-Saëns's orchestral spinning-song seemed cold, colorless and contrived. It is not without significance that this music was first contrived for the pianoforte. It is essentially unsymphonic; there are too few voices and the sonority, gained by massing several instruments on a single part is seldom convincing. Yet in its way the piece is charming, even though it smacks more of the drawing-room than of the symphony concert. The principal melody has a captivating prettiness and the episode of Hercules striving to burst his bonds is a singularly happy example of artistic realism. There was here less opportunity for either individual or combined excellence, yet the performance of the symphonic poem worthily companioned that of the Symphony. And the difficulties which at one time seemingly beset Mr. Monteux in Beethoven's Overture were last night swept aside. From the slow unfolding of the Introduction to the exultant frenzy of the end, the performance was Beethoven released. And in this Overture Beethoen released becomes perforce Beethoven transfigured. No conductor may justly he said to add anything to the eloquence of this Overture. Not to every conductor is it given fully to apprehend is possibilities.

W. S. S.

TRANS. MAR. 14.

Henry Eichheim Gathers Tunes and Cries and Weaves Them Into an Orchestral Composition

Henry Eichheim, Composer of "Oriental Impressions" for Orchestra

THE "Oriental Impressions" of Henry Eichheim, which were played at the Berkshire Festival at Pittsfield, Mass., last spring by a small ensemble, are about to be performed by full orchestra for the first time. Mr. Eichheim, who is a resident of Boston and a former member of the Boston Symphony Orchestra, will conduct these sketches at the pair of Boston Symphony concerts in Symphony Hall this Friday and Saturday, and will also conduct them at the pair of symphony concerts by the Chicago orchestra in that city on April 14 and 15.

Mr. Eichheim explains that no theme in his "Impressions" is his own—each comes from the overflowing notebooks which were never long out of hand during his two trips to the east of Asia. His setting is fairly simple—a background of his own making, which is intended to summon the atmosphere, the shimmer of the rich-hued and age-old art of the Far East. He wishes his suite to be looked upon simply as a communication from an American musician in the Orient to his Western friends. He calls himself an enthusiast, an ardent lover of an art remote to us, and he hastens to record with delight and as best he may the manifold beauties which he has discovered.

The Refined Music of the East

The musical arts of Japan, China, Korea and Siam, in the opinion of Mr. Eichheim, are as far apart as the arts of different nations can be. The Japanese is the acme of taste and refinement, of ceremony, of emotional continence. It is now looking to the West, and changing correspondingly. The art of China is far richer in color, pungent and acrid. It has more depth of beauty and breathes a tradition which reaches back before the Christian era. The music of 700 A. D., survives intact in the twentieth century, apparently immutable. [illegible]

are sometimes repelled by the music and idiom of Japan and China because it is too subtle and refined for us. We think they are singing out of tune, when they are singing graduated notes which in our crude, tempered scale do not exist. The ancient music of China, for instance, had a a scale of 365 notes, each symbolized. The music of China has no harmony, but a many-voiced counterpart—a counterpoint baffling to us because it is as ad libitum. Their achievement in tone color is far more advanced than ours. In short, there lies ready for the western explorer an almost boundless field for discovery—provided he is sympathetic to this widely divergent style.

Themes From the Streets

Mr. Eichheim simply walked about with ears alert. Music was always in the air. Laborers sang at their work, priests went about singing and begging alms for the poor, venders of food or flowers played on various instruments; miserable creatures piped exquisite strains with apparently no other motive in life, to all appearances; disgraced priests who had broken their austere vows would go about, shamed, in an inverted basket to hide their countenances, playing the shakuhachi—a species of flute. In the temples, which are shrines of art as well as religion, scores 1000 years old or more were preserved and played, and here the inquisitor found his most poignant musical experiences. Of the theaters, the orchestra and chorus is an established and important part, and often dramatically expressive in the highest degree.

The first number, the "Korean Sketch," is an exposition of three themes. One Mr. Eichheim caught from a laborer singing as he dug his ditch; another from a flute player who squatted on the corner of a platform, watching four men playing at dice. His melody and the game were alike endless. The last theme is a Korean love song which a young girl sang for the composer. She belonged to the Geisha school at Seoul.

Peddlers and Priests

The "Siamese Sketch" starts with four broad-tongued wind bells such as hang at the corners of the Royal Temple of the Realm. A familiar peddler's song is given to the oboe, English horn and viola, this leading to the song of a Buddhist priest and the piping of a street musician upon the ekeh—a bamboo instrument which is as old as time and is said to have been handed from Mongol to Slav and thence to have given origin to the pipe organ of Christendom.

In the "Japanese Nocturne," the theme of the flute and piccolo came from the masseurs, who wander about at dusk, piping for a job. A food vender of Tokyo gave the alternating theme of the oboe. This "Impression" seeks to transmit the unique spectacle of Japan spread forth under the stars.

The last, the "Chinese Sketch," utilizes a large number of native percussion instruments which the composer brought with him for the purpose. There are three sets of small bells, a pair of four-inch cymbals, a hollow wooden block, a brass bell and tam tams, one of these having a peculiar fluctuating tone. The themes come from temple, street and theater

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MAR. 19

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MAR 19

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GLOBE - MAR. 19.

[8.]

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It was an inestimable privilege last evening to hear once more the Boston Symphony Orchestra, which, under the direction of Pierre Monteux, gave one of the most satisfying performances that any orchestra has presented in the Lyric for many a season. There are certain features—qualities, one might better say—about the Boston orchestra that set it apart from the other great symphonic oganizations which visit us from time to time, and its return, after so long an absence, serves to accentuate these things. For mellowness of tone and round, suave beauty the string choir of this band stands alone. It has a timbre that is quite unique, and there is a certain mellowness about the entire group of instruments, an exquisiteness about the wood wind and a richness of tone where the brasses are concerned that makes the student of these things again sense "the perfect instrument" of past years.

It is interesting to note, however, that the Boston orchestra in its present development is inherently a French orchestra, imbued with the Gallic spirit of its French conductor. It plays with an extraordinary delicacy and finesse, a graceful sweetness that is very fascinating. As a result of this an even, perfectly balanced musical fabric is produced in which no special choirs are obtruded. Mr. Monteux does not "pick out" certain phrases, accentuate certain instruments, as so many of his contemporaries do. He is not a modern conductor, as this phrase is understood to mean a leader who introduces great splashes of tonal color, and if the organization under his baton does not always plumb the profound emotional depths that the bands of some of his contemporaries do, his orchestra does achieve an entirely different goal than the others, for it has a spiritual quality, a kind of ecstatic fineness, that is a thing apart. One has, perhaps, heard a more stirring reading of the glorious Tschaikowsky Fourth symphony, because Mr. Monteux's reaction to Russian music is possibly less emotional than spiritual, but it is doubtful if one will ever hear a more exalted one.

The conductor and his men were given an ovation that was prolonged for many minutes after its performance. Following the symphony the mystic "Istar" variations of d'Indy were played with the most subtle understanding, and then the picturesque Casella "Le Couvent sur l'eau" suite, an imaginative and vivid work replete with Latin coloring, in which the voice part was most beautifully sung by Laura Littlefield. The concert closed with a fine rhythmic interpretation of the Rimsky-Korsakoff "Caprice on Spanish Themes." In many respects the occasion was a memorable one. It is to be hoped that, now the ice has been broken, the Boston orchestra will visit us more frequently.

BALTIMORE - SUN FEB 2

Wisdom and Merit

For the Symphony Concert of last evening, the fourth of the "extra series," Mr. Monteux prepared a programme lighter, more "popular" in character than any one of its three predecessors. Within obvious limits this is a step in the right direction—and these limits Mr. Monteux may be counted upon to respect. Dvořák's Symphony "From the New World" is surely more suited to the likings and capacities of those unaccustomed to the severer forms of orchestral music than is Franck's in D minor, Beethoven's Fifth or even the "Unfinished" of Schubert. The symphonic repertory contains few pieces more easily grasped and more readily enjoyed than Saint-Saëns's "Rouet d'Omphale," and revered and respected classic though it is, Beethoven's Third Overture to "Leonore" is music that must stir any hearer. Unresponsive indeed is the one who does not quicken at the sound of the trumpet call "off-stage," whose blood does not tingle at the headlong triumphant coda, who does not sense the stately majesty of the opening.

One piece on last night's programme was inert and of slight value as music—Lalo's Concerto for the violoncello. But it served as pretext for an "assisting artist," in this case Mr. Jean Bedetti, so all was well. The average listener readily puts the interest in performance, or in the performer, ahead of interest in the thing performed—provided always that this performance bear the alluring designation of "solo." No doubt the majority of those who were in Symphony Hall last evening were better satisfied in the hearing of a soloist than they would have been had an orchestral piece of greater intrinsic appeal—and there must be scores if not hundreds of them—replaced Lalo's faded Concerto. Only the Intermezzo which, by reason of its two contrasting themes does double duty as slow movement and Scherzo, is still fresh enough to give pleasure of itself. For the rest the chief enjoyment lay, not in the music, but in the now familiar artistry and virtuosity of Mr. Bedetti. A thankless task at best, is that of the solo 'cellist in any concerted piece, for he must appear as a frail cockle threading its way amidst heavy and towering seas that threaten at any moment to engulf it.

It is easy to prate of the slenderness, the obviousness, the triviality, if you will, of Dvořák's "New World" Symphony. And yet give the piece such performance as it received last evening and the most sceptical must pause and ponder. Grant that Dvořák's pseudo-African themes are simple, unsophisticated, naive, unworthy of the sacerdotal seriousness of a symphony, it were yet rash to dismiss them too contemptuously, with a too great show of finality. So close are these tunes to the folk-song that they partake not a little of the folk-song's imperishability. Much music of a more pretentious character, of a "profounder" nature, written during the twenty-nine years that have elapsed since this Symphony was first heard, [illegible] withered away. Dvořák's Symphony holds its place, withstanding both the plaudits of the many and the taunts of the superior. However much they may offend a detached critical sense, a cool æsthetic judgment, Dvořák's tunes still arrest and stir—in performance there is no escaping them. Both in their sharpness of interval and in their rhythmic life is to be found the appeal of Dvokák's ingenuous melodies. And this quality of rhythmic energy is responsible for not a little of the symphony's continued youthfulness. Add to the appeal of melody and rhythm the deft and discerning, exquisitely euphonious, often brilliant instrumentation with which this Symphony is clothed, and its vitality need cause no wonderment.

After all the chief menace to the survival of a given piece of music lies less in its tendency to triteness than in its potentiality for dullness. For this reason many things live that seemingly deserve to perish; many things die that appear to have a juster claim on life. Time and again the trifling outlasts the tremendous, the superficial prevails over that which has once seemed sublime. Will "Pélleas and Mélisande" know the years already known by "Lucia" or "Il Trovatore"? "Tannhäuser" is today less fresh than "The Barber of Seville." Mahler's symphonies have a less certain claim on life than Haydn's—than even the "Poet and Peasant" Overture. It is not at all unlikely that a future generation will know this Symphony of Dvořák better than it knows certain pieces now held in far greater regard.

Mention has already been made of the excellence of last evening's performance of this music Like Schubert, whom he in so many ways resembles, Dvořák wrote with special affection and sympathy for the individual instruments, particularly in the wood-wind family. Even when their compass and general technique would permit, the melodies that he assigns to one instrument would, in most cases, go ill if played by another. This "New World" Symphony abounds in solo passages both telling and taxing, and last night each and every one of these was adroitly handled. Deservingly was Mr. Mueller of the English horn obliged to acknowledge the applause at the conclusion of the Largo. Seldom has the orchestra seemed so truly a group of individual virtuosi, yet rarely has it achieved a more finished, more flowing ensemble.

Beside the Bohemian's ardors Saint-Saëns's orchestral spinning-song seemed cold, colorless and contrived. It is not without significance that this music was first contrived for the pianoforte. It is essentially unsymphonic; there are too few voices and the sonority, gained by massing several instruments on a single part is seldom convincing. Yet in its way the piece is charming, even though it smacks more of the drawing-room than of the symphony concert. The principal melody has a captivating prettiness and the episode of Hercules striving to burst his bonds is a singularly happy example of artistic realism. There was here less opportunity for either individual or combined excellence, yet the performance of the symphonic poem worthily companioned that of the Symphony. And the difficulties which at one time seemingly beset Mr. Monteux in Beethoven's Overture were last night swept aside. From the slow unfolding of the Introduction to the exultant frenzy of the end, the performance was Beethoven released. And in this Overture Beethoen released becomes perforce Beethoven transfigured. No conductor may justly he said to add anything to the eloquence of this Overture. Not to every conductor is it given fully to apprehend is possibilities.

W. S. S.

TRANS. MAR 14.

Henry Eichheim Gathers Tunes and Cries and Weaves Them Into an Orchestral Composition

Henry Eichheim, Composer of "Oriental Impressions" for Orchestra

THE "Oriental Impressions" of Henry Eichheim, which were played at the Berkshire Festival at Pittsfield, Mass., last spring by a small ensemble, are about to be performed by full orchestra for the first time. Mr. Eichheim, who is a resident of Boston and a former member of the Boston Symphony Orchestra, will conduct these sketches at the pair of Boston Symphony concerts in Symphony Hall this Friday and Saturday, and will also conduct them at the pair of symphony concerts by the Chicago orchestra in that city on April 14 and 15.

Mr. Eichheim explains that no theme in his "Impressions" is his own—each comes from the overflowing notebooks which were never long out of hand during his two trips to the east of Asia. His setting is fairly simple—a background of his own making, which is intended to summon the atmosphere, the shimmer of the rich-hued and age-old art of the Far East. He wishes his suite to be looked upon simply as a communication from an American musician in the Orient to his Western friends. He calls himself an enthusiast, an ardent lover of an art remote to us, and he hastens to record with delight and as best he may the manifold beauties which he has discovered.

The Refined Music of the East

The musical arts of Japan, China, Korea and Siam, in the opinion of Mr. Eichheim, are as far apart as the arts of different nations can be. The Japanese is the acme of taste and refinement, of ceremony, of emotional continence. It is now looking to the West, and changing correspondingly. The art of China is far richer in color, pungent and acrid. It has more depth of beauty and breathes a tradition which reaches back before the Christian era. The music of 700 A. D., survives intact in the twentieth century, apparently immutable.

[illegible] composer holds that the whites are sometimes repelled by the music and idiom of Japan and China because it is too subtle and refined for us. We think they are singing out of tune, when they are singing graduated notes which in our crude, tempered scale do not exist. The ancient music of China, for instance, had a a scale of 365 notes, each symbolized. The music of China has no harmony, but a many-voiced counterpart—a counterpoint baffling to us because it is as ad libitum. Their achievement in tone color is far more advanced than ours. In short, there lies ready for the western explorer an almost boundless field for discovery—provided he is sympathetic to this widely divergent style.

Themes From the Streets

Mr. Eichheim simply walked about with ears alert. Music was always in the air. Laborers sang at their work, priests went about singing and begging alms for the poor, venders of food or flowers played on various instruments; miserable creatures piped exquisite strains with apparently no other motive in life, to all appearances; disgraced priests who had broken their austere vows would go about, shamed, in an inverted basket to hide their countenances, playing the shakuhachi—a species of flute. In the temples, which are shrines of art as well as religion, scores 1000 years old or more were preserved and played, and here the inquisitor found his most poignant musical experiences. Of the theaters, the orchestra and chorus is an established and important part, and often dramatically expressive in the highest degree.

The first number, the "Korean Sketch," is an exposition of three themes. One Mr. Eichheim caught from a laborer singing as he dug his ditch; another from a flute player who squatted on the corner of a platform, watching four men playing at dice. His melody and the game were alike endless. The last theme is a Korean love song which a young girl sang for the composer. She belonged to the Geisha school at Seoul.

Peddlers and Priests

The "Siamese Sketch" starts with four broad-tongued wind bells such as hang at the corners of the Royal Temple of the Realm. A familiar peddler's song is given to the oboe, English horn and viola, this leading to the song of a Buddhist priest and the piping of a street musician upon the ekeh—a bamboo instrument which is as old as time and is said to have been handed from Mongol to Slav and thence to have given origin to the pipe organ of Christendom.

In the "Japanese Nocturne," the theme of the flute and piccolo came from the masseurs, who wander about at dusk, piping for a job. A food vender of Tokyo gave the alternating theme of the oboe. This "Impression" seeks to transmit the unique spectacle of Japan spread forth under the stars.

The last, the "Chinese Sketch," utilizes a large number of native percussion instruments which the composer brought with him for the purpose. There are three sets of small bells, a pair of four-inch cymbals, a hollow wooden block, a brass bell and tam tams, one of these having a peculiar fluctuating tone. The themes come from temple, street and theater.

MONITOR MAR. 23.

NEXT Sunday afternoon, for the first time since the end of the war, the Symphony Orchestra returns to a full-fledged "Wagner Concert"—that is to a concert of fragments from his operas and music dramas. Of course, such a procession of excerpts from "The Flying Dutchman" through "Götterdämmerung" mocks the composer's purpose. He wrote his music—a few symphonic pieces aside—for the theatre and for no other place. There and there only is it full and free voiced. Yet for it—in Boston—there is no other place, no other way than the concert-hall. Thirty-three years ago this spring, the company of the Metropolitan Opera House (as it then was) migrated to the Boston Theatre and there twice sung and acted the music-dramas of "The Ring." Since that distant day, this town has not heard the four operas in sequence—a record for a "capital of music" at which any petty city of Central Europe would smile and sneer. Through a whole generation, "Das Rheingold" has never come to Bostonian stage. No wonder that Mr. Monteux has set two scenes from it—the first and the last—upon his programme for next Sunday. If we may not see the Rhine Maidens guarding their gold from Alberich, at least we shall hear them. In the music—the more important place—if not on the stage, the Rainbow Bridge will span the sky and the Gods cross into the new-reared Valhalla.

"Die Walküre" has fared better in Boston; visiting opera companies have kept it occasional piece. Once and again, twenty years back, the visitors also hazarded "Siegfried" and "Götterdämmerung"; but either would be as strange nowadays upon Bostonian stage as "Das Rheingold" itself. "Tristan," "Parsifal," "Die Meistersinger," "Lohengrin," if not Tannhäuser," home-keeping Bostonians may still recall as actual operas of the theatre and not in "symphonic fragments" of the concert-hall. None the less, probably no city in Europe or in America, of the size and the pretension of Boston, has so seldom heard Wagner's operas as such. With Shakspeare, he shares the indifference of our public of the theatre.

With reason, in such circumstance, do the conductors of the Symphony Orchestra arrange an annual "Wagner Concert," however much they may know, out of experience in the theatre, that such playing of his music—overtures and preludes aside—is Wagner attenuated. With reason, also, does a sustaining public give sign at the box-office in Symphony Hall of its wakening anticipation. The elders in it may supplement the music with their memories of the stage; the youngsters, if they have a bit of imagination and background may frame their own visions of the theatre. Fortunately for both, conductors like Dr. Muck and Mr. Monteux, are men of music-drama as well as of symphonic pieces. Their instinct and experience of the opera house pulses through their orchestra, stirs through the tunnel of tone that is Symphony Hall. And the power and the beauty of Wagner's music rest dimless, though no lights of the stage shine upon it. If enough Bostonians keep appetite for the barmecide feasts (relatively) of "Wagner Concerts," why should not enough more, added to them, somehow, some day restore Wagner to the Opera House that month after month and year after year mocks its own empty existence? For no reason at all, except human inertia and the like content with things as they are. Suppose the Metropolitan Company should bring the four "Ring Operas" thither, as it may in some fortunate future. A penny then for Mr. Monteux's fragments—Valkyrs' Ride, Forest Scene, Funeral Music Rhinegold and Rainbow Bridge. Meanwhile the more eager the audience next Sunday the better for that forlorn hope—and for the Pension Fund of the Symphony Orchestra. H. T. P.

Mr. Eichheim's Orient

In general when the Occidental composer turns his face towards the East—and of late he has done so with increasing frequency—he has the choice of two procedures. Either he may, out of his fertile fancy, invent themes and harmonies of Oriental flavor, or he may avail himself of actual Eastern melodies, transcribed by some scholar or adventurer. More fortunate is Mr. Henry Eichheim, whose "Oriental Impressions" will be heard for the first time in his "home-city" at the Symphony Concerts of this week. Twice a traveller in the countries of Asia, Mr. Eichheim has gone, note-book in hand, into temples, tea-houses and theatres, along city squares and country byways, jotting down snatches of song, or instrumental melody, or again the haunting tones of temple-bells. From these themes, now pungently characteristic, now of rare and distinguished beauty, he has fashioned music at once literal and suggestive. To him the Orient has been less an exotic and curious panorama, a medley of strange sights and sounds, than a land rich in meaning, charged with poetry. A musician of learning and resource, a composer of indisputable skill, he has contrived through the medium of tones so to record his impressions that they may be shared and enjoyed by any who may hear his curious music with open ears and answering imagination.

First written for piano, and afterwards scored for small orchestra, four of these pieces were played with notable success at the Berkshire Festival of last autumn. Since that time Mr. Eichheim has composed two more, one based on Korean, the other on Siamese, themes. In November four of the six were heard at Æolian Hall in New York, with Mme. Gautier as auxiliary singer. Three of the set have since come to performance in Philadelphia, and last month Mr. Barrère's "Little Symphony" Orchestra played all but one of them at a concert at the Hotel Ambassador in New York.

The four numbers of tomorrow and Saturday in Boston have been re-scored for an ampler orchestra and in this form they will now be heard for the first time. In making the new instrumentation Mr. Eichheim has displayed commendable temperance and restraint. He has avoided, first of all, any instrument or group of instruments at odds with his coloristic and atmospheric scheme. In one number—"Japanese Nocturne"—some use is made of a bass clarinet; otherwise the clarinets, too warm and [illegible] to suit the composer's purpose, are omitted entirely. The remaining wood-wind instruments are employed singly or in pairs. The four horns are used sparingly; the trumpets, trombones and tuba are altogether banished. There is a large array of Orientally suggestive pulsatile instruments—large and small bells, cymbals ancient and modern, Chinese drums and wooden block, tam-tams, xylophone and marimba—but no tympani. Two harps, piano and the full string band complete the list.

Besides the "Japanese Nocturne" the pieces to be played are three sketches entitled respectively "Chinese," "Siamese" and "Korean." The motivs upon which the Nocturne is based were heard in various cities of Japan, and in the order of appearance consist of a tune played by blind masseurs, the piping of food-vendors, the playing of a Koto, and a prayer chanted by an old man who beat the while upon a small wooden bell. In Bangkok, in the Emerald-Buddha Temple of the King of Siam, hang four bells, sounded by the swaying breeze. Mr. Eichheim's "Siamese Sketch" begins with these tones (C, F, G, B); and after this motiv comes the song of a female peddlar. Then is heard the melody chanted by a Buddhist priest of the Temple—a theme of five whole tones. The racket of a native theatre follows, and in succession come the music of a street-musician playing upon the Ekeh and the melody of a street-singer. A reference to the temple-bells brings the end.

The curious din of percussion instruments heard in a theatre begins the "Chinese Sketch." This clamor gives way to the tune of a tea-house fiddler, followed in turn by the music of a street procession in Shanghai. The scene changes to a Buddhist temple; bells sound, cymbals clash and a priest mumbles his prayers. To conclude, comes street music from Peking, gradually dying away until only a single instrument is heard. A phrase of strange beauty, sung by a street laborer in Seoul, forms the basis of the Korean memories. This melody is first played by the English horn, and against it the flute plays the tune of a native musician. Motivs from a Korean theatre are woven into the tonal fabric, and this impression ends with the love-song of a Geisha girl. The curious may find in the February issue of the magazine "Asia" Mr. Eichheim's photograph of the little girl—she was but fourteen—from whose lips he heard this melody.

W. S. S.

Loeffler—for Praise and Blame

A week ago today, the Boston Orchestra and Mr. McCormack carried to New York Mr. Loeffler's three Irish Fantasias. In Carnegie Hall, as in Symphony Hall, the new pieces were heard with lively interest and loud applause. The reviewers, no less expectant than the audience, similarly departed to praise. For example of them, Mr. Aldrich writing in The Times, notes "the discrimination and reserve" with which the composer has assimilated "the Irish musical idiom" to his purposes, and proceeds:

> Mr. Loeffler has found a richly expressive and characteristic musical investment for each of these poems. He has been peculiarly successful in evoking the mood of each in music that shows a strong individual character and fecundity of invention, music that is unmistakably his own; that has picturesque and graphic touches, but is chiefly concerned with the spirit rather than with the descriptive letter; and that is developed with a consummate musicianship. He has never written for orchestra with more consummate skill, flexibility and precision of touch, with more clarity of glowing beauty of color. He has not been so "modern" as to neglect the voice for the orchestra. His vocal line is truly vocal and offers something that so great an artist as Mr. McCormack can lift to a plane of sustained interest, can make characteristically expressive, and in the prophetic song raise to a pitch of noble and passionate eloquence.

The dissenting voice is Mr. Taylor's lifted in The World; yet the dissent is in measure, qualified. Says he:

> Something that is in the poems is wanting in the music. Loeffler has overset them, for one thing. He is happiest when he is conveying subtleties, and these poems are simple. No word in them has escaped his sophisticated scrutiny, yet in the very act of catching every syllable and sentence that is characteristically Celtic, he has lost the overtones, the mood that is implicit in every one of the poems, yet is never expressed in them—the immense, melancholy humor of the Irish soul. . . . His music is Irish enough; but it is too Irish. It is all the Ireland of reels and bagpipes, never the Ireland of "Would God I were the Tender Apple Blossom." The three songs lack the big simplicity of greatness.
>
> For this Mr. Loeffler's orchestration is partly responsible. It is too colorful, too kaleidoscopic, too infernally clever. It lets nothing go by implication, stepping in officiously to imitate everything that the hearer would rather imagine for himself. . . . This sort of thing is fascinating, but it is not creative imagination, and it is not music. The thoughts of the poems are peasants' thoughts, simple, humble, and beautiful; but the orchestra is that of Baudelaire. It is beautiful music, nevertheless, however far it may fall short of perfection.

TRANS. MAR. 23

Mr. Monteux has finally made ready the chorus for his projected performances, "in entirety," of Franck's "Psyche." Accordingly, they will make the major part of the Symphony Concerts of next week. The composer styled the piece a "Symphonic Poem for Orchestra and Chorus"; but hitherto only orchestral fragments of it have been heard in Boston—not always in the prescribed succession. Now it will run in the seven divisions shaped by Franck, viz: "Psyche Asleep"; "Psyche Borne Away by the Zephyrs"; "The Garden of Eros"; "Psyche and Eros"; "The Punishment"; "Lament of Psyche"; "Apotheosis." Another novel piece also stands on the programme—the Suite drawn by Mr. Henry Gilbert from his music to the "Pageant of Plymouth" last summer. It comprises: a Prelude and Norse Scene; French and Indian Pantomime; Indian Dance; Pestilence. For the classics, Händel's Concerto in F major for Strings and two Wind-Choirs will be played.

TRANS. MAR 24

[87]

DE GORGOZA IS SOLOIST AT SYMPHONY

Nineteenth Concert of Season One of Most Interesting Programs of Winter

The nineteenth program of the Symphony season yesterday was one of the most interesting of the Winter. There were many points of interest because of the fact that the program offered both a splendid soloist and a number conducted by the composer.

In the absence of a symphony, Mr. Monteux chose the Vincent D'Indy "Wallenstein" trilogy (after the dramatic poem by Schiller). It is big and compelling in theme and treatment and was so thoroughly enjoyed by the audience that after several recalls, Mr. Monteux finally called on the entire orchestra to acknowledge the unusually spontaneous burst of applause.

Mr. Eichheim, composer of "Oriental Impressions for Orchestra," was on the spot to conduct his work and by so doing, assured the hearers that not the slightest detail was lost. The impressions consisted of four sketches of which the Siamese was by far the most attractive. The things are light in touch, but present a vivid picture of the night sounds of that corner of the world.

The peak of the program, however, was the appearance of Emilio de Gorgoza, who is too thoroughly established in the affections of Boston to need further comment. Of his two numbers, the Handel "Where'er You Walk" was captivating in its old-fashioned simplicity. A more dramatic note entered in when he sang the "Canto del Presidiario," a splendid song by Alvarez.

ALL WAGNER PROGRAM TOMORROW

At the second and last pension fund concert of the season by the Boston Symphony Orchestra, which will take place in Symphony Hall tomorrow afternoon at 3:30, Pierre Monteux and the orchestra will be heard in selections from the principal music dramas of Richard Wagner. From the four dramas of the "Ring of the Nibelungs," selections of considerable importance will be played. From "Die Walkure" the "Ride of the Valkyries" will be played; from "Siegfried" the "Waldweben"; from "Gotterdammerung" the funeral music of "Siegfried"; from "Das Rheingold," the introduction, entire first scene, and the principal portion of the closing scene will be played.

AMER. MAR. 25.

WAGNER CONCERT

At the second and last pension fund concert of the season by the Boston Symphony Orchestra, which will take place in Symphony Hall tomorrow afternoon at 3:30, Pierre Monteux and the orchestra will be heard in selections from the principal music dramas of Richard Wagner. The parts of the three Rhine daughters will be sung by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia. The baritone parts of Alberich and others will be taken by Charles H. Bennett, and the tenor parts of Loge and Froh by Raymond Simonds.

CHORAL SYMPHONY

Cesar Franck's symphony poem, "Psyche," written for orchestra and mixed chorus, will be performed for the first time here in its entirety when Pierre Monteux conducts it at the 20th pair of Boston Symphony concerts which will take place in Symphony Hall next Friday afternoon and Saturday evening, March 31 and April 1. The chorus to be heard in this work has been especially trained for the purpose by Mr. Monteux.

TRAV MAR 25

Symphony Plays Oriental Music

Oriental music written by Henry Eicheim, Boston composer, is the striking novelty on this week's Symphony program. Mr. Eicheim, who formerly played among the violinists in the Symphony Orchestra, conducted the work yesterday. He was roundly applauded.

Korean, Siamese and Chinese sketches, together with a Japanese nocturne, make up these piquant impressions of the Far East. The themes were collected by the composer during his two visits to the Orient. In the new realm of tone pictures music these "Oriental Impressions" will rank high.

Emilio de Gogorza, the popular baritone, is this week's soloist. The symphonic feature of the program is D'Indy's impressive "Wallenstein" trilogy.

EICHHEIM CONDUCTS HIS ORIENTAL PIECES

Boston Composer's Work Played by Symphony

Four "Oriental Impressions," by Henry Eichheim of Boston, were the only novelties on yesterday's Symphony concert program. These pieces have been played in public in versions for piano and for small orchestra, but yesterday's was the first performance of the music in its present form. Mr Eichheim, who conducted his own pieces, was cordially applauded, both by the audience and by the orchestra, in which he formerly played for over 20 years.

These sketches are based on musical and other noises heard and noted down by the composer in the Orient. They are carefully scored, especially in the percussion section of the orchestra, so as to reproduce faithfully the timber of temple gongs and so forth. All that painstaking intelligence, backed by a subtle imagination, can do in reproducing the atmosphere of an Oriental city in Occidental music Mr Eichheim has done. The result is original, thoroughly entertaining music, infinitely above the sort of Chinese pieces produced by composers who have never been nearer to China than Niagara Falls or Monte Carlo.

The soloist was Emilio de Gogorza, who sang two sharply contrasted numbers, Handel's "Where'er You Walk," and a rather cheaply operatic "Prisoner's Song" by Alvarez, with his familiar suavely emotional manner. He gave a competent performance of Handel's aria, one of his finest; and seemed more thoroughly at home in the Spanish piece with its hints of "Pagliacci" disguised by Castilian rhythms. The applause was enthusiastic.

The concert began with d'Indy's "Wallenstein" Trilogy, an early work which now seems outmoded and rather dull. To "play the sedulous ape" may be good for the apprentice composer, as d'Indy still was when these pieces were written. But to go on doing it all one's life, as he has done, shows more industry than genius. His music always suggests something from another composer. Wagner, Franck, Ravel, Brahms and many others have been victims of his unconscious borrowings. He is not the unscrupulous master taking his own where he finds it, as Handel did. He is the man of talent trying on the second-hand mantles of many geniuses while waiting for his own to come to him.

Goldmark's "Im Fruehling," the closing piece, was not played with the attention to detail Mr Monteux and his men showed in most of the rest of the concert. It is certainly not among the greatest masterpieces, nor even the best work of its composer. But that is all the more reason for giving it special attention, since only a first-rate performance can bring out its qualities.

Next week Franck's "Psyche," with an assisting chorus trained by Mr Monteux, will be the main item on a program which also includes a new piece by Mr Gilbert, a suite drawn from his music for the Pilgrim Tercentenary, and the twice-postponed Handel double concerto in F major. There will be no soloist.

GLOBE-MAR. 25-

FOR the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux has made ready the chorus in his projected performances, "in entirety," of Franck's "Psyche." The composer styled the piece a "Symphonic Poem for Orchestra and Chorus"; but hitherto only orchestral fragments of it have been heard in Boston—not always in the prescribed succession. Now it will run in the seven divisions shaped by Franck, viz: "Psyche Asleep"; "Psyche Borne Away by the Zephyrs"; "The Garden of Eros"; "Psyche and Eros"; "The Punishment"; "Lament of Psyche"; "Apotheosis." Another novel piece also stands on the programme—the Suite drawn by Mr. Henry Gilbert from his music to the "Pageant of Plymouth" last summer. It comprises: a Prelude and Norse Scene; French and Indian Pantomime; Indian Dance; Pestilence. For the classics, Händel's Concerto in F major for Strings and two Wind-Choirs will be played.

From seven of Wagner's operas, Mr. Monteux has chosen the numbers to be played by the Symphony Orchestra at the concert for its Pension Fund tomorrow afternoon in Symphony Hall viz.:

Overture to "The Flying Dutchman."
Procession to the Minster and Introduction to Act III. from "Lohengrin."
Introduction to Act III., Apprentices' Dance, Homage to Sachs from "Die Meistersinger."
Scene of the Rhine Maidens and the Entrance of the Gods into Valhalla from "Das Rheingold."
Ride of the Valkyrs from "Die Walküre."
Forest Scene from "Siegfried."
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SYMPHONY CONCERT

FROM WALLENSTEIN'S CAMP, TO THE ORIENT

Mr. d'Indy's Triology Revived for Pleasure and Moral—Mr. Eichheim's "Impressions" from the Far East for Rare and Deep Sensation—Mr. de Gogorza Sings—Spring, Goldmark and Debussy

WHATEVER the ultra-moderns may have done or left undone upon music, they have made it a more economical and direct speech than it was in the generation immediately preceding theirs. Composers not a few, whose working life spans both, have felt this impulse, followed such practice. Recall Mr. d'Indy's "Poem of Sea and Shore" as played at the Symphony Concerts last December. So far as the hearer might infer, the piece achieved fully the composer's design, conveyed the subjective moods and the objective pictures kindling [illegible] him. Yet formally, he wrote a spare manner, by no means draining his motivs dry or filling measure after measure with prolix and semi-repetitious development. Directly Mr. d'Indy spoke his musical thoughts, set in his tonal imagery. Similarly with the harmonic vesture, the instrumental color. Nowhere was the one lush, the other merely decorative. Mr. d'Indy made his play of timbres vivid, significant; wasting not one. His harmonies spun background, carried imaginative implication, gave clear and instant reason for being. A like economy of means sufficed for modulations, transitions, the whole process, the whole expression of the music. Unlike our august Senate, Mr. d'Indy spoke his mind tersely and then was done. He neither surfeited nor wearied his hearers. Yet seemingly he fulfilled upon them his entire purpose.

Contrast this "Poem of Sea and Shore," dated 1921, with the Trilogy, "Wallenstein," written in the seventies and heard anew at the Symphony Concerts yesterday afternoon. Again Mr. d'Indy's design stood clear, since to be so was, from his earliest years and in many sorts of music, a quality intrinsic in his mind and workmanship. In the first division of the piece, he would suggest the many-sided turbulence of Wallenstein's Camp—the merry-making of the dance, the din of exuberant tumult, the mocking sport of the monk's sermon. Finally he would summon the grave and puissant presence of Wallenstein himself. In the second division, Mr. d'Indy would sing, out of "Die Piccolomini," the loves and fates of Max and Thekla—their high-hearted wills, their piteous end, the shadow of Wallenstein darkling upon them. In the final division, the might, almost the majesty, of death overtakes Wallenstein as well. He dies sombrely, portentiously in an heroic twilight of doom and mourning.

No less at the end of his twenties with "Wallenstein" as at the end of his sixties with "The Poem of Sea and Shore," Mr. d'Indy fulfills his aim. The tone-picturing of the camp characterizes graphically, animatedly, yet holds firm and keeps pace as fabric of music. Max and Thekla were young—and "cared." They dreamed dreams, they saw visions; they strove to overtake them. And Fate relentless tripped them and overcame. A music, now of tender, again of piteous, beauty sings and halloes them. Ominously begins the music of Wallenstein's death; tumult agitates it; doom haunts it; there is hint of awesome figure come to mournful end. Already Mr. d'Indy can write a pictorial, a poignant, a lofty music as will and need may bid. Yet what are his means and process? Often, as in the music of the camp, an excess of developed motiv and interwoven strand, coming perilously near delineative prolixity. Now and again, as in the music of Wallenstein's end, a thickness of harmony, stifling rather than deepening the composer's voice. Or, as in the music of Max and Thekla, a will to give many an instrumental voice a turn at the developing motivs.

Such over-laboring and exhaustive procedure is by no means Wagnerian imitation or Schumannesque exuberance such as recurs incidentally through "Wallenstein." Rather, it is the unquestioned method and manner of symphonic music forty years ago, in which every composer might exercise himself according to his ability and desire. A succeeding generation or two has made the speech of tones more direct, terse, lean, economical, and thereby—as often as not—more penetrating and illuminating. The present moderns strip—and write. Their immediate predecessors donned silks and velvets, like Wagner, and then took pen in hand. And Mr. d'Indy, as the comparison hints between his "Wallenstein" of 1880 and his "Poem" of 1921, has been one of many leaders in the good deed.

In this ultra-modern fashion, within the prescriptions of his purpose, Mr. Eichheim made the other engrossing and significant music of the afternoon—four "Oriental Impressions," Korean, Siamese, Japanese, Chinese. Since fortunate circumstance gained him freedom from daily routine and fixed abode, he has visited, revisited and yet again will return to the Orient, becoming at each sojourn more sensitive to the actual voice, the underlying suggestion of its music, perhaps more fascinated by them. Mr. Eichheim has been studious as well. Hearing the song of street-laborers in Seoul—happy city, as he notes, "where they work when it occurs to them to do so"—he jots it to paper. Listening to the sound of bells, as the wind waves them on a temple in Bangkok, his imagination stirs to a new, strange, almost wondrous sound; while gradually his mind fixes it. He can recall the mixed, muted, murmurous music of Japanese night. He has felt the titillating, nerve-stretching fascination of Chinese dins. Around such record circled a haze of impressions similarly received, retained and by sub-conscious process, gradually assorted. So stocked and stimulated, Mr. Eichheim, being both executive and composing musician, able to work at leisure and in thoroughness, was finally minded to make tonal sketches of the Orient, possible of performance by Occidental orchestras in Occidental concert-halls.

Of such were the four "Impressions" Friday, as the composer himself conducted them, with the Symphony Orchestra his instrument. Sometimes, he amplified the band, especially in the percussive quarter, with the voices that other composers of the hour occasionally summon—Mr. Grainger's Marimba, for example; Debussy's antique cymbals; the [illegible]ful xylophone; the obliging piano; as well but two tam-tams, waving as [illegible] smitten. Again, out of his own store as collector, Mr. Eichheim set in the orchestra, oriental drums, blocks, discs and the like—of a sort to turn Mahler, hearing suspiciously in the Elysian Fields, green with envy. Yet again he attenuated the orchestra, dismissing violoncellos and double basses, prescribing minutely the number of strings, yet keeping his music fine-textured withal.

In his procedure, Mr. Eichheim [illegible] now and then to transfer to his Occidental voices as exact a transcript as he could of the Oriental music recorded or remembered. As often, he would achieve by the Bostonian orchestra the blend of musical and unmusical, that drifted on the night in Tokio; that jangled in villages; that th

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TRANS. MAR 25

EICHHEIM CONDUCTS SYMPHONY

His Oriental Sketches Create Profound Impression

BY OLIN DOWNES

NEXT Sunday afternoon, for the first time since the end of the war, the Symphony Orchestra returns to a full-fledged "Wagner Concert"—that is to a concert of fragments from his operas and music dramas. Of course, such a procession of excerpts from "The Flying Dutchman" through "Götterdämmerung" mocks the composer's purpose. He wrote his music—a few symphonic pieces aside—for the theatre and for no other place. There and there only is it full and free voiced. Yet for it—in Boston—there is no other place, no other way than the concert-hall. Thirty-three years ago this spring, the company of the Metropolitan Opera House (as it then was) migrated to the Boston Theatre and there twice sung and acted the music-dramas of "The Ring." Since that distant day, this town has not heard the four operas in sequence—a record for a "capital of music" at which any petty city of Central Europe would smile and sneer. Through a whole generation, "Das Rheingold" has never come to Bostonian stage. No wonder that Mr. Monteux has set two scenes from it—the first and the last—upon his programme for next Sunday. If we may not see the Rhine Maidens guarding their gold from Alberich, at least we shall hear them. In the music—the more important place—if not on the stage, the Rainbow Bridge will span the sky and the Gods cross into the new-reared Valhalla.

"Die Walküre" has fared better in Boston; visiting opera companies have kept it occasional piece. Once and again, twenty years back, the visitors also hazarded "Siegfried" and "Götterdämmerung"; but either would be as strange nowadays upon Bostonian stage as "Das Rheingold" itself. "Tristan," "Parsifal," "Die Meistersinger," "Lohengrin," if not Tannhäuser," home-keeping Bostonians may still recall as actual operas of the theatre and not in "symphonic fragments" of the concert-hall. None the less, probably no city in Europe or in America, of the size and the pretension of Boston, has so seldom heard Wagner's operas as such. With Shakspeare, he shares the indifference of our public of the theatre.

With reason, in such circumstance, do the conductors of the Symphony Orchestra arrange an annual "Wagner Concert," however much they may know, out of experience in the theatre, that such playing of his music—overtures and preludes aside—is Wagner attenuated. With reason, also, does a sustaining public give sign at the box-office in Symphony Hall of its wakening anticipation. The elders in it may supplement the music with their memories of the stage; the youngsters, if they have a bit of imagination and background may frame their own visions of the theatre. Fortunately for both, conductors like Dr. Muck and Mr. Monteux, are men of music-drama as well as of symphonic pieces. Their instinct and experience of the opera house pulses through their orchestra, stirs through the tunnel of tone that is Symphony Hall. And the power and the beauty of Wagner's music rest dimless, though no lights of the stage shine upon it. If enough Bostonians keep appetite for the barmecide feasts (relatively) of "Wagner Concerts," why should not enough more, added to them, somehow, some day restore Wagner to the Opera House that month after month and year after year mocks its own empty existence? For no reason at all, except human inertia and the like content with things as they are. Suppose the Metropolitan Company should bring the four "Ring Operas" thither, as it may in some fortunate future. A penny then for Mr. Monteux's fragments—Valkyrs' Ride, Forest Scene, Funeral Music Rhinegold and Rainbow Bridge. Meanwhile the more eager the audience next Sunday the better for that forlorn hope—and for the Pension Fund of the Symphony Orchestra.

H. T. P.

Mr. Eichheim's Orient

In general when the Occidental composer turns his face towards the East—and of late he has done so with increasing frequency—he has the choice of two procedures. Either he may, out of his fertile fancy, invent themes and harmonies of Oriental flavor, or he may avail himself of actual Eastern melodies, transcribed by some scholar or adventurer. More fortunate is Mr. Henry Eichheim, whose "Oriental Impressions" will be heard for the first time in his "home-city" at the Symphony Concerts of this week. Twice a traveller in the countries of Asia, Mr. Eichheim has gone, note-book in hand, into temples, tea-houses and theatres, along city squares and country byways, jotting down snatches of song, of instrumental melody, or again the haunting tones of temple-bells. From these themes, now pungently characteristic, now of rare and distinguished beauty, he has fashioned music at once literal and suggestive. To him the Orient has been less an exotic and curious panorama, a medley of strange sights and sounds, than a land rich in meaning, charged with poetry. A musician of learning and resource, a composer of indisputable skill, he has contrived through the medium of tones so to record his impressions that they may be shared and enjoyed by any who may hear his curious music with open ears and answering imagination.

First written for piano, and afterwards scored for small orchestra, four of these pieces were played with notable success at the Berkshire Festival of last autumn. Since that time Mr. Eichheim has composed two more, one based on Korean, the other on Siamese, themes. In November four of the six were heard at Æolian Hall in New York, with Mme. Gautier as auxiliary singer. Three of the set have since come to performance in Philadelphia, and last month Mr. Barrère's "Little Symphony" Orchestra played all but one of them at a concert at the Hotel Ambassador in New York.

The four numbers of tomorrow and Saturday in Boston have been re-scored for an ampler orchestra and in this form they will now be heard for the first time. In making the new instrumentation Mr. Eichheim has displayed commendable temperance and restraint. He has avoided, first of all, any instrument or group of instruments at odds with his coloristic and atmospheric scheme. In one number—"Japanese Nocturne"—some use is made of a bass clarinet; otherwise the clarinets, too warm and [illegible] tone to suit the composer's purpose, are omitted entirely. The remaining wood-wind instruments are employed singly or in pairs. The four horns are used sparingly; the trumpets, trombones and tuba are altogether banished. There is a large array of Orientally suggestive pulsatile instruments—large and small bells, cymbals ancient and modern, Chinese drums and wooden block, tam-tams, xylophone and marimba—but no tympani. Two harps, piano and the full string band complete the list.

Besides the "Japanese Nocturne" the pieces to be played are three sketches entitled respectively "Chinese," "Siamese" and "Korean." The motivs upon which the Nocturne is based were heard in various cities of Japan, and in the order of appearance consist of a tune played by blind masseurs, the piping of food-vendors, the playing of a Koto, and a prayer chanted by an old man who beat the while upon a small wooden bell. In Bangkok, in the Emerald-Buddha Temple of the King of Siam, hang four bells, sounded by the swaying breeze. Mr. Eichheim's "Siamese Sketch" begins with these tones (C, F, G, B); and after this motiv comes the song of a female peddlar. Then is heard the melody chanted by a Buddhist priest of the Temple—a theme of five whole tones. The racket of a native theatre follows, and in succession come the music of a street-musician playing upon the Ekeh and the melody of a street-singer. A reference to the temple-bells brings the end.

The curious din of percussion instruments heard in a theatre begins the "Chinese Sketch." This clamor gives way to the tune of a tea-house fiddler, followed in turn by the music of a street procession in Shanghai. The scene changes to a Buddhist temple; bells sound, cymbals clash and a priest mumbles his prayers. To conclude, comes street music from Peking, gradually dying away until only a single instrument is heard. A phrase of strange beauty, sung by a street laborer in Seoul, forms the basis of the Korean memories. This melody is first played by the English horn, and against it the flute plays the tune of a native musician. Motivs from a Korean theatre are woven into the tonal fabric, and this impression ends with the love-song of a Geisha girl. The curious may find in the February issue of the magazine "Asia" Mr. Eichheim's photograph of the little girl—she was but fourteen—from whose lips he heard this melody.

W. S. S.

Loeffler—for Praise and Blame

A week ago today, the Boston Orchestra and Mr. McCormack carried to New York Mr. Loeffler's three Irish Fantasias. In Carnegie Hall, as in Symphony Hall, the new pieces were heard with lively interest and loud applause. The reviewers, no less expectant than the audience, similarly departed to praise. For example of them, Mr. Aldrich writing in The Times, notes "the discrimination and reserve" with which the composer has assimilated "the Irish musical idiom" to his purposes, and proceeds:

> Mr. Loeffler has found a richly expressive and characteristic musical investment for each of these poems. He has been peculiarly successful in evoking the mood of each in music that shows a strong individual character and fecundity of invention, music that is unmistakably his own; that has picturesque and graphic touches, but is chiefly concerned with the spirit rather than with the descriptive letter; and that is developed with a consummate musicianship. He has never written for orchestra with more consummate skill, flexibility and precision of touch, with more clarity of glowing beauty of color. He has not been so "modern" as to neglect the voice for the orchestra. His vocal line is truly vocal and offers something that so great an artist as Mr. McCormack can lift to a plane of sustained interest, can make characteristically expressive, and in the prophetic song raise to a pitch of noble and passionate eloquence.

The dissenting voice is Mr. Taylor's lifted in The World; yet the dissent is in measure, qualified. Says he:

> Something that is in the poems is wanting in the music. Loeffler has overset them, for one thing. He is happiest when he is conveying subtleties, and these poems are simple. No word in them has escaped his sophisticated scrutiny, yet in the very act of catching every syllable and sentence that is characteristically Celtic, he has lost the overtones, the mood that is implicit in every one of the poems, yet is never expressed in them—the immense, melancholy humor of the Irish soul. . . . His music is Irish enough; but it is too Irish. It is all the Ireland of reels and bagpipes, never the Ireland of "Would God I were the Tender Apple Blossom." The three songs lack the big simplicity of greatness.
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> For this Mr. Loeffler's orchestration is partly responsible. It is too colorful, too kaleidoscopic, too infernally clever. It lets nothing go by implication, stepping in officiously to imitate everything that the hearer would rather imagine for himself. . . . This sort of thing is fascinating, but it is not creative imagination, and it is not music. The thoughts of the poems are peasants' thoughts, simple, humble, and beautiful; but the orchestra is that of Baudelaire. It is beautiful music, nevertheless, however far it may fall short of perfection.

TRANS. MAR. 23.

Mr. Monteux has finally made ready the chorus for his projected performances, "in entirety," of Franck's "Psyche." Accordingly, they will make the major part of the Symphony Concerts of next week. The composer styled the piece a "Symphonic Poem for Orchestra and Chorus"; but hitherto only orchestral fragments of it have been heard in Boston—not always in the prescribed succession. Now it will run in the seven divisions shaped by Franck, viz: "Psyche Asleep"; "Psyche Borne Away by the Zephyrs"; "The Garden of Eros"; "Psyche and Eros"; "The Punishment"; "Lament of Psyche"; "Apotheosis." Another novel piece also stands on the programme—the Suite drawn by Mr. Henry Gilbert from his music to the "Pageant of Plymouth" last summer. It comprises: a Prelude and Norse Scene; French and Indian Pantomime; Indian Dance; Pestilence. For the classics, Händel's Concerto in F major for Strings and two Wind-Choirs will be played.

TRANS. MAR 24

[87]

DE GORGOZA IS SOLOIST AT SYMPHONY

Nineteenth Concert of Season One of Most Interesting Programs of Winter

The nineteenth program of the Symphony season yesterday was one of the most interesting of the Winter. There were many points of interest because of the fact that the program offered both a splendid soloist and a number conducted by the composer.

In the absence of a symphony, Mr. Monteux chose the Vincent D'Indy "Wallenstein" trilogy (after the dramatic poem by Schiller). It is big and compelling in theme and treatment and was so thoroughly enjoyed by the audience that after several recalls, Mr. Monteux finally called on the entire orchestra to acknowledge the unusually spontaneous burst of applause.

Mr. Eichheim, composer of "Oriental Impressions for Orchestra," was on the spot to conduct his work and by so doing, assured the hearers that not the slightest detail was lost. The impressions consisted of four sketches of which the Siamese was by far the most attractive. The things are light in touch, but present a vivid picture of the night sounds of that corner of the world.

The peak of the program, however, was the appearance of Emilio de Gorgoza, who is too thoroughly established in the affections of Boston to need further comment. Of his two numbers, the Handel "Where'er You Walk" was captivating in its old-fashioned simplicity. A more dramatic note entered in when he sang the "Canto del Presidiario," a splendid song by Alvarez.

ALL WAGNER PROGRAM TOMORROW

At the second and last pension fund concert of the season by the Boston Symphony Orchestra, which will take place in Symphony Hall tomorrow afternoon at 3:30, Pierre Monteux and the orchestra will be heard in selections from the principal music dramas of Richard Wagner. From the four dramas of the "Ring of the Nibelungs," selections of considerable importance will be played. From "Die Walkure" the "Ride of the Valkyries" will be played; from "Siegfried" the "Waldweben"; from "Gotterdammerung" the funeral music of "Siegfried"; from "Das Rheingold," the introduction, entire first scene, and the principal portion of the closing scene will be played.

AMER. MAR. 25.

WAGNER CONCERT

At the second and last pension fund concert of the season by the Boston Symphony Orchestra, which will take place in Symphony Hall tomorrow afternoon at 3:30, Pierre Monteux and the orchestra will be heard in selections from the principal music dramas of Richard Wagner. The parts of the three Rhine daughters will be sung by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia. The baritone parts of Alberich and others will be taken by Charles H. Bennett, and the tenor parts of Loge and Froh by Raymond Simonds.

CHORAL SYMPHONY

Cesar Franck's symphony poem, "Psyche," written for orchestra and mixed chorus, will be performed for the first time here in its entirety when Pierre Monteux conducts it at the 20th pair of Boston Symphony concerts which will take place in Symphony Hall next Friday afternoon and Saturday evening, March 31 and April 1. The chorus to be heard in this work has been especially trained for the purpose by Mr. Monteux.

TRAV MAR 25

Symphony Plays Oriental Music

Oriental music written by Henry Eicheim, Boston composer, is the striking novelty on this week's Symphony program. Mr. Eicheim, who formerly played among the violinists in the Symphony Orchestra, conducted the work yesterday. He was roundly applauded.

Korean, Siamese and Chinese sketches, together with a Japanese nocturne, make up these piquant impressions of the Far East. The themes were collected by the composer during his two visits to the Orient. In the new realm of tone pictures music these "Oriental Impressions" will rank high.

Emilio de Gogorza, the popular baritone, is this week's soloist. The symphonic feature of the program is D'Indy's impressive "Wallenstein" trilogy.

ADVT. MAR. 25

EICHHEIM CONDUCTS HIS ORIENTAL PIECES

Boston Composer's Work Played by Symphony

Four "Oriental Impressions," by Henry Eichheim of Boston, were the only novelties on yesterday's Symphony concert program. These pieces have been played in public in versions for piano and for small orchestra, but yesterday's was the first performance of the music in its present form. Mr Eichheim, who conducted his own pieces, was cordially applauded, both by the audience and by the orchestra, in which he formerly played for over 20 years.

These sketches are based on musical and other noises heard and noted down by the composer in the Orient. They are carefully scored, especially in the percussion section of the orchestra, so as to reproduce faithfully the timber of temple gongs and so forth. All that painstaking intelligence, backed by a subtle imagination, can do in reproducing the atmosphere of an Oriental city in Occidental music Mr Eichheim has done. The result is original, thoroughly entertaining music, infinitely above the sort of Chinese pieces produced by composers who have never been nearer to China than Niagara Falls or Monte Carlo.

The soloist was Emilio de Gogorza, who sang two sharply contrasted numbers, Handel's "Where'er You Walk," and a rather cheaply operatic "Prisoner's Song" by Alvarez, with his familiar suavely emotional manner. He gave a competent performance of Handel's aria, one of his finest; and seemed more thoroughly at home in the Spanish piece with its hints of "Pagliacci" disguised by Castilian rhythms. The applause was enthusiastic.

The concert began with d'Indy's "Wallenstein" Trilogy, an early work which now seems outmoded and rather dull. To "play the sedulous ape" may be good for the apprentice composer, as d'Indy still was when these pieces were written. But to go on doing it all one's life, as he has done, shows more industry than genius. His music always suggests something from another composer. Wagner, Franck, Ravel, Brahms and many others have been victims of his unconscious borrowings. He is not the unscrupulous master taking his own where he finds it, as Handel did. He is the man of talent trying on the second-hand mantles of many geniuses while waiting for his own to come to him.

Goldmark's "Im Fruehling," the closing piece, was not played with the attention to detail Mr Monteux and his men showed in most of the rest of the concert. It is certainly not among the greatest masterpieces, nor even the best work of its composer. But that is all the more reason for giving it special attention, since only a first-rate performance can bring out its qualities.

Next week Franck's "Psyche," with an assisting chorus trained by Mr Monteux, will be the main item on a program which also includes a new piece by Mr Gilbert, a suite drawn from his music for the Pilgrim Tercentenary, and the twice-postponed Handel double concerto in F major. There will be no soloist.

GLOBE-MAR. 25-

FOR the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux has made ready the chorus in his projected performances, "in entirety," of Franck's "Psyche." The composer styled the piece a "Symphonic Poem for Orchestra and Chorus"; but hitherto only orchestral fragments of it have been heard in Boston—not always in the prescribed succession. Now it will run in the seven divisions shaped by Franck, viz: "Psyche Asleep"; "Psyche Borne Away by the Zephyrs"; "The Garden of Eros"; "Psyche and Eros"; "The Punishment"; "Lament of Psyche"; "Apotheosis." Another novel piece also stands on the programme—the Suite drawn by Mr. Henry Gilbert from his music to the "Pageant of Plymouth" last summer. It comprises: a Prelude and Norse Scene; French and Indian Pantomime; Indian Dance; Pestilence. For the classics, Händel's Concerto in F major for Strings and two Wind-Choirs will be played.

From seven of Wagner's operas, Mr. Monteux has chosen the numbers to be played by the Symphony Orchestra at the concert for its Pension Fund tomorrow afternoon in Symphony Hall viz.:

- Overture to "The Flying Dutchman."
- Procession to the Minster and Introduction to Act III. from "Lohengrin."
- Introduction to Act III., Apprentices' Dance, Homage to Sachs from "Die Meistersinger."
- Scene of the Rhine Maidens and the Entrance of the Gods Into Valhalla from "Das Rheingold."
- Ride of the Valkyrs from "Die Walküre."
- Forest Scene from "Siegfried."
- Siegfried's Funeral Music from "Götterdämmerung."

In the fragments from "Das Rheingold Mmes. Ferrabini, Littlefield and Tingle and Messrs. Bennett and Simonds wi sing the parts

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SYMPHONY CONCERT

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Mr. d'Indy's Triology Revived for Pleasure and Moral—Mr. Eichheim's "Impressions" from the Far East for Rare and Deep Sensation—Mr. de Gogorza Sings—Spring, Goldmark and Debussy

WHATEVER the ultra-moderns may have done or left undone upon music, they have made it a more economical and direct speech than it was in the generation immediately preceding theirs. Composers not a few, whose working life spans both, have felt this impulse, followed such practice. Recall Mr. d'Indy's "Poem of Sea and Shore" as played at the Symphony Concerts last December. So far as the hearer might infer, the piece achieved fully the composer's design, conveyed the subjective moods and the objective picturings kindling him. Yet formally, he wrote a spare music, by no means draining his motivs dry or filling measure after measure with prolix and semi-repetitious development. Directly Mr. d'Indy spoke his musical thoughts, set in his tonal imagery. Similarly with the harmonic vesture, the instrumental color. Nowhere was the one lush, the other merely decorative. Mr. d'Indy made his play of timbres vivid, significant; wasting not one. His harmonies spun background, carried imaginative implication, gave clear and instant reason for being. A like economy of means sufficed for modulations, transitions, the whole process, the whole expression of the music. Unlike our august Senate, Mr. d'Indy spoke his mind tersely and then was done. He neither surfeited nor wearied his hearers. Yet seemingly he fulfilled upon them his entire purpose.

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No less at the end of his twenties with "Wallenstein" as at the end of his sixties with "The Poem of Sea and Shore," Mr. d'Indy fulfills his aim. The tone-picturing of the camp characterizes graphically, animatedly, yet holds firm and keeps pace as fabric of music. Max and Thekla were young—and "cared." They dreamed dreams, they saw visions; they strode to overtake them. And Fate relentless tripped them and overcame. A music, now of tender, again of piteous, beauty sings and halloes them. Ominously begins the music of Wallenstein's death; tumult agitates it; doom haunts it; there is hint of awesome figure come to mournful end. Already Mr. d'Indy can write a pictorial, a poignant, a lofty music as will and need may bid. Yet what are his means and process? Often, as in the music of the camp, an excess of developed motiv and interwoven strand, coming perilously near delineative prolixity. Now and again, as in the music of Wallenstein's end, a thickness of harmony, stifling rather than deepening the composer's voice. Or, as in the music of Max and Thekla, a will to give many an instrumental voice a turn at the developing motivs.

Such over-laboring and exhaustive procedure is by no means Wagnerian imitation or Schumannesque exuberance such as recurs incidentally through "Wallenstein." Rather, it is the unquestioned method and manner of symphonic music forty years ago, in which every composer might exercise himself according to his ability and desire. A succeeding generation or two has made the speech of tones more direct, terse, lean, economical, and thereby—as often as not—more penetrating and illuding. The present moderns strip—and write. Their immediate predecessors donned silks and velvets, like Wagner, and then took pen in hand. And Mr. d'Indy, as the comparison hints between his "Wallenstein" of 1880 and his "Poem" of 1920, has been one of many leaders in the good deed.

In this ultra-modern fashion, within the prescriptions of his purpose, Mr. Eichheim made the other engrossing and significant music of the afternoon—four "Oriental Impressions," Korean, Siamese, Japanese, Chinese. Since fortunate circumstance gained him freedom from daily routine and fixed abode, he has visited, revisited and yet again will return to the Orient, becoming at each sojourn more sensitive to the actual voice, the underlying suggestion of its music, perhaps more fascinated by them. Mr. Eichheim has been studious as well. Hearing the song of street-laborers in Seoul—happy city, as he notes, "where they work when it occurs to them to do so"—he jots it to paper. Listening to the sound of bells, as the wind waves them on a temple in Bangkok, his imagination stirs to a new, strange, almost wondrous sound; while gradually his mind fixes it. He can recall the mixed, muted, murmurous music of Japanese night. He has felt the titillating, nerve-stretching fascination of Chinese dins. Around such record circled a haze of impressions similarly received, retained, and by sub-conscious process, gradually assorted. So stocked and stimulated, Mr. Eichheim, being both executive and composing musician, able to work at leisure and in thoroughness, was finally minded to make tonal sketches of the Orient, possible of performance by Occidental orchestras in Occidental concert-halls.

Of such were the four "Impressions" of Friday, as the composer himself conducted them, with the Symphony Orchestra for his instrument. Sometimes, he amplified the band, especially in the percussive manner, with the voices that other ques composers of the hour occasionally mon—Mr. Grainger's Marimba, for example; Debussy's antique cymbals; the useful xylophone; the obliging piano; not but two tam-tams, waving as well smitten. Again, out of his own collector, Mr. Eichheim set in the orchestra, oriental drums, blocks, discs and like—of a sort to turn Mahler, hearing piciously in the Elysian Fields, green with envy. Yet again he attenuated the orchestra, dismissing violoncellos and double basses, prescribing minutely the number of strings, yet keeping his music tured withal.

In his procedure, Mr. Eichheim now and then to transfer to his Occidental voices as exact a transcript as he of the Oriental music recorded or bered. As often, he would achieve Bostonian orchestra the blend of musical and unmusical, that drifted the night in Tokio; that jangled over nese hills and villages; that thre

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TRANS. MAR 25

EICHHEIM CONDUCTS SYMPHONY

His Oriental Sketche Create Profound Impression

BY OLIN DOWNES

A program of unusual inter
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More to the point is the impression of Mr. Eichheim's music upon the interested, but hardly the attuned ear. First, say, was the satisfaction of curiosity. So then, in the more literal transcripts, sounds in musician's ear, the actual music of Korea and Siam, of Japan and China. And so discovered and sounding, what field does it not open to Occidental composers for the cultivation and adaptation of new harmonies, timbres, progressions, linear suggestions? As Rimsky worked from a music of a Nearer East, as Bartók now works from the tunes of Hungarian gypsies, as Mr. Gilbert transmogrifies dances of the American Indians, so may composers of the future make these "echoes of the Orient" (as an older nomenclature might have called them) fructify in terms of Western art in tones. In many a measure of yesterday Mr. Eichheim, pioneering, has pointed the way, set the pace.

Second satisfaction, say, was the discovery of a new, strange, penetrating, possessing beauty in some of these Oriental sounds. The sheer loveliness of the temple bells at the beginning and the end of the Siamese "sketch" transported the ear, turned the heart to water. Balzac's Prince in search of the perfect tone might with these bells nigh halted. Once and again such rare and sudden beauty exhaled from the Japanese Nocturne, tingled through the love-song of the Geisha of Seoul. These occasional measures, these flitting timbres illuded and intoxicated not merely because they were strange and exotic; but because in them dwelt a magic not yet conjured into the music of the West. Akin was the needle-like intensity of some of this Oriental music, not as a shrillness to pierce the ear, but as a voice to cut sharp and deep into the imagination in expression of rarefied, concentrated mood. Of such was the Geisha's wistful tune, the street-musician's notes in Bangkok, one or another murmur of the sound-laden Japanese night.

More ordinarily came the satisfaction of Mr. Eichheim's tone-picturing of remote Siamese temple and theatre, of confused Chinese street. Other qualities aside, the novel purpose, the novel means, the strange suggestion, allured and exhilarated. Finally came the satisfaction of the imagination, the skill, the receiving sensibility, the transmitting ingenuity with which the composer has written his own music of the East in ultra-modern idiom of the West. "An experience," said the pious lady as she came away from the missionary meeting. "An experience" also, and in æsthetic missioning, was Mr. Eichheim's music of yesterday.

For interlude, Mr. de Gogorza heartily and sincerely applauded sang two pieces; while to round out the concert, the orchestra—like Mr. Monteux on mettle throughout the afternoon—played Goldmark's Overture "In the Spring." (Usually when it comes to hearing, a wintry storm beats in the offing. Yesterday was exceptionally benign.) The baritone sang an air from Handel's operatic oratorio of "Semele"—the familiar "Where'er You Walk"—with his silken tones, his subtle undulation of the melodic line, his linked and shapen phrases, his sense of ancient serenities—all at fullest. Turning then to an ill-orchestrated version of the "Convict's Song of Alvarez" recalled by many an ear from his recitals, Mr. de Gogorza once more affirmed his signal abilities as dramatizing and characterizing singer, who measures as well as proclaims, and thereby prevails. Where the unthinking Signor Ixe or Herr Zed would have shouted, he etched deep in dark middle tones, the prisoner's carking, desperate memories. As for Goldmark's Overture, no doubt it is a jocund, joyous, songful, full-bodied, full-blooded piece—Semitic paean as it were to a flamboyant Semitic spring. It is possible to prefer the soft grays, the tender greens, the wistfulness and the sweet content of Debussy's "Rondes de Printemps." Why should not Mr. Monteux revive them?

H. T. PARKER

TRANS. MAR. 25

EICHHEIM CONDUCTS SYMPHONY

His 'Oriental Sketches' Create Profound Impression

BY OLIN DOWNES

A programme of unusual interest was given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall: the symphonic trilogy of Vincent d'Indy, after Schiller's "Wallenstein"; Henry Eichheim's "Oriental Impressions" for orchestra, performed for the first time in their present form, the composer conducting; Handel's aria "Where'er You Walk," from "Semele," and the song of Alvarez, "Canto del Presidario," interpreted by Emilio de Gogorza, and Goldmark's overture, "In the Spring."

D'INDY'S TRAGIC MUSIC

TRANS. MAR. 25

D'Indy's music suggested by the dramatic poem of Schiller is now superlatively vivid and vigorous, as in the tone picture of Wallenstein's Camp, and now magnificently tragic. Once heard, the mysterious opening chords of the last movement, "The Death of Wallenstein," are not forgotten, nor is the conclusion, when these fate-ridden chords return, decked out with all the pomp and the sonority of the great orchestra, the utterance of a small soul. The second movement of the trilogy is perhaps the weakest, but here also the composer is truly and nobly in the tragic vein.

Mr. Monteux gave by far the finest performance of this trilogy that has been heard in Boston. The technical brilliancy of the playing aside, there was for the first time a complete realization of the composer's thought.

Eichheim's "Sketches"

Mr. Eichheim has had the ear and the courage to put down in a series of short and fascinating "sketches," free in form, that which he knows of the East. He knows a good deal. There are composers who buy an excursion ticket, hire a guide, walk through a temple and write a symphony about it. Mr. Eichheim, a dweller in Boston for lo, these many years, is not of this school. He has been enamoured of far countries. Of late years he has not only travelled but lived for extended periods in China, Japan, Siam and such lands. A musician with an exquisitely sensitive ear, he showed yesterday a masterly knowledge of the way in which to reproduce the sounds he had heard, and not only sounds, but the atmosphere of far-off lands.

He has not hesitated to employ native instruments when needed to secure his effects. His rythms, his droning melodies, his singularly skilful use of wind instruments and instruments of percussion for the sake of color as well as rythm—all these qualities mark a refreshing departure from the pseudo orientalism of our composers in big cities and seem even a more faithful approach to the Orient itself than many an approved masterpiece by a modern European.

Mr. De Gogorza sang with his wonted polish and fluency, and warmth of style. He had selected two strongly contrasted but notably beautiful airs.

POST - MAR. 26

19TH CONCERT BY SYMPHONY

Eichheim Charms with His Oriental Music and Instruments

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. D'Indy, "Wallenstein" Trilogy; Eichheim, Four Oriental Impressions (first performance, conducted by the composer); Goldmark, Overture, "In the Spring." Mr. De Gogorza sang Handel's "Where'er you walk" from "Semele" and Canto del Presidiaro by Alvarez.

What joy it was, after the adventure of last week, to hear this superb orchestra with a conductor who is a veritable artist, mindful of the composers and the laws of beauty rather than of his own glory, the antipodes of any conductor that might be characterized as a sensation-monger.

Whatever may be said of d'Indy's later works, the music of his "Wallenstein" Trilogy cannot be dismissed as purely intellectual, cerebral. It is in turn riotously dramatic, expressive of love's ecstasy yet with a note of bodement as befits the story of Max and Thekla, strangely impressive in its portrayal of Wallenstein's tragedy and end. The music is intensely human in the first two sections; noble without austerity in the final movement. Never before were the strength, fire, passion of the trilogy so fully revealed. Never before did the opening measures of the last section assume so mysterious and so ominous grandeur.

There is pseudo-orientalism in music; what might be called Brummagem orientalism. After Victor Hugo's "Les Orientales" were published, it was long the fashion in France to write "oriental" music. Felicien David, who, a Saint-Simonist, went as far as Egypt, wrote his "Desert," in which he used Eastern themes, and afterward was so "oriental" in his music that Auber wished him to dismount from his camel. Even Cesar Franck in the early Forties wrote his song "L'Emir de Bengador." Years later Bourgault-Ducoudray went musically to Cambodia; Roussel to Cochin-China; Debussy, who had sojourned in Russia, heard attentively Javanese musicians at a Paris exhibition. Russians and Germans have been oriental, but have not gone beyond Persia. Two or three Americans have used Chinese themes. Puccini borrowed a couple of Japanese tunes for "Madama Butterfly."

But Mr. Eichheim, a musician of fine ear, with a knowledge of orchestral resources, having studied in Korea, Siam, Japan and China the music of temples, streets, laborers, tea-houses, theatres, attempted to reproduce what he had heard, without western sophistication. Fortunately, he has by nature taste and fancy. The result is a series of impressions in which the hearer shares with delight, for these impressions are not vague, and while there is realism in the music it is not distressingly photographic or a laborious striving after the grotesque. Mr. Eichheim employs some Eastern instruments that he brought with him, not merely to excite curiosity in the performance; they are essential. The Suite includes a Korean Sketch, a Siamese Sketch, a Japanese Nocturne and a Chinese Sketch. The various motives are often of a languorous and haunting beauty. Some of them may be said to have Oriental perfume as well as color, as the air played by a Siamese musician. Some bring to mind travelers' descriptions of services in temples of the brooding Buddha. The music throughout is interesting, often fascinating, and Mr. Eichheim has skilfully seen to it that the reproach of monotony in mood and color cannot be urged. He has had experience as a conductor. It was not surprising, therefore, that he led his force with understanding and authority and brought out effectively what he had to say. He and his music were most heartily applauded.

It was a great pleasure to welcome Mr. De Gogorza again, as singer and interpreter; to hear him sing faultlessly that ravishing air of Handel, the great melodist; to be moved by his dramatically emotional rendering of the song by Alvarez. Handel's air, however, does not need other instruments than the strings for which he wrote, and the orchestration of the accompaniment to the Canto del Presidiaro does not enhance the pathos, rage and despair of the melody. When we listen to Mr. De Gogorza we realise that song cannot, as some would have us believe, be numbered among the lost arts.

A brilliant performance of Goldmark's overture brought the end of a truly memorable concert. To paraphrase a line of Coleridge's, the spring came tumultuously up Goldmark's way. He could not have chosen for a motto: "Come, gentle Spring! ethereal Mildness! come."

The concert will be repeated tonight. The program of the concerts next week is as follows: Handel, Concerto in F major for strings and two wind orchestras; Gilbert, Suite from Pilgrim Tercentenary Pageant (first time in Boston); Franck, "Psyche," a symphonic poem for orchestra and chorus (first time in Boston as a whole).

D'INDY TO MONTEUX

M. Vincent d'Indy in a letter to Mr. Monteux, dated Paris, March 14, wrote as follows:

"I learn from Rabaud that you have been reappointed for two years at Boston. I congratulate the directors and subscribers of the Boston Symphony for having had the discernment to preserve at the head of their orchestra, the man that, in a word, reconstructed it in all respects and has raised it to an artistic level which few similar organisations can pretend to equal.

"Believe me, I cannot lose the remembrance . . . of the artistic enjoyment that your orchestra gave me."

HERALD - MAR. 25

New Composition by Boston Man at the Symphony

The nineteenth concert by the Boston Symphony Orchestra was given yesterday afternoon with Emilio de Gogorza soloist. The program was as follows:

D'Indy ...."Wallenstein" Trilogy
Eichheim ...."Oriental Impressions"
Handel.........Air "Wher'er You Walk," from "Semele"
Alvarez..........."Canto del Presidiario"
Goldmark.......Overture "In the Spring"

D'Indy's Wallenstein Trilogy is the work of early years, before the composer had attained that austerity and aloofness which, while commanding respect, somewhat alienate the average listener from his later works. Conceived on a large plan, yet logically carried out, the composition is filled with a wealth of beautiful detail. To be sure the influence of Wagner is to be felt here and there and more often than the voice of Wagner that of César Franck is heard. These are familiar reproaches. Nevertheless, stronger than these alien influences we feel the individuality of d'Indy himself in this music. He has never since written more touching measures than those allotted the Piccolomoni nor more imaginative music than the opening pages of "Wallenstein's Death." Mr. Monteux is naturally in sympathy with music of a dramatic and descriptive nature, distinguished for its fire and eloquence. Yet in spite of its dramatic force the interpretation never became coarse or over-emphasized. The music was allowed free speech and the personality of the conductor was never for an instant permitted to come between it and the auditors. Interpretations of this kind, while not calculated to appeal to the lovers of the sensational, must be a source of keen delight to genuine lovers of music.

Eichheim's "Oriental Impresions," conducted by the composer, were played for the first time. The composer has reproduced the sounds of the Orient with an almost photographic exactitude. Yet they can hardly be called impressions as they do not seem in any way to reflect his personality. They are as impersonal as a photograph and for this reason, although they astonish by their cleverness, they for the most part leave the hearer cold. Chabrier in his España reproduced the sounds of Spain, yet never for a moment do we lose the feeling that the music, in spite of its glowing color, is but the expression of the emotions of Chabrier himself, affected as they were by the atmosphere of that country of dance and song. Mr. Eichheim does not seem to have absorbed the music and spirit of the Far East and then to have given expression to it in terms of his own. Rather has he spent his energies in setting forth the details of Eastern music in the mater-of-fact manner of a report to a scientific society. There is no effort necessary on the part of the listener to exert his imagination and the East is robbed of that mystery which makes it such a never-ending source of interest. Yet there is much in this music to stimulate the imagination in quite another way. Mr. Eichheim's use of percussion instruments leads to interesting speculations as to the part which they are destined to play in the future development of the orchestra. Only one other composer, Percy Grainger, seems so far to have realized to any great extent the possibilities for new effects of color inherent in this group. To the majority of composers these instruments mean only noise, yet many new effects of a far different nature are obtainable from them. Our so-called modern orchestra is in reality of a comparatively few years' growth. Mr. Salzedo, the harpist, would introduce a large harp section. Mr. Grainger would increase the number and variety of the instruments of percussion. These innovations may yet become commonplace in the music of the future, adding vast new resources to our present comparatively limited means of expression. It is perhaps superfluous to add that these impressions are the work of a thoroughly skilled musician handling his medium with a sure hand. They gave evidence [illegible] to the audience.

Emilio de Gogorza was the soloist. He is one of the few singers now before the public who possess the real tradition of the proper interpretation of the music of the eighteenth century. His singing of Handel's Air from "Semele" was expressive without lapsing into sentimentality, that pitfall of many singers who attempt this music. Alvarez' song, in quite another vein, was given with the perfection of style and dramatic intensity for which Mr. de Gogorza is so justly noted. The orchestra, as usual, played brilliantly. In Eichheim's "Oriental Impressions" it played the difficult rhythms and unnusual intervals with real virtuosity.

S. M.

Concert Calender

Sunday afternoon, March 26, in Symphony Hall—A concert by the Boston Symphony Orchestra, Pierre Monteux conductor, in aid of its Pension Fund. The program, a Wagnerian one, is of unusual interest. The first part will consist of the Overture to the "Flying Dutchman," The Cathedral Procession and Introduction to the third act from "Lohengrin" and portions of the third act of "Die Meistersinger." The second part will be made up of selections from the "Ring." They will include the "Ride of the Valkyries" from "Die Walküre," the "Waldweben" from "Siegfried," the funeral music from "Götterdämmerung" and the introduction, entire first scene and the principal portions of the closing scene of "Das Rheingold." In this latter number the orchestra will be assisted by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia who will sing the parts of the Rhine daughters; Charles Bennett who will sing the part of Alberich; and Raymond Simonds who will sing the parts of Loge and Froh. The music of "Das Rheingold" is rarely heard in Boston and this presentation of it on Sunday afternoon should make the concert of particular interest. Mr. Monteux is no less at home in the music of the theater than in that of the concert room and the performance bids fair to be a memorable one.

MONITOR - MAR. 25

All-Wagner Bill at Symphony Hall Today

WHAT promises to be one of the most momentous symphony concerts of the season will take place this afternoon at Symphony Hall, when Pierre Monteux and the Boston Symphony Orchestra present a program of selections from Wagner's music-dramas. The proceeds will be devoted to the pension fund of the orchestra.

The great cycle of "The Ring of the Nibelungs" will occupy the larger part of the program. From "Die Walkure" the "Ride of the Valkyries" will be played; from "Siegfried," the "Waldweben"; from "Gotterdammerung," the funeral music of "Siegfried"; from "Das Rheingold," the introduction, entire first scene and principal portion of the closing scene. The parts of the Rhine Daughters will be sung by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia. Charles H. Bennett and Raymond Simonds will also assist.

The overture to "The Flying Dutchman," the procession into the cathedral and introduction to the third act of "Die Meistersinger" are also on the program.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux will produce for the first time here, in its complete form, with chorus, Cesar Franck's symphonic poem, "Psyche." A suite, which Henry Gilbert has drawn from his Pilgrim Tercentenary Pageant music, will also be performed for the first time. Handel's concerto string and wind instruments will open the program.

ADVER. MAR. 26.

SYMPHONY PROGRAM

At the 20th pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, Mr. Monteux will produce for the first time here, in its complete form, with chorus, Franck's symphonic poem, "Psyche." This score consists of the following episodes: "Psyche Asleep," "Psyche borne away by zephyrs," "Cupid's Gardens," "Psyche and Cupid," "The Punishment—Sufferings and Lamentations of Psyche," "Apotheosis." The chorus of female voices and tenors, which Franck uses in the latter part of the work, have been especially trained by Mr. Monteux. On the same program a suite which Henry Gilbert has drawn from his music written last summer for the Pilgrim Tercentenary pageant will be performed for the first time: Prelude and Norse scene—French and Indian Pantomime—Indian Dance—Pestilence. The concert will begin with Handel's Concerto in F major for string and two wind orchestras.

WAGNER CONCERT TODAY

One of the most important symphony concerts of the season will take place this afternoon in Symphony Hall, when Mr. Monteux and the Boston Symphony Orchestra will present a program consisting entirely of selections from Wagner's music dramas. The net proceeds will be devoted to the standing pension fund for retired musicians of the orchestra.

the streets of Seoul or from the temples and theatres of Bangkok. Once more, out of these Oriental backgrounds and suggestions, he would write a music of his own; as Debussy did out of the sounds of evening in Granada, out of the sights of Iberian days, the odors of Iberian nights. Here and there, moreover, he has written it in a perceptibly Debussyan manner.

More to the point is the impression of Mr. Eichheim's music upon the interested, but hardly the attuned ear. First, say, was the satisfaction of curiosity. So then, in the more literal transcripts, sounds in musician's ear, the actual music of Korea and Siam, of Japan and China. And so discovered and sounding, what field does it not open to Occidental composers for the cultivation and adaptation of new harmonies, timbres, progressions, linear suggestions? As Rimsky worked from a music of a Nearer East, as Bartók now works from the tunes of Hungarian gypsies, as Mr. Gilbert transmogrifies dances of the American Indians, so may composers of the future make these "echoes of the Orient" (as an older nomenclature might have called them) fructify in terms of Western art in tones. In many a measure of yesterday Mr. Eichheim, pioneering, has pointed the way, set the pace.

Second satisfaction, say, was the discovery of a new, strange, penetrating, possessing beauty in some of these Oriental sounds. The sheer loveliness of the temple bells at the beginning and the end of the Siamese "sketch" transported the ear, turned the heart to water. Balzac's Prince in search of the perfect tone might with these bells nigh halted. Once and again such rare and sudden beauty exhaled from the Japanese Nocturne, tingled through the love-song of the Geisha of Seoul. These occasional measures, these fitting timbres illuded and intoxicated not merely because they were strange and exotic; but because in them dwelt a magic not yet conjured into the music of the West. Akin was the needle-like intensity of some of this Oriental music, not as a shrillness to pierce the ear, but as a voice to cut sharp and deep into the imagination in expression of rarefied, concentrated mood. Of such was the Geisha's wistful tune, the street-musician's notes in Bangkok, one or another murmur of the sound-laden Japanese night.

More ordinarily came the satisfaction of Mr. Eichheim's tone-picturing of remote Siamese temple and theatre, of confused Chinese street. Other qualities aside, the novel purpose, the novel means, the strange suggestion, allured and exhilarated. Finally came the satisfaction of the imagination, the skill, the receiving sensibility, the transmitting ingenuity with which the composer has written his own music of the East in ultra-modern idiom of the West. "An experience," said the pious lady as she came away from the missionary meeting. "An experience" also, and in æsthetic missioning, was Mr. Eichheim's music of yesterday.

For interlude, Mr. de Gogorza heartily and sincerely applauded sang two pieces; while to round out the concert, the orchestra—like Mr. Monteux on mettle throughout the afternoon—played Goldmark's Overture, "In the Spring." (Usually when it comes to hearing, a wintry storm beats in the offing. Yesterday was exceptionally benign.) The baritone sang an air from Handel's operatic oratorio of "Semele"—the familiar "Where'er You Walk"—with his silken tones, his subtle undulation of the melodic line, his linked and shapen phrases, his sense of ancient serenities—all at fullest. Turning then to an ill-orchestrated version of the "Convict's Song of Alvarez" recalled by many an ear from his recitals, Mr. de Gogorza once more affirmed his signal abilities as dramatizing and characterizing singer, who measures as well as proclaims, and thereby prevails. Where the unthinking Signor Ixe or Herr Zed would have shouted, he etched deep in dark middle tones, the prisoner's carking, desperate memories. As for Goldmark's Overture, no doubt it is a jocund, joyous, songful, full-bodied, full-blooded piece—Semitic paean as it were to a flamboyant Semitic spring. It is possible to prefer the soft grays, the tender greens, the wistfulness and the sweet content of Debussy's "Rondes de Printemps." Why should not Mr. Monteux revive them?

H. T. PARKER

TRANS. MAR. 25

EICHHEIM CONDUCTS SYMPHONY

His 'Oriental Sketches' Create Profound Impression

BY OLIN DOWNES

A programme of unusual interest was given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall: the symphonic trilogy of Vincent d'Indy, after Schiller's "Wallenstein"; Henry Eichheim's "Oriental Impressions" for orchestra, performed for the first time in their present form, the composer conducting; Handel's aria "Where'er You Walk," from "Semele," and the song of Alvarez, "Canto del Presidario," interpreted by Emilio de Gogorza, and Goldmark's overture, "In the Spring."

D'INDY'S TRAGIC MUSIC

TRANS. MAR. 25

D'Indy's music suggested by the dramatic poem of Schiller is now superlatively vivid and vigorous, as in the tone picture of Wallenstein's Camp, and now magnificently tragic. Once heard, the mysterious opening chords of the last movement, "The Death of Wallenstein," are not forgotten, nor is the conclusion, when these fate-ridden chords return, decked out with all the pomp and the sonority of the great orchestra, the utterance of a small soul. The second movement of the trilogy is perhaps the weakest, but here also the composer is truly and nobly in the tragic vein.

Mr. Monteux gave by far the finest performance of this trilogy that has been heard in Boston. The technical brilliancy of the playing aside, there was for the first time a complete realization of the composer's thought.

Eichheim's "Sketches"

Mr. Eichheim has had the ear and the courage to put down in a series of short and fascinating "sketches," free in form, that which he knows of the East. He knows a good deal. There are composers who buy an excursion ticket, hire a guide, walk through a temple and write a symphony about it. Mr. Eichheim, a dweller in Boston for lo, these many years, is not of this school. He has been enamoured of far countries. Of late years he has not only travelled but lived for extended periods in China, Japan, Siam and such lands. A musician with an exquisitely sensitive ear, he showed yesterday a masterly knowledge of the way in which to reproduce the sounds he had heard, and not only sounds, but the atmosphere of far-off lands.

He has not hesitated to employ native instruments when needed to secure his effects. His rythms, his droning melodies, his singularly skilful use of wind instruments and instruments of percussion for the sake of color as well as rythm—all these qualities mark a refreshing departure from the pseudo orientalism of our composers in big cities and seem even a more faithful approach to the Orient itself than many an approved masterpiece by a modern European.

Mr. De Gogorza sang with his wonted polish and fluency, and warmth of style. He had selected two strongly contrasted but notably beautiful airs.

POST- MAR.26.

19TH CONCERT BY SYMPHONY

Eichheim Charms with His Oriental Music and Instruments

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. D'Indy, "Wallenstein" Trilogy; Eichheim, Four Oriental Impressions (first performance, conducted by the composer); Goldmark, Overture, "In the Spring." Mr. De Gogorza sang Handel's "Where'er you walk" from "Semele" and Canto Presidiaro by Alvarez.

What joy it was, after the adventure of last week, to hear this superb orchestra with a conductor who is a veritable artist, "mindful of the composers and the laws of beauty rather than of his own glory, the antipodes of any conductor that might be characterized as a sensation-monger.

Whatever may be said of d'Indy's later works, the music of his "Wallenstein" Trilogy cannot be dismissed as purely intellectual, cerebral. It is in turn riotously dramatic, expressive of love's ecstasy yet with a note of bodement as befits the story of Max and Thekla, strangely impressive in its portrayal of Wallenstein's tragedy and end. The music is intensely human in the first two sections; noble without austerity in the final movement. Never before were the strength, fire, passion of the trilogy so fully revealed. Never before did the opening measures of the last section assume so mysterious and so ominous grandeur.

There is pseudo-orientalism in music; what might be called Brummagem orientalism. After Victor Hugo's "Les Orientales" were published, it was long the fashion in France to write "oriental" music. Felicien David, who, a Saint-Simonist, went as far as Egypt, wrote his "Desert," in which he used Eastern themes, and afterward was so "oriental" in his music that Auber wished him to dismount from his camel. Even Cesar Franck in the early Forties wrote his song "L'Emir de Bengador." Years later Bourgault-Ducoudray went musically to Cambodia; Roussel to Cochin-China; Debussy, who had sojourned in Russia, heard attentively Javanese musicians at a Paris exhibition. Russians and Germans have been oriental, but have not gone beyond Persia. Two or three Americans have used Chinese themes. Puccini borrowed a couple of Japanese tunes for "Madama Butterfly."

But Mr. Eichheim, a musician of fine ear, with a knowledge of orchestral resources, having studied in Korea, Siam, Japan and China the music of temples, streets, laborers, tea-houses, theatres, attempted to reproduce what he had heard, without western sophistication. Fortunately, he has by nature taste and fancy. The result is a series of impressions in which the hearer shares with delight, for these impressions are not vague, and while there is realism in the music it is not distressingly photographic or a laborious striving after the grotesque. Mr. Eichheim employs some Eastern instruments that he brought with him, not merely to excite curiosity in the performance; they are essential. The Suite includes a Korean Sketch, a Siamese Sketch, a Japanese Nocturne and a Chinese Sketch. The various motives are often of a languorous and haunting beauty. Some of them may be said to have Oriental perfume as well as color, as the air played by a Siamese musician. Some bring to mind travelers' descriptions of services in temples of the brooding Buddha. The music throughout is interesting, often fascinating, and Mr. Eichheim has skilfully seen to it that the reproach of monotony in mood and color cannot be urged. He has had experience as a conductor. It was not surprising, therefore, that he led his force with understanding and authority and brought out effectively what he had to say. He and his music were most heartily applauded.

It was a great pleasure to welcome Mr. De Gogorza again, as singer and interpreter; to hear him sing faultlessly that ravishing air of Handel, the great melodist; to be moved by his dramatically emotional rendering of the song by Alvarez. Handel's air, however, does not need other instruments than the strings for which he wrote, and the orchestration of the accompaniment to the Canto del Presidiaro does not enhance the pathos, rage and despair of the melody. When we listen to Mr. De Gogorza we realise that song cannot, as some would have us believe, be numbered among the lost arts.

A brilliant performance of Goldmark's overture brought the end of a truly memorable concert. To paraphrase a line of Coleridge's, the spring came tumultuously up Goldmark's way. He could not have chosen for a motto: "Come, gentle Spring! ethereal Mildness! come."

The concert will be repeated tonight. The program of the concerts next week is as follows: Handel, Concerto in F major for strings and two wind orchestras; Gilbert, Suite from Pilgrim Tercentenary Pageant (first time in Boston); Franck, "Psyche," a symphonic poem for orchestra and chorus (first time in Boston as a whole).

D'INDY TO MONTEUX

M. Vincent d'Indy in a letter to Mr. Monteux, dated Paris, March 14, wrote as follows:

"I learn from Rabaud that you have been reappointed for two years at Boston. I congratulate the directors and subscribers of the Boston Symphony for having had the discernment to preserve **at the head of their orchestra, the man that, in a word, reconstructed it in all respects and has raised it to an artistic level which few similar organizations can pretend to equal.**

"Believe me, I cannot lose the remembrance . . . of the artistic enjoyment that your orchestra gave me."

HERALD - MAR. 25

New Composition by Boston Man at the Symphony

The nineteenth concert by the Boston Symphony Orchestra was given yesterday afternoon with Emilio de Gogorza soloist. The program was as follows:

D'Indy	"Wallenstein" Trilogy
Eichheim	"Oriental Impressions"
Handel	Air "Wher'er You Walk," from "Semele"
Alvarez	"Canto del Presidiario"
Goldmark	Overture "In the Spring"

D'Indy's Wallenstein Trilogy is the work of early years, before the composer had attained that austerity and aloofness which, while commanding respect, somewhat alienate the average listener from his later works. Conceived on a large plan, yet logically carried out, the composition is filled with a wealth of beautiful detail. To be sure the influence of Wagner is to be felt here and there and more often than the voice of Wagner that of César Franck is heard. These are familiar reproaches. Nevertheless, stronger than these alien influences we feel the individuality of d'Indy himself in this music. He has never since written more touching measures than those allotted the Piccolomoni nor more imaginative music than the opening pages of "Wallenstein's Death." Mr. Monteux is naturally in sympathy with music of a dramatic and descriptive nature, distinguished for its fire and eloquence. Yet in spite of its dramatic force the interpretation never became coarse or over-emphasized. The music was allowed free speech and the personality of the conductor was never for an instant permitted to come between it and the auditors. Interpretations of this kind, while not calculated to appeal to the lovers of the sensational, must be a source of keen delight to genuine lovers of music.

Eichheim's "Oriental Impresions," conducted by the composer, were played for the first time. The composer has reproduced the sounds of the Orient with an almost photographic exactitude. Yet they can hardly be called impressions as they do not seem in any way to reflect his personality. They are as impersonal as a photograph and for this reason, although they astonish by their cleverness, they for the most part leave the hearer cold. Chabrier in his España reproduced the sounds of Spain, yet never for a moment do we lose the feeling that the music, in spite of its glowing color, is but the expression of the emotions of Chabrier himself, affected as they were by the atmosphere of that country of dance and song. Mr. Eichheim does not seem to have absorbed the music and spirit of the Far East and then to have given expression to it in terms of his own. Rather has he spent his energies in setting forth the details of Eastern music in the mater-of-fact manner of a report to a scientific society. There is no effort necessary on the part of the listener to exert his imagination and the East is robbed of that mystery which makes it such a never-ending source of interest. Yet there is much in this music to stimulate the imagination in quite another way. Mr. Eichheim's use of percussion instruments leads to interesting speculations as to the part which they are destined to play in the future development of the orchestra. Only one other composer, Percy Grainger, seems so far to have realized to any great extent the possibilities for new effects of color inherent in this group. To the majority of composers these instruments mean only noise, yet many new effects of a far different nature are obtainable from them. Our so-called modern orchestra is in reality of a comparatively few years' growth. Mr. Salzedo, the harpist, would introduce a large harp section. Mr. Grainger would increase the number and variety of the instruments of percussion. These innovations may yet become commonplace in the music of the future, adding vast new resources to our present comparatively limited means of expression. It is perhaps superfluous to add that these impressions are the work of a thoroughly skilled musician handling his medium with a sure hand. They gave evident pleasure to the audience.

Emilio de Gogorza was the soloist. He is one of the few singers now before the public who possess the real tradition of the proper interpretation of the music of the eighteenth century. His singing of Handel's Air from "Semele" was expressive without lapsing into sentimentality, that pitfall of many singers who attempt this music. Alvarez' song, in quite another vein, was given with the perfection of style and dramatic intensity for which Mr. de Gogorza is so justly noted. The orchestra, as usual, played brilliantly. In Eichheim's "Oriental Impressions" it played the difficult rhythms and unusual intervals with real virtuosity.

S. M.

Concert Calender

Sunday afternoon, March 26, in Symphony Hall—A concert by the Boston Symphony Orchestra, Pierre Monteux conductor, in aid of its Pension Fund. The program, a Wagnerian one, is of unusual interest. The first part will consist of the Overture to the "Flying Dutchman," The Cathedral Procession and Introduction to the third act from "Lohengrin" and portions of the third act of "Die Meistersinger." The second part will be made up of selections from the "Ring." They will include the "Ride of the Valkyries" from "Die Walküre," the "Waldweben" from "Siegfried," the funeral music from "Götterdämmerung" and the introduction, entire first scene and the principal portions of the closing scene of "Das Rheingold." In this latter number the orchestra will be assisted by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia who will sing the parts of the Rhine daughters; Charles Bennett who will sing the part of Alberich; and Raymond Simonds who will sing the parts of Loge and Froh. The music of "Das Rheingold" is rarely heard in Boston and this presentation of it on Sunday afternoon should make the concert of particular interest. Mr. Monteux is no less at home in the music of the theater than in that of the concert room and the performance bids fair to be a memorable one.

MONITOR - MAR 25

All-Wagner Bill at Symphony Hall Today

WHAT promises to be one of the most momentous symphony concerts of the season will take place this afternoon at Symphony Hall, when Pierre Monteux and the Boston Symphony Orchestra present a program of selections from Wagner's music-dramas. The proceeds will be devoted to the pension fund of the orchestra.

The great cycle of "The Ring of the Nibelungs" will occupy the larger part of the program. From "Die Walkure" the "Ride of the Valkyries" will be played; from "Siegfried," the "Waldweben"; from "Gotterdammerung," the funeral music of "Siegfried"; from "Das Rheingold," the introduction, entire first scene and principal portion of the closing scene. The parts of the Rhine Daughters will be sung by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia. Charles H. Bennett and Raymond Simonds will also assist.

The overture to "The Flying Dutchman," the procession into the cathedral and introduction to the third act of "Die Meistersinger" are also on the program.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux will produce for the first time here, in its complete form, with chorus, Cesar Franck's symphonic poem, "Psyche." A suite, which Henry Gilbert has drawn from his Pilgrim Tercentenary Pageant music, will also be performed for the first time. Handel's concerto string and wind instruments will open the program.

ADVTSR. MAR. 26.

SYMPHONY PROGRAM

At the 20th pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, Mr Monteux will produce for the first time here, in its complete form, with chorus, Franck's symphonic poem, "Psyche." This score consists of the following episodes: "Psyche Asleep," "Psyche borne away by zephyrs," "Cupid's Gardens," "Psyche and Cupid," "The Punishment—Sufferings and Lamentations of Psyche," "Apotheosis." The chorus of female voices and tenors, which Franck uses in the latter part of the work, have been especially trained by Mr. Monteux. On the same program a suite which Henry Gilbert has drawn from his music written last summer for the Pilgrim Tercentenary pageant will be performed for the first time: Prelude and Norse scene—French and Indian Pantomime—Indian Dance—Pestilence. The concert will begin with Handel's Concerto in F major for string and two wind orchestras.

WAGNER CONCERT TODAY

One of the most important symphony concerts of the season will take place this afternoon in Symphony Hall, when Mr. Monteux and the Boston Symphony Orchestra will present a program consisting entirely of selections from Wagner's music dramas. The net proceeds will be devoted to the standing pension fund for retired musicians of the orchestra.

The great cycle of four dramas, "The Ring of the Nibelungs," will occupy the larger part of the program, since Mr Monteux has chosen a portion from each drama. From "The Valkyrie" the "Ride of the Valkyries" will be played; from "Siegfried" the "Forest Murmurs"; from "Dusk of the Gods," the funeral music of Siegfried; from "Das Rheingold," the Introduction, entire first scene and the principal portion of the closing scene. Thus the music which describes the bottom of the Rhine, the conclave of the gods and their entrance over the rainbow into Valhalla, will be heard for the first time in many years in this city. The music of the three Rhine Daughters will be sung by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia. The music of Alberich and others will be sung by Charles H. Bennett; that of Loge and Froh by Raymond Simonds.

On the first part of the program Mr. Monteux will conduct the overture to "The Flying Dutchman," the procession into the cathedral and introduction to the third act of "Lohengrin," and excerpts from the third act of "The Mastersingers of Nuremburg."

HERALD-MAR.26

WAGNER PROGRAMME FOR PENSION FUND

This afternoon at Symphony Hall, Pierre Monteux and the Boston Symphony Orchestra will give a programme consisting entirely of selections from Wagner's music dramas, the net proceeds to be devoted to the standing Pension Fund for retired musicians of the Orchestra.

The great cycle of four dramas, "The Ring of the Nibelungs," will occupy the larger part of the programme, since Mr. Monteux has chosen a portion from each drama. From "Die Walkure," the "Ride of the Valkyries" will be played; from "Siegfried," the "Forest Music" from "Gotterdammerung," the Funeral music of Siegfried; from "Das Rheingold," the Introduction, entire first scene, and the principal portion of the closing scene.

Thus the music which describes the bottom of the Rhine and that which describes the conclave of the gods and their entrance over the rainbow into Valhalla will be heard for the first time in many years in this city.

Twentieth Symphony Programme

At the 20th regular pair of Boston Symphony concerts to be given at Symphony Hall next Friday afternoon and Saturday evening, March 31 and April 1, Pierre Monteux will produce for the first time here, in its complete form, with chorus, Caesar Franck's symphonic poem, "Psyche."

POST-MAR.26.

LAST PENSION FUND CONCERT

Wagner Music Performed With Voices

It has been proven long since that one of the most popular attractions that an orchestral concert can offer in this city is a Wagner programme. Yesterday afternoon the Boston Symphony Orchestra, Mr. Monteux conducting, gave the second of its annual concerts for its pension fund and the programme was of Wagner, with a notable addition which packed the hall: the addition of voice parts to the orchestra, and the inclusion on the programme of considerable excerpts from the four music dramas of "The Ring of the Nibelungs."

Following the overture to "The Flying Dutchman"; the music of the procession and the introduction to the third act of Lohengrin; the introduction to the last act and much of the final scene of "The Mastersingers," came the scene of the Rhine Maidens from the first act of "The Rheingold," with the voices; the "Ride of the Valkyries" from "The Valkyrie"; the "Forest Music" from "Siegfried," and the "Funeral Music" from "Die Gotterdamerung."

The voice parts were taken by Mme. Ferrabini (Mrs. Jacchia), Laura Littlefield and Gertrude Tingley and Charles Bennet and Raymond Simonds for male singers. Thus there was auralized, as it were, the scene of an opera which has been too seldom performed in Boston—the bottom of the Rhine, the song of the maidens, the theft of the gold. In these pages, in other splendors and glories of the Wagnerian music-drama the orchestra played with a magnificent sonority and brilliancy of effect. At every opportunity there were outbursts of applause. Boston has not yet achieved its permanent opera house, but here, at least, was a foretaste of it.

POST-MAR.27.

BLESSED be Richard Wagner! He makes Symphony Hall a full house for a concert of his music and so enlarges the Pension Fund of the Symphony Orchhestra. He puts that band to its mettle, so that it exceeds itself in a diversified and pervading eloquence. He warms Mr. Monteux become for the time operatic conductor, almost transforming concert-hall into theatre. He gives pleasure to the audience, holding it in rapt illusion, stirring it to fervors of applause. Through him, albeit by fragments, we hearers know again "Lohengrin" and "Die Meistersinger"; the Valkyrs riding the skies; Siegfried thrilling to high emprise in the whirr of the wood; the Rhine-Maidens guarding the gold and lifting their song; the rainbow-bridge whereby gods may enter the new-reared Valhalla. [illegible] Wagner descended upon the concert of [illegible] Symphony Orchestra for its Pension [illegible] yesterday afternoon, and so at last, [illegible] time under the new régime, [illegible] so distinguishing itself and the conductor so fully in the vein; good to listen to the applause heaped at every opportunity on both; good, most of all, to watch and feel the spell that, even under the handicap of the concert-room, the Wagner of opera and music-drama may still work deep. In the name of all the gods at once—to use only that mild, yet collective Shakspearean oath, are we never again to have opera that is opera in Boston? Sign multiplies upon sign that here dwells a public eager for it. Yet no managerial hand turns to reap what seems a promising harvest. Off goes the Metropolitan Company to Atlanta—and Boston calls not. The Chicago Company cuts the East from its itinerary—and no Bostonian lifts beckoning finger. Yet where there is a will, as there clearly is among the public, there should also be a managerial way to gratify it. Inertia may masquerade too long as "watchful waiting."

Of old the Symphony Orchestra was on its mettle in these "Wagner Concerts" for its Pension Fund, and yesterday it renewed that fine tradition. As reconstituted after the secession of 1920, it has not yet traversed two seasons; yet personnel for personnel, and work for work, there is not a band in America to match it. In large part, it is an orchestra of younger men throughout it is an orchestra minded to do its best; more and more it becomes a responsive, sensitive instrument to Mr. Monteux; more and more it knows and feels itself; almost always it kindles to the music in hand; while in the operas of Wagner it is an old story that every player below the stage acts in degree with those upon it. The violins have seldom sounded with a richer beauty of pulsing, glowing tone than they brought yesterday to a fragment from the second act of "Lohengrin"—the advance of Elsa's wedding procession toward the minster. The violoncellos sang with Wagnerian depth and splendor through the introduction to the third act of "Die Meistersinger." The basses sustained the iterated measures of the flow of the Rhine as though such task were their frequent employ. The wood-wind sang with Siegfried's bird, glistened with the gleams, whirred with the rustle of his forest. The horns ran the gamut from mellow musing to high proclamation. The whole brass choir rose and fell in the surge and break of Wagner's sonorities. A more manifold, a more plastic voice the orchestra has seldom seemed. At every [illegible], in euphonies, in the detail inset, in the gradient marshalled and measured, its tone praised its own ear and Mr. Monteux's. It hid skill in beauty; it clothed zest with power. An operatic orchestra might not be more responsive to the sensuousness drenching Wagner's music, to the nervous quiver endlessly whipping it.

No less, in degree, was the conductor enkindled. Give Mr. Monteux a music that he can visualize as upon the stage of a theatre; give him a music vibrant with rhythm, outspoken in song, teeming with harmonic and instrumental colors, characterizing, picturing, enforcing—the speech of scene, spectacle, drama—and intensively he will impart it. So he chose his fragments yesterday; so, one upon another, they quickened and warmed him. Yet in measure he is still "in process" as conductor of Wagner's music. Elsewhere in his days in the opera house lay his field. Not yet, for example, has he quite found the rhythm to which the Valkyrs speed across high heaven. Better he summons the stirrings of Siegfried the Hero to Brünnhilde fire-girt, than the quiver of leaf and light in the forest of noon. Yet when the listener recalls Mr. Monteux's first halting version of the apotheosis of the dead Siegfried and the tonal panoply of heroic proclamation and heroic mourning with which he now invests it, faith and future bound high. As it was, he summoned the spiritual mists, the sensuous glow, the ceremonial pomp that join threefold in the music of Elsa's minster. He missed little of the beauty that broods over the introduction to the third act of "Die Meistersinger"—as though Wagner saw his Nuremberg tranquil, silvered, ruddied in the dawn, saw it and loved it, felt and spoke the poetry in this visioning, in the folk that living, singing, dreaming, within it were enfolded.

The tumult of the sea and of the Dutchman's tortured voyaging again sounded out of Mr. Monteux's version of Wagner's overture. With the depths of the Rhine, in the beginnings of "Das Rheingold," he was not less at one with picture and purport. The waters streamed through the tonal mists; gradually the tonal lights quivered and warmed across them; the final chord was radiant; the song of the Rhine-Maidens more lustrious than their gold. We of the end of the nineteenth and the beginning of the twentieth century properly count tone-picturing one of the arts of music in our time developed and enriched. Seventy-five years ago, Wagner wrote this preluding to "Das Rheingold." Yet how little has it faded. It was possible to wish Mr. Monteux and the orchestra more lambent color in the rainbow that leapt from Donner's hammer, a larger, majesty, a deeper serenity with that wondrous motiv of Valhalla. Yet, maybe, it is Wagner's music that the years are dimming. Or we listeners are such children of the eye that we must see the lights of a theatre-rainbow, behold the human simulacra—often unmajestic enough—of the processioning gods.

At least, too, there are singers in Boston capable of the voice-parts incidental to the fragments of "Das Rheingold." Mmes. Littlefield, Tingley and Ferrabini spoke songfully and in voices of blended color for the Rhine-maidens; Mr. Bennett was by no means characterless with Alberich's sneers and threatenings—all four withal through an orchestra now golden with the still, shining treasure, now black with the scheming, writhing, Nibelung. Mr. Monteux felt this music of contrast and character. And Wagner made it—made it as before he had made other music of the storm-tossed Dutchman; of Elsa silvery among the knights ;of Nuremberg's spirit and Nuremberg's mediaeval life; of Wotan's daughters, warrior-maids; of Siegfried the uprising hero and Siegfried in death transfigured. The world of romance—and one man, one concert had bounded it.

What's a "Model" Orchestral Programme for Musically Uneducated?

As a pastime for the musically inclined let us propose an experiment in programme making, with the particular purpose of selecting a "model" orchestral concert for an audience entirely unfamiliar with symphonic music. Programme making, it may be observed, is one of the tests of an orchestra conductor, and by no means as simple as some might suppose.

As a basis for the discussion the Sunday Journal asked Pierre Monteux, conductor of the Boston Symphony Orchestra, to outline the programme he would consider best for this purpose. The question was put thus: "What music would you consider best adapted to interest an audience in a city which had never before heard a symphony orchestra, or an audience entirely composed of those to whom such music was new?" The famous French conductor smilingly consented, but preferred to put it in terms of types of music, with several appropriate examples of each type, rather than to limit himself to individual selections without opportunity for choice.

Mr. Monteux's ideal programme for this particular situation, he declares, would have four numbers, as follows:

1. A SYMPHONY.

(Choice from the following:)

Beethoven, No. 5, in C Minor.

Beethoven, No. 7, in A Major.

Schubert, No. 8, in B Minor (unfinished).

Tchaikovsky, No. 4, in F Minor.

Dvorak, No. 5, in E Minor ("From the New World").

2. A WAGNER NUMBER.

(Choice from the following:)

Overture to "Tannhauser."

Overture to "Lohengrin."

Overture to "Rienzi."

Overture to "The Flying Dutchman."

3. MODERN FRENCH OR RUSSIAN NUMBER.

(Choice from the following:)

Debussy, Prelude to "The Afternoon of a Faun."

Dukas, "The Sorcerer's Apprentice."

Rimsky-Korsakoff, "Caprice on Spanish Themes."

(As an alternative for this number Mr. Monteux suggests a piano concerto, with soloist.)

4. A "BRILLIANT" NUMBER.

(Choice from the following:)

Liszt, Symphonic poem. Either "Les Preludes" or "Mazeppa."

Strauss, Symphonic poem. Either "Till Eulenspiegel" or "Don Juan."

Chabrier, "Spanish Rhapsody.

Enesco, Roumanian Rhapsody.

Smetana, Overture, "The Bartered Bride."

Music lovers will study this list with interest. Some who have especial favorites may be tempted to wonder why these were not included, when several choices are offered for each number, but few will be likely to take exception to the outline as a whole. All of the selections are familiar to concert-goers, being frequently included in general programmes. Two of the modern pieces were given in the Boston orchestra's last Providence concert.

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That every concert may well close with a "brilliant" number is almost axiomatic. Of those Mr. Monteux suggests all have their merits from the point of view of sending the audience away with a ringing in its ears and a tendency to whistle on its lips. (Though we have no doubt that this latter idea will seriously offend "serious" students of music.) Perhaps the "Don Juan" of Strauss would receive the vote of the majority for this purpose, although Liszt's "Mazeppa" is both brilliant and, in part, loudly descriptive.

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Mr. Monteux seems to have been able to bridge the chasm. He has been trained to do so. One may suggest that it is also his happy temperament to do so. The programme he outlined was shown to one Providence concert-goer, who commented:

"If it is a question of 'understanding' music in order to enjoy it, Mr. Monteux has answered the Sunday Journal's question perfectly. Given programme notes of any competence, not a normal human being could fail to 'understand' the programme he has outlined."

Which brings us to the question of programme notes. Some time we shall ask Mr. Monteux or some other authority what he thinks of those as they are commonly perpetrated.

PROV. JOURNAL - MAR.26

Wagner for the Pension Fund

On Sunday afternoon, in Symphony Hall, the Boston Symphony Orchestra, Pierre Monteux, conductor, gave a concert in aid of its pension fund. The program consisted entirely of selections from the music-dramas of Richard Wagner, as follows:

Overture to the "Flying Dutchman."
Procession into the Cathedral and Prelude to Act III from "Lohengrin."
Introduction, Dance of the Apprentices and Homage to Hans Sachs from the third act of the "Mastersingers of Nuremburg."
Ride of the Valkyries from the "Valkyries."
Forest Murmurs from "Siegfried."
Funeral Music from "The Dusk of the Gods."
Introduction, Scene 1 and Closing Scene from the "Rhine Gold."

The orchestra was assisted in the last number by Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, Charles Bennett and Raymond Simonds.

Programs for concerts of this character are usually arranged to attract a public far different from that of the usual symphony concert, yet that of yesterday afternoon could not fail to please persons of all classes. A concert of Wagnerian music is always of interest, particularly in a city deprived of performances of his works in the form in which they were intended to be heard. The selections played yesterday were, however, of unusual variety and interest. Interesting, too, were Mr. Monteux's conceptions of the music. Accustomed in past years to the routine and atmosphere of the opera house, he brought to them a dramatic intensity, a sense of the theater, which duly tempered to the limitations of a concert performance, gave them a more than usual brilliance.

They served to reveal another side of his many-sided musical nature and they furnished another proof, if still more, were necessary, of his sympathy with the music of many styles and schools. No German conductor could have read the selections from "Siegfried" or the "Dusk of the Gods" with a more complete understanding or could have played the other selections on the program with more warmth and spirit. The orchestra, in evident sympathy with its leader's spirit, played with a beauty of tone, a flexibility, and an enthusiasm unusual even in these latter days, in which it has regained its perfections of the past. Wagner in the concert room is most certainly not Wagner in the theater, yet those who will let their imaginations supply the effects of scenery and costume cannot fail to derive much pleasure from a concert performance of his music, particularly such a performance as that of yesterday. The singers of the afternoon performed their not too grateful task creditably. Costumed in conventional dress, it is difficult to give the illusion of a Rhine Maiden, of Alberich the dwarf, of the god Wotan; yet not seldom did they succeed in attaining this apparent impossibility. Mr. Bennett, in the several parts of Alberich, Donner and Wotan, sang with dramatic effect as did Mr. Simonds in the few phrases allotted to him. The Rhine Maidens were also satisfactory in their several parts.

S. M.

MONITOR - MAR 27

SUN
ss New York City
MAR 4 1922

Last Boston Concerts.

The latest work of Charles Martin Loeffler, a series of Irish fantasies for voice and orchestra, will be performed from the manuscript at the Thursday evening concert of the season's last pair of Boston Symphony concerts in New York, which will take place on Thursday evening and Saturday afternoon, March 16 and 18. These pieces, based on Gaelic folk tunes, with texts by Yeats, will have their first performance in Boston during the coming week. The three to be played are: (1) "The Host of the Air," (2) "The Fiddler of Dooney," (3) "Caitilin Ni Villachain." Both at the Boston and New York concerts John McCormack will take the vocal part and will also sing two airs from the cantatas of Bach. Schubert's symphony in C major and Rimsky-Korsakoff's overture "The Russian Easter" will also be played at the evening concert.

At the Saturday matinee Mr. Monteux will close the season with Debussy's "Iberia," Schreker's "Prelude to a Drama," as yet unheard in New York, and the first symphony of Brahms.

NEW YORK
EVE. GLOBE
ISSUE OF MAR 4 1922

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FROM MAR 5 192
Standard Union
Brooklyn, N. Y.

The fifth and last concert of the present season by the Boston Symphony Orchestra will take place in the Academy of Music a week from next Friday evening, March 17. Pierre Monteux, the distinguished conductor of the orchestra, has chosen as the final symphony of the season the seventh by Schubert in C major, which many regard as the supreme achievement of the composer and which, from generation to generation, holds the highest place in the hearts of all who enjoy symphonic music. The distinguished soloist for this concert will be Emilio de Gogorza, the great baritone, who is of Spanish aristocratic descent.

FROM
TRIBUNE MAR 5 1922
NEW YORK CITY

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ROM MAR 5 192
IMES
BROOKLYN, N. Y.

DE GOGORZA, SOLOIST.

At the last Boston Symphony concert of this year's Brooklyn series, which will be given at the Academy of Music on Friday evening, March 17, the soloist will be Emilio de Gogorza. The popular baritone of the concert stage, who is a native of Brooklyn, although of Spanish descent, has sung many times as soloist with the famous orchestra. He will be heard on this occasion in Handel's air, "Where'er You Walk," from the oratorio, "Semele," and in one of his finest Spanish songs, that by Alvarez, entitled "Canto del Presidiario." Pierre Monteux will open this program with the large-proportioned symphony in C major of Schubert. The closing number will be Wagner's overture to "The Flying Dutchman."

1922
NEW YORK CITY

which the Boston Symphony will [illegible] duce here on March 16 at Carnegie [illegible] are composed to texts by W. B. [illegible] and utilize Gaelic folktunes. Mr. [illegible] teux will conduct three excerpts [illegible] manuscript, and the tenor solos will be sung by John McCormack.

The great cycle of four dramas, "The Ring of the Nibelungs," will occupy the larger part of the program, since Mr Monteux has chosen a portion from each drama. From "The Valkyrie" the "Ride of the Valkyries" will be played; from "Siegfried" the "Forest Murmurs"; from "Dusk of the Gods," the funeral music of Siegfried; from "Das Rheingold," the Introduction, entire first scene and the principal portion of the closing scene. Thus the music which describes the bottom of the Rhine, the conclave of the gods and their entrance over the rainbow into Valhalla, will be heard for the first time in many years in this city. The music of the three Rhine Daughters will be sung by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia. The music of Alberich and others will be sung by Charles H. Bennett; that of Loge and Froh by Raymond Simonds.

On the first part of the program Mr Monteux will conduct the overture to "The Flying Dutchman," the procession into the cathedral and introduction to the third act of "Lohengrin," and excerpts from the third act of "The Mastersingers of Nuremburg."

HERALD-MAR.26.

WAGNER PROGRAMME FOR PENSION FUND

This afternoon at Symphony Hall, Pierre Monteux and the Boston Symphony Orchestra will give a programme consisting entirely of selections from Wagner's music dramas, the net proceeds to be devoted to the standing Pension Fund for retired musicians of the Orchestra.

The great cycle of four dramas, "The Ring of the Nibelungs," will occupy the larger part of the programme, since Mr. Monteux has chosen a portion from each drama. From "Die Walkure," the "Ride of the Valkyries" will be played; from "Siegfried," the "Forest Music" from "Gotterdammerung," the Funeral music of Siegfried; from "Das Rheingold," the Introduction, entire first scene, and the principal portion of the closing scene.

Thus the music which describes the bottom of the Rhine and that which describes the conclave of the gods and their entrance over the rainbow into Valhalla will be heard for the first time in many years in this city.

Twentieth Symphony Programme

At the 20th regular pair of Boston Symphony concerts to be given at Symphony Hall next Friday afternoon and Saturday evening, March 31 and April 1, Pierre Monteux will produce for the first time here, in its complete form, with chorus, Caesar Franck's symphonic poem, "Psyche."

POST-MAR.26.

LAST PENSION FUND CONCERT

Wagner Music Performed With Voices

It has been proven long since that one of the most popular attractions that an orchestral concert can offer in this city is a Wagner programme. Yesterday afternoon the Boston Symphony Orchestra, Mr. Monteux conducting, gave the second of its annual concerts for its pension fund and the programme was of Wagner, with a notable addition which packed the hall: the addition of voice parts to the orchestra, and the inclusion on the programme of considerable excerpts from the four music dramas of "The Ring of the Nibelungs."

Following the overture to "The Flying Dutchman"; the music of the procession and the introduction to the third act of Lohengrin; the introduction to the last act and much of the final scene of "The Mastersingers," came the scene of the Rhine Maidens from the first act of "The Rheingold," with the voices; the "Ride of the Valkyries" from "The Valkyrie"; the "Forest Music" from "Siegfried," and the "Funeral Music" from "Die Gotterdamerung."

The voice parts were taken by Mme. Ferrabini (Mrs. Jacchia), Laura Littlefield and Gertrude Tingley and Charles Bennet and Raymond Simonds for male singers. Thus there was auralized, as it were, the scene of an opera which has been too seldom performed in Boston—the bottom of the Rhine, the song of the maidens, the theft of the gold. In these pages, in other splendors and glories of the Wagnerian music-drama the orchestra played with a magnificent sonority and brilliancy of effect. At every opportunity there were outbursts of applause. Boston has not yet achieved its permanent opera house, but here, at least, was a foretaste of it.

POST-MAR.27.

BLESSED be Richard Wagner! He makes Symphony Hall a full house for a concert of his music and so enlarges the Pension Fund of the Symphony Orchhestra. He puts that band to its mettle, so that it exceeds itself in a diversified and pervading eloquence. He warms Mr. Monteux become for the time operatic conductor, almost transforming concert-hall into theatre. He gives pleasure to the audience, holding it in rapt illusion, stirring it to fervors of applause. Through him, albeit by fragments, we hearers know again "Lohengrin" and "Die Meistersinger"; the Valkyrs riding the skies; Siegfried thrilling to high emprise in the whirr of the wood; the Rhine-Maidens guarding the gold and lifting their song; the rainbow-bridge whereby gods may enter the new-reared Valhalla. So Wagner descended upon the concert of the Symphony Orchestra for its Pension Fund yestreday afternoon, and so at last, for the first time under the new régime, [illegible] occasion resumed familiar voice and [illegible] theatre, so distinguishing itself and the conductor so fully in the vein; good to listen to the applause heaped at every opportunity on both; good, most of all, to watch and feel the spell that, even under the handicap of the concert-room, the Wagner of opera and music-drama may still work deep. In the name of all the gods at once—to use only that mild, yet collective Shakspearean oath, are we never again to have opera that is opera in Boston? Sign multiplies upon sign that here dwells a public eager for it. Yet no managerial hand turns to reap what seems a promising harvest. Off goes the Metropolitan Company to Atlanta—and Boston calls not. The Chicago Company cuts the East from its itinerary—and no Bostonian lifts beckoning finger. Yet where there is a will, as there clearly is among the public, there should also be a managerial way to gratify it. Inertia may masquerade too long as "watchful waiting."

Of old the Symphony Orchestra was on its mettle in these "Wagner Concerts" for its Pension Fund, and yesterday it renewed that fine tradition. As reconstituted after the secession of 1920, it has not yet traversed two seasons; yet personnel for personnel, and work for work, there is not a band in America to match it. In large part, it is an orchestra of younger men throughout it is an orchestra minded to do its best; more and more it becomes a responsive, sensitive instrument to Mr. Monteux; more and more it knows and feels itself; almost always it kindles to the music in hand; while in the operas of Wagner it is an old story that every player below the stage acts in degree with those upon it. The violins have seldom sounded with a richer beauty of pulsing, glowing tone than they brought yesterday to a fragment from the second act of "Lohengrin"—the advance of Elsa's wedding procession toward the minster. The violoncellos sang with Wagnerian depth and splendor through the introduction to the third act of "Die Meistersinger." The basses sustained the iterated measures of the flow of the Rhine as though such task were their frequent employ. The wood-wind sang with Siegfried's bird, glistened with the gleams, whirred with the rustle of his forest. The horns ran the gamut from mellow musing to high proclamation. The whole brass choir rose and fell in the surge and break of Wagner's sonorities. A more manifold, a more plastic voice the orchestra has seldom seemed. At every turn, in phrasing, in euphonies, in the detail inset, in the gradient marshalled and measured, its tone praised its own ear and Mr. Monteux's. It hid skill in beauty; it clothed zest with power. An operatic orchestra might not be more responsive to the sensuousness drenching Wagner's music, to the nervous quiver endlessly whipping it.

No less, in degree, was the conductor enkindled. Give Mr. Monteux a music that he can visualize as upon the stage of a theatre; give him a music vibrant with rhythm, outspoken in song, teeming with harmonic and instrumental colors, characterizing, picturing, enforcing—the speech of scene, spectacle, drama—and intensively he will impart it. So he chose his fragments yesterday; so, one upon another, they quickened and warmed him. Yet in measure he is still "in process" as conductor of Wagner's music. Elsewhere in his days in the opéra house lay his field. Not yet, for example, has he quite found the rhythm to which the Valkyrs speed across high heaven. Better he summons the stirrings of Siegfried the Hero to Brünnhilde fire-girt, than the quiver of leaf and light in the forest of noon. Yet when the listener recalls Mr. Monteux's first halting version of the apotheosis of the dead Siegfried and the tonal panoply of heroic proclamation and heroic mourning with which he now invests it, faith and future bound high. As it was, he summoned the spiritual mists, the sensuous glow, the ceremonial pomp that join threefold in the music of Elsa's minster. He missed little of the beauty that broods over the introduction to the third act of "Die Meistersinger"—as though Wagner saw his Nuremberg tranquil, silvered, ruddied in the dawn, saw it and loved it, felt and spoke the poetry in this visioning, in the folk that living, singing, dreaming, within it were enfolded.

The tumult of the sea and of the Dutchman's tortured voyaging again sounded out of Mr. Monteux's version of Wagner's overture. With the depths of the Rhine, in the beginnings of "Das Rheingold," he was not less at one with picture and purport. The waters streamed through the tonal mists; gradually the tonal lights quivered and warmed across them; the final chord was radiant; the song of the Rhine-Maidens more lustrious than their gold. We of the end of the nineteenth and the beginning of the twentieth century properly count tone-picturing one of the arts of music in our time developed and enriched. Seventy-five years ago, Wagner wrote this preluding to "Das Rheingold." Yet how little has it faded- It was possible to wish Mr. Monteux and the orchestra more lambent color in the rainbow that leapt from Donner's hammer, a larger, majesty, a deeper serenity with that wondrous motiv of Valhalla. Yet, maybe, it is Wagner's music that the years are dimming. Or we listeners are such children of the eye that we must see the lights of a theatre-rainbow, behold the human simulacra—often unmajestic enough—of the processioning gods.

At least, too, there are singers in Boston capable of the voice-parts incidental to the fragments of "Das Rheingold." Mmes. Littlefield, Tingley and Ferrabini spoke songfully and in voices of blended color for the Rhine-maidens; Mr. Bennett was by no means characterless with Alberich's sneers and threatenings—all four withal through an orchestra now golden with the still, shining treasure, now black with the scheming, writhing, Nibelung. Mr. Monteux felt this music of contrast and character. And Wagner made it—made it as before he had made other music of the storm-tossed Dutchman; of Elsa silvery among the knights ;of Nuremberg's spirit and Nuremberg's mediæval life; of Wotan's daughters, warrior-maids; of Siegfried the uprising hero and Siegfried in death transfigured. The world of romance—and one man, one concert had bounded it.

H. T. P.

What's a "Model" Orchestral Programme for Musically Uneducated?

As a pastime for the musically inclined let us propose an experiment in programme making, with the particular purpose of selecting a "model" orchestral concert for an audience entirely unfamiliar with symphonic music. Programme making, it may be observed, is one of the tests of an orchestra conductor, and by no means as simple as some might suppose.

As a basis for the discussion the Sunday Journal asked Pierre Monteux, conductor of the Boston Symphony Orchestra, to outline the programme he would consider best for this purpose. The question was put thus: "What music would you consider best adapted to interest an audience in a city which had never before heard a symphony orchestra, or an audience entirely composed of those to whom such music was new?" The famous French conductor smilingly consented, but preferred to put it in terms of types of music, with several appropriate examples of each type, rather than to limit himself to individual selections without opportunity for choice.

Mr. Monteux's ideal programme for this particular situation, he declares, would have four numbers, as follows:

1. A SYMPHONY.

(Choice from the following:)

Beethoven, No. 5, in C Minor.

Beethoven, No. 7, in A Major.

Schubert, No. 8, in B Minor (unfinished).

Tchaikovsky, No. 4, in F Minor.

Dvorak, No. 5, in E Minor ("From the New World").

2. A WAGNER NUMBER.

(Choice from the following:)

Overture to "Tannhauser."

Overture to "Lohengrin."

Overture to "Rienzi."

Overture to "The Flying Dutchman."

3. MODERN FRENCH OR RUSSIAN NUMBER.

(Choice from the following:)

Debussy, Prelude to "The Afternoon of a Faun."

Dukas, "The Sorcerer's Apprentice."

Rimsky-Korsakoff, "Caprice on Spanish Themes."

(As an alternative for this number Mr. Monteux suggests a piano concerto, with soloist.)

4. A "BRILLIANT" NUMBER.

(Choice from the following:)

Liszt, Symphonic poem. Either "Les Preludes" or "Mazeppa."

Strauss, Symphonic poem. Either "Till Eulenspiegel" or "Don Juan."

Chabrier, "Spanish Rhapsody.

Enesco, Roumanian Rhapsody.

Smetana, Overture, "The Bartered Bride."

Music lovers will study this list with interest. Some who have especial favorites may be tempted to wonder why these were not included, when several choices are offered for each number, but few will be likely to take exception to the outline as a whole. All of the selections are familiar to concert-goers, being frequently included in general programmes. Two of the modern pieces were given in the Boston orchestra's last Providence concert.

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Forest Murmurs from "Siegfried."
Funeral Music from "The Dusk of the Gods."
Introduction, Scene I and Closing Scene from the "Rhine Gold."
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MAR 4 1922

Last Boston Concerts.

The latest work of Charles Martin Loeffler, a series of Irish fantasies for voice and orchestra, will be performed from the manuscript at the Thursday evening concert of the season's last pair of Boston Symphony concerts in New York, which will take place on Thursday evening and Saturday afternoon, March 16 and 18. These pieces, based on Gaelic folk tunes, with texts by Yeats, will have their first performance in Boston during the coming week. The three to be played are: (1) "The Host of the Air," (2) "The Fiddler of Dooney," (3) "Caitilin Ni Villachain." Both at the Boston and New York concerts John McCormack will take the vocal part and will also sing two airs from the cantatas of Bach. Schubert's symphony in C major and Rimsky-Korsakoff's overture "The Russian Easter" will also be played at the evening concert.

At the Saturday matinee Mr. Monteux will close the season with Debussy's "Iberia," Schreker's "Prelude to a Drama," as yet unheard in New York, and the first symphony of Brahms.

NEW YORK EVE. GLOBE

ISSUE OF MAR 4 1922

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FROM MAR

Standard Union

Brooklyn, N. Y.

The fifth and last concert of the present season by the Boston Symphony Orchestra will take place in the Academy of Music a week from next Friday evening, March 17. Pierre Monteux, the distinguished conductor of the orchestra, has chosen as the final symphony of the season the seventh by Schubert in C major, which many regard as the supreme achievement of the composer and which, from generation to generation, holds the highest place in the hearts of all who enjoy symphonic music. The distinguished soloist for this concert will be Emilio de Gogorza, the great baritone, who is of Spanish aristocratic descent.

FROM MAR 5 1922

TRIBUNE

NEW YORK CITY

The last pair of concerts by the Boston Symphony Orchestra in New York this season will be given a week from Thursday evening, March 16, and Saturday afternoon, March 18.

FROM MAR 5

TIMES

BROOKLYN, N. Y.

DE GOGORZA, SOLOIST.

At the last Boston Symphony concert of this year's Brooklyn series, which will be given at the Academy of Music on Friday evening, March 17, the soloist will be Emilio de Gogorza. This popular baritone of the concert stage, who is a native of Brooklyn, although of Spanish descent, has sung many times as soloist with the famous orchestra. He will be heard on this occasion in Handel's air, "Where'er Ye Walk," from the oratorio "Semele," and in one of his finest Spanish songs [illegible] by Alvarez, entitled "Canto [illegible] Presidiario." Pierre Monteux will open this programme with the large proportioned symphony in C major of Schubert. The closing number will be Wagner's overture to "The Flying Dutchman."

1922

NEW YORK CITY

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EAGLE
Brooklyn, New York

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MUSIC NOTES AFIELD.

The Boston Symphony Orchestra recently played for the first time a set of waltzes for orchestra by Edward Burlingame Hill, Professor of Music at Harvard. Mr. Hale in The Boston Herald quotes as a high compliment unwittingly paid them the remark of a young woman in the corridor: "Why, there wasn't one I could dance to."

The Boston Orchestra offered new compositions: Two fragments from Saminsky's ballet, "The Lament of Rachel," for the first time in America; a song without words by Prokofieff; the Revery and Dance from Moussorgsky's opera, "The Fair of Sorotchinsk."

EAGLE
Brooklyn, New York

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The soloist for this concert will be Emilio de Gogorza, the baritone, who, of Spanish aristocratic descent, is a native of Brooklyn. One of the favorite singers of our concert stage, De Gogorza's voice and art should be heard to particular advantage in the classic aria of Handel and the Spanish song which he is to sing with the orchestra on this occasion. The firs will be "Where'er You Walk," fro the oratorio "Semele," and "Cant del Presidiario" of Alvarez. The co cert will close with Wagner's Ov ture to "The Flying Dutchman."

BROOKLYN
EAGLE
ISSUE OF
MAR 1 2 1922

MUSIC IN BROOKLYN

The air "Where'er You Walk," from the oratorio "Semele," by Handel, and the piquant Spanish song "Canto del Presidiario," by Alvarez, will be the numbers sung by Emilio de Gogorza, the great baritone, when he appears as soloist at the last Boston Symphony concert of the present season, in the Academy next Friday evening, March 17.

Mr. Pierre Monteux will open this concert with Schubert's immortal symphony in C major, "the symphony of the heavenly lengths," in Schumann's words, which, by its lyric beauties and sustained flight of inspiration, has taken its place among the greatest and finest of them all. Mr. Monteux will also conduct Debussy's "Iberia," "Images" for orchestra with the following movements: 1. In the Streets and Byways; 2. The Fragrance of the Night; 3. The Morning of a festal day. The season will close with the performance of Wagner's Overture to "The Flying Dutchman."

BROOKLYN
EAGLE
ISSUE OF
MAR 1 2 1922

THE ORCHESTRAS

Two new scores of interest will be heard at the last pair of Boston Symphony concerts which will be given in Carnegie Hall next Thursday evening and Saturday afternoon. At the Thursday concert Charles Martin Loeffler's series of Irish Fantasies, in which Irish folk tunes are utilized, will have its first performance in New York. "The Host of the Air" and "The Fiddler of Dooney" are settings of verses by Yeats, while "Kathleen Ni Oulahan" is a setting of the age-old ballad of the woman who embodies the spirit of Ireland. The voice part will be taken by John McCormack. These Fantasies, which Pierre Monteux conducts from the manuscript, were performed in Boston last Friday and Saturday.

The novelty on the Saturday program will be "The Prelude to a Drama" by Franz Schreker, now looked upon as one of the most notable composers in Germany. This Prelude, written for an orchestra of large proportions, was composed in 1913 and first performed in Berlin in 1914.

Pierre Monteux will also conduct at the evening concert Schubert's Symphony in C major and Rimsky-Korsakoff's Overture, "The Russian Easter." John McCormack will sing airs from two of Bach's cantatas, "My Beloved Jesus Is Gone," and "Take thou me," "All they from Sheba shall come."

For the final matinee Mr. Monteux will conduct, besides the Schreker number, Debussy's "Iberia" from the composer's orchestral "Images," and the First Symphony of Brahms in C minor.

Established 188
FROM MAR 26 1922
ADVERTISER
Boston, Mass.

All-Wagner Bill at Symphony Hall Today

WHAT promises to be one of the most momentous symphony concerts of the season will take place this afternoon at Symphony Hall, when Pierre Monteux and the Boston Symphony Orchestra present a program of selections from Wagner's music-dramas. The proceeds will be devoted to the pension fund of the orchestra.

The great cycle of "The Ring of the Nibelungs" will occupy the larger part of the program. From "Die Walkure" the "Ride of the Valkyries" will be played; from "Siegfried," the "Waldweben"; from "Gotterdammerung," the funeral music of "Siegfried"; from "Das Rheingold," the introduction, entire first scene and principal portion of the closing scene. The parts of the Rhine Daughters will be sung by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia. Charles H. Bennett and Raymond Simonds will also assist.

The overture to "The Flying Dutchman," the procession into the cathedral and introduction to the third act of "Die Meistersinger" are also on the program.

FROM MAR 26 1922
ADVERTISER
Boston, Mass.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux will produce for the first time here, in its complete form, with chorus, Cesar Franck's symphonic poem, "Psyche." A suite, which Henry Gilbert has drawn from his Pilgrim Tercentenary Pageant music, will also be performed for the first time. Handel's concerto string and wind instruments will open the program.

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BROOKLYN
EAGLE
ISSUE OF
MAR 1 9 1922

Loeffler's Irish Fantasies

By WILLIAM B. MURRAY

TOO little of the music of Charles Martin Loeffler is heard these days in our concert halls. Here is one composer who does not advertise who is not exploited by himself or interested friends. Since his retirement from active participation in the Boston Symphony Orchestra he has lived, in comparative seclusion, in Medfield, Mass., devoting his life to the work he loves—composition. Fortunately he has no material worries and may therefore give the fullest measure of his love and devotion to his chosen labor.

Loeffler is a towering figure. Among composers living in this country he has an enviable position. None would dare gainsay his command of the technique of his art. None, I think, would venture to deny his pre-eminence as a maker of music. In such compositions as "The Death of Tintagiles," "Villanelle du Diable," "Hora Mystica" and "A Pagan Poem" he has written himself a monument that will endure the trial and stress of many years.

He is not opulent in his writing. His compositions are carefully nurtured before they are given to the world, and even when they have passed the test of public performance their maker is apt to discover within their pages shortcomings which he believes may be eliminated with revision. That being the case, the composition in question is sure to be withdrawn for some time. The "Hora Mystica" is one of such compositions. At the time of its initial performance in a Norfolk Festival the "Hora Mystica" was rapturously greeted. Another composer would have stood on his laurels, but Loeffler withdrew the composition from public performance that he might, when the occasion and the inspiration rose, give it the benefit of such improvement as he deemed worthy and necessary. Some day the "Hora Mystica" will come out of the Loeffler desk, have a new baptism of public fire; then, unless precedent runs an unwilling course, the world will be the richer for another masterpiece.

Thursday evening the Boston Symphony, Mr. Monteux and Mr. McCormack joined forces in Carnegie Hall in a performance of three of five Irish Fantasies which Charles Martin Loeffler has set for voice and orchestra. Their beginning goes back a matter of 15 years, when David Bispham sang two such songs (then in arrangement for voice and piano) in Jordan Hall, Boston. Their titles were "The Hoisting of the Sidhe" and "The Host of the Air." Since then, naturally in such moments as Loeffler felt true inspiration for writing, he has added "The Ballad of the Fox Hunter," "The Fiddler of Dooney" and "The Song of Caitilin-ni-Holahan." The poems are, with the exception of the last, from the many which W. B. Yeats wrote in deference to Irish folklore. "The Song of Caitilin-ni-Holahan" is attributed to W. Hefernan the Blind.

The poems are Irish, their thought and imagery are Irish. They are expressions of Irish beliefs, Irish superstitions. Inevitably Loeffler would be attracted to such folk-lore. In all his writing he has disclosed a love for the fantastic, for the thing which is born of simple belief and simple faith. He loved the harrowing other-world fear he found in Maeterlinck's play, "The Death of Tintagiles"; the sumptuous color and glowing faith of mediaevalism which later found expression in the Dies Irae of his "Hora Mystica"; the querulous complainings of disembodied spirits and the tragic merriment of aerial spirits which shimmer through the pages of his "Villanelle du Diable." Irish lore is rich in just such qualities; what wonder, therefore, that these ideas should find fertile ground in the Loeffler imagination and budding should bloom eventually in these "Irish Fantasies"?

The three songs which Mr. McCormack sang Thursday evening were "The Host of the Air," "The Fiddler of Dooney" and "The Song of Caitilin-ni-Holahan." Their texts run:

THE HOST OF THE AIR.

O'Driscoll drove with a song
The wild duck and the drake
From the tall and the tufted reeds
Of the drear Heart Lake.

And he saw how the reeds grew dark
At the coming of night tide,
And dreamed of the long dim hair
Of Bridget his bride.

He heard while he sang and dreamed
A piper piping away,
And never was piping so sad,
And never was piping so gay.

And he saw young men and young girls
Who danced on a level place,
And Bridget his bride among them,
With a sad and a gay face.

The dancers crowded about him,
And many a sweet thing said,
And a young man brought him red wine,
And a young girl white bread.

But Bridget drew him away by the sleeve,
Away from the merry bands,
To old men playing at cards
With a twinkling of ancient hands.

The bread and the wine had a doom,
For these are the host of the air;
He sat and played in a dream
Of her long dim hair.

He played with the merry old men
And thought not of evil chance,
Until one bore Bridget his bride
Away from the merry dance.

He bore her away in his arms,
The handsomest young man there,
And his neck and his breast and his arms
Were drowned in her long dim hair.

O'Driscoll scattered the cards
And out of his dream awoke;
Old men and young men and young girls
Were gone like a drifting smoke.

But he heard high up in the air
A piper piping away,
And never was piping so sad,
And never was piping so gay.

THE FIDDLER OF DOONEY.

When I play on my fiddle in Dooney,
Folks dance like a wave on the sea;
My cousin is priest in Kilvarnet,
My brother in Moharabuile.

I passed my brother and cousin,
They read in their books of prayer;
I read in my books of songs
I bought at the Sligo fair.

When we come at the end of time
To Peter sitting in state,
He will smile on the three old spirits,
But call me first through the gate;

For the good are always the merry,
Save by an evil chance,
And the merry love the fiddle
And the merry love to dance;

And when the folks there spy me
They will all come up to me
With, "Here is the fiddler of Dooney!"
And dance like a wave of the sea.

THE SONG OF CAITILIN-NI-HOLAHAN.

How tossed, how lost with all hopes crossed we have been!
Our gold is gone; gear have we none, as all have seen.
But ships shall brave the ocean's wave, and morn shall dawn
On Eire green, on Caitilin-ni-Holahan.

Let none believe this lovely Eve outworn or old.
Fair is her form; her blood is warm; her heart is bold.
Her songful voice that makes rejoice hearts grief hath gnawn.
Prove her own queen, our Caitilin-ni-Holahan.

We will not bear the chains we wear, not bear them long,
We seem bereaven, but mighty Heav'n will make us strong,
The God who led through Ocean Red all Israel on
Will aid our queen, our Caitilin-ni-Holahan.

O Virgin pure! our true and sure defense thou art.
Pray thou thy Son to help us on in hand and heart!
O Virgin pure! pray thou thy Son!
Our Prince, our Light, shall banish night, then beameth Dawn.
Then shall be seen our Caitilin-ni-Holahan.

Our priests are as one man imploring Christ,
Our bards are songful, and their gloom dispelled.
Our souls are hopeful, our hearts have not fear
When we think of our Caitilin-ni-Holahan.

So morn shall dawn on Eire green, on Caitilin-ni-Holahan,
The God who led through Ocean Red all Israel on,
Will aid our queen, our Caitilin-ni-Holahan.

A description of the music begins with the poems and ends with them. In other words, what is discoverable by a poetic imagination in the verse of Yeats or Hefernan is to be discerned in Loeffler's composition. Each poem is set verse by verse, with, of course, a rich underlying concept running through the entire poem. The vocal line is difficult, yet it is ever eloquently exp[illegible] of the word-content. Even a less master of the art of distinct enunciation than Mr. McCormack could not have helped do justice to the musical line. The words would sing themselves, while the emotion curves in almost inevitable musical effectiveness. As though Loeffler had dreamed of a shanaghy telling his tales among the hills and had set the lilt of his voice within the frame of a well-tempered scale.

The Loeffler accompaniments are clear pools of composition in which the banks and braes, the skies of Ireland are reflected becomingly and beautifully. There's a smell of burning peat in the air and the mournful cry of a gull at night. Through the greens and blackish blues of melancholy flicker sparks of Gaelic joy. His orchestra speaks with the voice of angels; its choir sings sincere songs that dip into the very heart of the poems.

Loeffler draws on the full resources of his orchestra, but he makes speechful only what is necessary to his purpose. If a single fiddle, a solitary oboe or horn, may say what is in his mind, that individual instrument is suffered to speak. There's no overladening of instrumental force. The color is spread cleanly, smoothly, consistently. One may see through this orchestration, for its palette glows with transparent depths.

NEW YORK
EVE. GLOBE
ISSUE OF
MAR 2 9 1922

According to the Boston Herald Vincent d'Indy in a letter to Pierre Monteux, dated Paris, March 14, wrote as follows:

"I learn from Rabaud that you have been reappointed for two years at Boston. I congratulate the directors and subscribers of the Boston Symphony for having had the discernment to preserve at the head of their orchestra the man who, in a word, reconstructed it in all respects and has raised it to an artistic level which few similar organizations can pretend to equal.

"Believe me, I cannot lose the remembrance . . . of the artistic enjoyment that your orchestra gave me."

Established
FROM MAR 31 1922
COMMERCIAL
New York

THE MAN AT THE DESK

By PAULL HAYDEN

Some men go in the direction they are pushed.

Others, even if circumstances turn them around, walk backwards, but stick to their direction.

BLOCKED

Some years ago, in Carnegie Hall, during the intermission at a concert of the Boston Symphony, an undersized, elderly man had occasion to rise and walk up the aisle. As he faced the audience there was a sudden spontaneous outburst of applause. The gentleman was *Major Henry Lee Higginson*, founder and supporter of the famous Symphony Orchestra. There were few audiences of Americans which would not have acknowledged the presence of the fine old man of New England. *Major Higginson* was a great American.

He was great through his identification with Harvard University.

He was great as the founder of the Boston Symphony Orchestra.

He was great for his "faith in his fellow-men and his country."

And it is very interesting to read in the paths he later trod to fame was BLOCKED TO HIM in his youth. *Major Higginson* was unfortunate in poor eyesight, which frustrated his desire to "go to Harvard" with his companions. He never obtained his degree in course at Harvard, but his name is one of the cornerstones of the University.

Major Higginson yearned his whole life to be a musician. Five years he studied in Europe—but no musical talent appeared. He had none! But the Boston Symphony, through the disappointed musician-not-to-be, gave to America the music which *Higginson*, if the gift had been his, would have created. And *Major Higginson* longed to distinguish himself during the Civil War—and was compelled to remain practically inactive throughout his service. Yet his name is honored by his country and his countrymen as one of the great American patriots.

BLOCKED? If he did not travel the roads he wanted he BUILT the roads themselves! What appears to be a gate across your path may be no more than a hurdle to make you jump the higher! *Higginson* cleared the hurdles and finished the race—first!

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Brooklyn, New York

De Gogorza Boston Symphony Soloist.

The fifth and last concert of the present season by the Boston Symphony Orchestra will take place in the Academy of Music a week from next Friday evening, March 17. Pierre Monteux, the distinguished conductor of the orchestra, has chosen as the final symphony of the season the seventh by Schubert in C major, which many regard as the supreme achievement of the composer and which, from generation to generation, holds the highest place in the hearts of all who enjoy symphonic music. Weingartner wrote of this symphony, "Whenever I heard this work well conducted, or when I conduct it myself, I always experience the most happy sensations and am absolutely intoxicated with the music. It produces on me the effect as of flight through a bright ether."

The soloist for this concert will be Emilio de Gogorza, the baritone, who, of Spanish aristocratic descent, is a native of Brooklyn. One of the favorite singers of our concert stage, De Gogorza's voice and art should be heard to particular advantage in the classic aria of Handel and the Spanish song which he is to sing with the orchestra on this occasion. The first will be "Where'er You Walk," from the oratorio "Semele," and "Canto del Presidiario" of Alvarez. The concert will close with Wagner's Overture to "The Flying Dutchman."

BROOKLYN
EAGLE
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MAR 1 2 1922

MUSIC IN BROOKLYN

The air "Where'er You Walk," from the oratorio "Semele," by Handel, and the piquant Spanish song, "Canto del Presidiario," by Alvarez, will be the numbers sung by Emilio de Gogorsa, the great baritone, when he appears as soloist at the last Boston Symphony concert of the present season, in the Academy next Friday evening, March 17.

Mr. Pierre Monteux will open this concert with Schubert's immortal symphony in C major, "the symphony of the heavenly lengths," in Schumann's words, which, by its lyric beauties and sustained flight of inspiration, has taken its place among the greatest and finest of them all. Mr. Monteux will also conduct Debussy's "Iberia," "Images" for orchestra with the following movements: 1. In the Streets and Byways; 2. The Fragrance of the Night; 3. The Morning of a festal day. The season will close with the performance of Wagner's Overture to "The Flying Dutchman."

BROOKLYN
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THE ORCHESTRAS

Two new scores of interest will be heard at the last pair of Boston Symphony concerts which will be given in Carnegie Hall next Thursday evening and Saturday afternoon. At the Thursday concert Charles Martin Loeffler's series of Irish Fantasies, in which Irish folk tunes are utilized, will have its first performance in New York. "The Host of the Air" and "The Fiddler of Dooney" are settings of verses by Yeats, while "Kathleen Ni Oulahan" is a setting of the age-old ballad of the woman who embodies the spirit of Ireland. The voice part will be taken by John McCormack. These Fantasies, which Pierre Monteux conducts from the manuscript, were performed in Boston last Friday and Saturday.

The novelty on the Saturday program will be "The Prelude to a Drama" by Franz Schreker, now looked upon as one of the most notable composers in Germany. This Prelude, written for an orchestra of large proportions, was composed in 1913 and first performed in Berlin in 1914.

Pierre Monteux will also conduct at the evening concert Schubert's Symphony in C major and Rimsky-Korsakoff's Overture, "The Russian Easter." John McCormack will sing airs from two of Bach's cantatas, "My Beloved Jesus Is Gone," and "Take thou me," "All they from Sheba shall come."

For the final matinee Mr. Monteux will conduct, besides the Schreker number, Debussy's "Iberia" from the composer's orchestral "Images," and the First Symphony of Brahms in C minor.

Established 1881
FROM MAR 26 1922
ADVERTISER
Boston, Mass.

All-Wagner Bill at Symphony Hall Today

WHAT promises to be one of the most momentous symphony concerts of the season will take place this afternoon at Symphony Hall, when Pierre Monteux and the Boston Symphony Orchestra present a program of selections from Wagner's music-dramas. The proceeds will be devoted to the pension fund of the orchestra.

The great cycle of "The Ring of the Nibelungs" will occupy the larger part of the program. From "Die Walkure" the "Ride of the Valkyries" will be played; from "Siegfried," the "Waldweben"; from "Gotterdammerung," the funeral music of "Siegfried"; from "Das Rheingold," the introduction, entire first scene and principal portion of the closing scene. The parts of the Rhine Daughters will be sung by Laura Littlefield, Gertrude Tingley and Esther Ferrabini-Jacchia. Charles H. Bennett and Raymond Simonds will also assist.

The overture to "The Flying Dutchman," the procession into the cathedral and introduction to the third act of "Die Meistersinger" are also on the program.

FROM MAR 26 1922
ADVERTISER
Boston, Mass.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux will produce for the first time here, in its complete form, with chorus, Cesar Franck's symphonic poem, "Psyche." A suite, which Henry Gilbert has drawn from his Pilgrim Tercentenary Pageant music, will also be performed for the first time. Handel's concerto string and wind instruments will open the program.

BROOKLYN
EAGLE
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MAR 19 1922

Loeffler's Irish Fantasies

By WILLIAM B. MURRAY

TOO little of the music of Charles Martin Loeffler is heard these days in our concert halls. Here is one composer who does not advertise who is not exploited by himself or interested friends. Since his retirement from active participation in the Boston Symphony Orchestra he has lived, in comparative seclusion, in Medfield, Mass., devoting his life to the work he loves—composition. Fortunately he has no material worries and may therefore give the fullest measure of his love and devotion to his chosen labor.

Loeffler is a towering figure. Among composers living in this country he has an enviable position. None would dare gainsay his command of the technique of his art. None, I think, would venture to deny his pre-eminence as a maker of music. In such compositions as "The Death of Tintagiles," "Villanelle du Diable," "Hora Mystica" and "A Pagan Poem" he has written himself a monument that will endure the trial and stress of many years.

He is not opulent in his writing. His compositions are carefully nurtured before they are given to the world, and even when they have passed the test of public performance their maker is apt to discover within their pages shortcomings which he believes may be eliminated with revision. That being the case, the composition in question is sure to be withdrawn for some time. The "Hora Mystica" is one of such compositions. At the time of its initial performance in a Norfolk Festival the "Hora Mystica" was rapturously greeted. Another composer would have stood on his laurels, but Loeffler withdrew the composition from public performance that he might, when the occasion and the inspiration rose, give it the benefit of such improvement as he deemed worthy and necessary. Some day the "Hora Mystica" will come out of the Loeffler desk, have a new baptism of public fire; then, unless precedent runs an unwilling course, the world will be the richer for another masterpiece.

Thursday evening the Boston Symphony, Mr. Monteux and Mr. McCormack joined forces in Carnegie Hall in a performance of three of five Irish Fantasies which Charles Martin Loeffler has set for voice and orchestra. Their beginning goes back a matter of 15 years, when David Bispham sang two such songs (then in arrangement for voice and piano) in Jordan Hall, Boston. Their titles were "The Hoisting of the Sidhe" and "The Host of the Air." Since then, naturally in such moments as Loeffler felt true inspiration for writing, he has added "The Ballad of the Fox Hunter," "The Fiddler of Dooney" and "The Song of Caitilin-ni-Holahan." The poems are, with the exception of the last, from the many which W. B. Yeats wrote in deference to Irish folklore. "The Song of Caitilin-ni-Holahan" is attributed to W. Hefernan the Blind.

The poems are Irish, their thought and imagery are Irish. They are expressions of Irish beliefs, Irish superstitions. Inevitably Loeffler would be attracted to such folk-lore. In all his writing he has disclosed a love for the fantastic, for the thing which is born of simple belief and simple faith. He loved the harrowing other-world fear he found in Maeterlinck's play, "The Death of Tintagiles"; the sumptuous color and glowing faith of mediaevalism which later found expression in the Dies Irae of his "Hora Mystica"; the querulous complainings of disembodied spirits and the tragic merriment of aerial spirits which shimmer through the pages of his "Villanelle du Diable." Irish lore is rich in just such qualities; what wonder, therefore, that these ideas should find fertile ground in the Loeffler imagination and budding should bloom eventually in these "Irish Fantasies"?

The three songs which Mr. McCormack sang Thursday evening were "The Host of the Air," "The Fiddler of Dooney" and "The Song of Caitilin-ni-Holahan." Their texts run:

THE HOST OF THE AIR.

O'Driscoll drove with a song
The wild duck and the drake
From the tall and the tufted reeds
Of the drear Heart Lake.

And he saw how the reeds grew dark
At the coming of night tide,
And dreamed of the long dim hair
Of Bridget his bride.

He heard while he sang and dreamed
A piper piping away,
And never was piping so sad,
And never was piping so gay.

And he saw young men and young girls
Who danced on a level place,
And Bridget his bride among them,
With a sad and a gay face.

The dancers crowded about him,
And many a sweet thing said,
And a young man brought him red wine,
And a young girl white bread.

But Bridget drew him away by the sleeve,
Away from the merry bands,
To old men playing at cards
With a twinkling of ancient hands.

The bread and the wine had a doom,
For these are the host of the air;
He sat and played in a dream
Of her long dim hair.

He played with the merry old men
And thought not of evil chance,
Until one bore Bridget his bride
Away from the merry dance.

He bore her away in his arms,
The handsomest young man there,
And his neck and his breast and his arms
Were drowned in her long dim hair.

O'Driscoll scattered the cards
And out of his dream awoke;
Old men and young men and young girls
Were gone like a drifting smoke.

But he heard high up in the air
A piper piping away,
And never was piping so sad,
And never was piping so gay.

THE FIDDLER OF DOONEY.

When I play on my fiddle in Dooney,
Folks dance like a wave on the sea;
My cousin is priest in Kilvarnet,
My brother in Moharabuile.

I passed my brother and cousin,
They read in their books of prayer;
I read in my books of songs
I bought at the Sligo fair.

When we come at the end of time
To Peter sitting in state,
He will smile on the three old spirits,
But call me first through the gate;

For the good are always the merry,
Save by an evil chance,
And the merry love the fiddle
And the merry love to dance;

And when the folks there spy me
They will all come up to me
With, "Here is the fiddler of Dooney!"
And dance like a wave of the sea.

THE SONG OF CAITILIN-NI-HOLAHAN.

How tossed, how lost with all hopes crossed we have been!
Our gold is gone; gear have we none, as all have seen.
But ships shall brave the ocean's wave, and morn shall dawn
On Eire green, on Caitilin-ni-Holahan.

Let none believe this lovely Eve outworn or old.
Fair is her form; her blood is warm; her heart is bold.
Her songful voice that makes rejoice hearts grief hath gnawn,
Prove her own queen, our Caitilin-ni-Holahan.

We will not bear the chains we wear, not bear them long,
We seem bereaven, but mighty Heav'n will make us strong,
The God who led through Ocean Red all Israel on
Will aid our queen, our Caitilin-ni-Holahan.

O Virgin pure! our true and sure defense thou art.
Pray thou thy Son to help us on in hand and heart!
O Virgin pure! pray thou thy Son!
Our Prince, our Light, shall banish night, then beameth Dawn.
Then shall be seen our Caitilin-ni-Holahan.

Our priests are as one man imploring Christ,
Our bards are songful, and their gloom dispelled.
Our souls are hopeful, our hearts have not fear
When we think of our Caitilin-ni-Holahan.

So morn shall dawn on Eire green, on Caitilin-ni-Holahan,
The God who led through Ocean Red all Israel on
Will aid our queen, our Caitilin-ni-Holahan.

A description of the music begins with the poems and ends with them. In other words, what is discoverable by a poetic imagination in the verse of Yeats or Hefernan is to be discerned in Loeffler's composition. Each poem is set verse by verse, with, of course, a rich underlying concept running through the entire poem. The vocal line is difficult, yet it is ever eloquently expressive of the word-content. Even a less master of the art of distinct enunciation than Mr. McCormack could not have helped do justice to the musical line. The words would sing themselves, while the emotion curves in almost inevitable musical effectiveness. As though Loeffler had dreamed of a shanaghy telling his tales among the hills and had set the lilt of his voice within the frame of a well-tempered scale.

The Loeffler accompaniments are clear pools of composition in which the banks and braes, the skies of Ireland are reflected becomingly and beautifully. There's a smell of burning peat in the air and the mournful cry of a gull at night. Through the greens and blackish blues of melancholy flicker sparks of Gaelic joy. His orchestra speaks with the voice of angels; its choir sings sincere songs that dip into the very heart of the poems.

Loeffler draws on the full resources of his orchestra, but he makes speechful only what is necessary to his purpose. If a single fiddle, a solitary oboe or horn, may say what is in his mind, that individual instrument is suffered to speak. There's no overladening of instrumental force. The color is spread cleanly, smoothly, consistently. One may see through this orchestration, for its palette glows with transparent depths.

NEW YORK
EVE. GLOBE
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According to the Boston Herald, Vincent d'Indy in a letter to Pierre Monteux, dated Paris, March 14, wrote as follows:

"I learn from Rabaud that you have been reappointed for two years at Boston. I congratulate the directors and subscribers of the Boston Symphony for having had the discernment to preserve at the head of their orchestra, the man who, in a word, reconstructed it in all respects and has raised it to an artistic level which few similar organizations can pretend to equal.

"Believe me, I cannot lose the remembrance . . . of the artistic enjoyment that your orchestra gave me."

Established
FROM MAR 31 1922
COMMERCIAL
New York

THE MAN AT THE DESK

By PAULL HAYDEN

Some men go in the direction they are pushed.

Others, even if circumstances turn them around, walk backwards, but stick to their direction.

BLOCKED

Some years ago, in Carnegie Hall, during the intermission at a concert of the Boston Symphony, an undersized, elderly man had occasion to rise and walk up the aisle. As he faced the audience there was a sudden spontaneous outburst of applause. The gentleman was *Major Henry Lee Higginson*, founder and supporter of the famous Symphony Orchestra. There were few audiences of Americans which would not have acknowledged the presence of the fine old man of New England. *Major Higginson* was a great American.

He was great through his identification with Harvard University.

He was great as the founder of the Boston Symphony Orchestra.

He was great for his "faith in his fellow-men and his country."

And it is very interesting to read in the paths he later trod to fame was BLOCKED TO HIM in his youth. *Major Higginson* was unfortunate in poor eyesight, which frustrated his desire to "go to Harvard" with his companions. He never obtained his degree in course at Harvard, but his name is one of the cornerstones of the University.

Major Higginson yearned his whole life to be a musician. Five years he studied in Europe—but no musical talent appeared. He had none! But the Boston Symphony, through the disappointed musician-not-to-be, gave to America the music which *Higginson*, if the gift had been his, would have created. And *Major Higginson* longed to distinguish himself during the Civil War—and was compelled to remain practically inactive throughout his service. Yet his name is honored by his country and his countrymen as one of the great American patriots.

BLOCKED? If he did not travel the roads he wanted he BUILT the roads themselves! What appears to be a gate across your path may be no more than a hurdle to make you jump the higher! *Higginson* cleared the hurdles and finished the race—first!

From ~~Sun &~~ Herald MAR 26 1922
New York

A few days ago the Boston Symphony Orchestra under the unmagic wand of the wholly methodical M. Monteux performed the "Iberia" of Debussy, a work which at one time seemed to be an opalescent web of subtle suggestions. It no longer creates such an illusion. It reveals itself now as a somewhat awkward effort on the part of a French philosopher to transform himself into a Spanish serenader—one of those gay masqueraders who stole most of his good ideas from the Arabs, as, for instance, when he sang:

"How beauteous is this garden, where the flowers of the earth vie with the stars of heaven. What can compare with the vase of yon alabaster fountain filled with crystal water? Nothing but the moon in her fullness shining in the midst of an unclouded sky."

The Parisian is lost in the bosky groves beside the Guadalquiver. The fault of his music for us is that it is too subtle. We clamor for something more definite. We hearken to Charles Martin Loeffler orchestrating Irish poems and we exclaim, "That is it!" Yet Mr. Loeffler is a true musical poet, if ever there was one. Still he is compelled to follow the march of progress. His instrumental background in his "Irish Fantasias for Voice and Orchestra" is plainly affected by the contemporaneous tendency of music to go into the moving picture business.

The Skill of a Loeffler.

If a composer must make moving pictures, let him do it with the skill of a Loeffler. The Alsatian-American employs orchestral instruments with something like an artist's instinct for color. He seems always to select the right one. If you wonder for a moment what the xylophone is doing in Ireland, the next instant you decide that it must have been born there. Mr. Loeffler compels it to rattle with a brogue. And no matter what claims may be set up for the Egyptians with their museum of flutes, it is certain that the piccolo grew up beside the Kerry dance.

Yet one wonders whether the art of music is materially advanced by this species of composition. Illustration is a thing demanding insight and sympathy and inexhaustible technical skill, but after all it is not always creation.

In the end the value of a musical composition must be sought in its independent beauty and strength as music. A painting must be judged as a painting, not as a record of a face or a scene. A sculpture is not accorded a position of high rank because it is a perfect portrait of Dr. Marion Sims or Sunset Cox, but because it is a creation in sculpture. Macaulay's essay on Warren Hastings is not an enduring piece of literature because it gives a complete and presumably accurate report of the achievements and impeachment of the Indian administrator, but because of its splendor as literature.

It is a pity that composers do not take the truth underlying such facts more to heart. There is no reason why they should not write illustrative music. There are scores of reasons why they should. But the subject of the illustration should be merely a source of inspiration for good music. In this respect Debussy's "Iberia" is rightly conceived. That the Frenchman saw Spain through a pair of spectacles purchased in the Boulevard des Italians was inevitable.

Mr. Loeffler, on the other hand, procured his perfectly good artistic eyes in Alsace and for many years has exercised their vision on this side of the Atlantic. He has lived a sober and contemplative life in spite of the address on his letterheads, and he has become a part of all he hears in Boston. No other composer is likely to raise the musical movie to such a high level of art as he.

The concert going public does not imperatively demand illustrative music. This is proved by the continued popularity of such works as the symphonies of Brahms, which offer no peg for the support of idle minds. Perhaps it would be a beneficial thing for musical art if composers would more frequently write just a symphony in B flat or at best a tone poem with a suggestive title and no pamphlet of explanations.

But this would be hard on the writers of program notes, would it not? They are certainly entitled to some consideration, and movie music is a rich field for their delightful cultivation.

Franck's "Psyche," Hitherto Known He in Orchestral Fragments Only, to Heard at the Symphony Concerts T morrow with the Choral Parts — M Gilbert's Music from the Pageant Plymouth for Further Novelty

In his latest and ripest years, betwe
the Sonata for Violin and the Symphon
in D minor, Franck wrote for orchest
and chorus a Symphonic Poem, "Psyche
From it he subsequently drew a Suite
four numbers for orchestra alone—"Ps
che's Sleep," "Psyche Borne Aloft by t
Zephyrs," "The Gardens of Eros," "Psyc
and Eros." One of these fragments, "Ps
che and Eros," was played at the Sy
phony Concerts as long ago as 1905, wh
[illegible]

ward Mr. Gericke set two upon a programme; while, in 1919, Mr. Rabaud assembled all four. Now, at the Symphony Concerts of tomorrow afternoon and Saturday evening, Mr. Monteux will make known the whole piece as Franck wrote it, with orchestral and choral voices joined and in order. Never before has it been so heard in Boston:

The authorship of the poem which serves as pretext for the choral portions of the music has not been definitely established. It has been credited to three sources—Sicard and Fourcaud, Grandmougin, "L. L." In his biography of Franck Mr. d'Indy is silent on the subject. Of the three divisions of the Symphonic Poem the first is purely orchestral, and comprises "Psyche's Sleep" and "Psyche Borne Aloft by the Zephyrs." Though these fragments are known here, for the sake of completeness the following "argument" from the score may be quoted:

> Psyche is sleeping . . . Cradled in dreams, her spirit glimpses for an instant an absolute happiness which is not of this world, but of which there comes to her a fleeting vision.
>
> Suddenly the air quivers, filled with strange sounds . . . . Psyche, lifted up by the light breezes, is borne away to the gardens of Eros.

The second division, "The Gardens of Eros," opens with an extended orchestral passage suggestive of Psyche, "fairer than Beauty's self," lying amid flowers and "like a sovereign feted by Nature in festal attire." Voices murmur in her ear of the power of Love:

> Love, the source of all life! Strong young god of the conquering darts! Hail, blessed power! Hail, gentle ruler of hearts! Thou fillest all with a holy joy, thy footsteps make fertile the fields. Earth, the mother, brings forth with gladness when there descends upon her the ineffable caress of high heaven, her bridegroom, deluged with light.
>
> Oh, white sister of the lilies, gentler than the dawn and fairer than Beauty, doest thou not feel the sweet, new-born desire stir in thy breast? Hear in the distance the invisible lyres, gently sighing in the harmonious air. The mysterious bridegroom comes, to pour holy joys into thy virginal heart.
>
> See, the gates of the palace open for thee. But Psyche, remember that thou must never know the face of thy mystic lover. Although thou may not understand, yet obey this all-wise destiny. Psyche, remember, remember!

The orchestral section known as "Psyche and Eros" follows. Again to quote the argument:

> The voices are silent. Already there sounds another voice, gentle but penetrating; it is that of Eros himself. Psyche hesitatingly responds . . . . Soon their spirits are joined . . . . All is passion, all is light, all is happiness . . . . . eternal happiness . . . if Psyche will but remember.

Mr. d'Indy, in matters of art, an ascetic, scorning the flesh with almost monkish fervor, and trying as well to transform Franck into his own image, finds this poetically sensuous music "a dialogue between the Soul . . . . and a Seraph sent from heaven to instruct it in the eternal verities."

Wholly new to Bostonian ears is the third division of the poem, "The Punishment—Sufferings and Laments of Psyche—Apotheosis." Forthwith the chorus sings:

> Love, she has known thy glory. Woe unto her! Amid sweet mystery, amid exquisite happiness, doubt entered the heart of the young immortal. Her punishment begins and her suffering is cruel. Far from the gardens of Eros and from those sacred precincts, she now wanders over the earth and the paths are hard to her bruised feet. A weary traveler, ever solitary, she wanders on, sobbing out her regret for the lost mystery of the blue gardens of Eros and those sacred precincts. The inner darkness grows ever deeper, and only the wind hears her despairing cries. No hope touches her. She has known thy glory, oh Love, but now she weeps. Oh! restore to her the blue gardens and those sacred precincts.

A lengthy orchestral interlude ensues, descanting upon Psyche's suffering and her ultimate release. Again the chorus takes up the tale:

> Eros has pardoned! Rejoice, oh heavens and earth! Oh! Psyche, thou mayest once more lift up thy pallid head. Let the sad remembrance of that first mistake be drowned forever in eternal forgetfulness. Oh! divine pair, rise into the light! The miracle of Love is wrought at last.

To the orchestra are left the final statement of Psyche's glorification, and an instrumental epilogue; beginning quietly, rising to a powerful affirmation, and therewith bringing the end.

It is hardly necessary to recall the mystical quality of this music—the sliding, characteristically Franckian chromaticism, the warm, caressing melodies, the luminous instrumentation. Franck has employed guiding themes in the Wagnerian manner, though they lack Wagnerian saliency and individuality. There are, for example, typical motives for Psyche and Eros, for Sleep, for Longing, for Zephyrs, but of them all only the last has sufficient physiognomy to make it easily recognizable.

Also new to the Symphony Concerts is the other major item of the programme tomorrow—the Suite drawn from Henry F. Gilbert's music for the Pageant of Plymouth last summer. Nine American composers contributed instrumental and choral pieces to the spectacle, and Mr. Gilbert's numbers accompanied the "Norse Scene" and several subsequent episodes. This "Norse Scene" forms the first of the two divisions of the present Suite. The action exhibited the landing on our shores, in the year 1000 A. D., of Thorwald and his Vikings. As the Norsemen's ship came to land it was seen by a band of Indians, who hid in terror under their canoes. The Norsemen attacked the frightened redskins and all but one were killed. The survivor ran to a neighboring village and returned with reinforcements. Arrows flew, and one of them struck down Thorwald himself. Knowing his wound to be mortal, he pointed out the spot where he wished to be buried, then died in the arms of his followers. Sadly they lifted his body on their shields and bore it away. Mr. Gilbert's accompanying music begins with a short Prelude. A vigorous motive, typical of Thorwald, is exposed and developed, and then appears a poignant theme for woodwind, later used to accompany the Viking's death. The music that follows suggests in turn the approach of the ship, the two combats, and the tragic end.

The second part of the Suite contains Mr. Gilbert's music for three episodes—Champlain trading with the Indians in 1605; a War Dance of Indians for the entertainment of Admiral Blok (the discoverer of Block [illegible] followers in 1614; the Pestilence that visited the Indians around Plymouth two years before the coming of the Mayflower. Champlain and his companions are suggested by the old French song, "Lorraine"; the Indians by aboriginal motivs. The War-Dance needs no explanation. In the Pageant the effect of the scene of Pestilence was heightened by a ghastly greenish light. In the gray expanse of Symphony Hall the music must suggest its own background. If it succeeds, the more credit to the composer.

Of the technical aspects of this, Mr. Gilbert's latest music, there is little that need be said in anticipation. Naturally it relies upon bold strokes and relatively simple means. But Mr. Gilbert is one of the few modern composers who can be at the same time simple and forceful. The music for the Pageant was composed for a wind-band of seventy. In rescoring it for orchestra Mr. Gilbert has used the normal forces, augmented by a large array of instruments of percussion.

W. S. S.

TRANS. MAR. 30.

FIRST PERFORMANCE HERE OF "PSYCHE"

Symphony Orchestra and Chorus Win Applause

Yesterday's was again a Symphony concert without a symphony on the program, although "Psyche," Franck's elaborate symphonic poem for orchestra and chorus is longer than many symphonies. The performance of this work as a whole was the first in Boston, although excerpts from it have been given here many times. Mr Monteux had trained a chorus of sopranos, altos and tenors especially for this concert. The excellent quality of the singing in the two choral interludes, and the warmth of the subsequent applause, roused fresh hopes that we may once more have opportunities to hear other and more intricate pieces for chorus and orchestra.

Franck's music in "Psyche," whether it be nearer in emotional content to Apuleius or as d'Indy claims, to the Christian mystics, is too episodic, too much lacking in constructive power to be a first-rate masterpiece. The apotheosis at the end is reminiscent of Wagner. Yet the piece contains many remarkably beautiful passages, to which yesterday's unusually eloquent and finely wrought performance did full justice.

A suite arranged for symphony orchestra by Henry F. B. Gilbert of Cambridge from incidental music he composed for the memorial pageant given last Summer at Plymouth, was played for the first time in its new guise. It was cordially received, the composer being compelled to bow his acknowledgments from his place in the audience.

As Mr Gilbert wrote in his note printed in the program books, this music was originally conceived for a wind orchestra containing 22 clarinets and a peculiar combination of other wood wind and brass instruments. Its effectiveness also depended to a large extent upon the accompanying action. In the concert hall it seemed disjointed, angular music, less admirable than other works by the same composer. The "Indian Dance," a cross between what Beethoven's contemporaries would have called "Turkish music" and what the present day knows as jazz, especially pleased the audience.

The opening number was Handel's concerto in F major for strings and woodwind, in which the thrifty composer uses again sundry fine choruses from his previous choral works. The stately music is embroidered with difficult passages for horns, oboes, and bassoons which again displayed the virtuosity of individual players in the orchestra. It gave much pleasure.

Next week the soloist is Alexander Siloti, an authentic pupil of Liszt and teacher of Rachmaninoff, besides being famous as a pianist in his own right. He will play the piano part in a Bach Brandenburg concerto, and in Liszt's "Dance of Death." The other numbers announced are Sibelius' new Fifth Symphony, and Georges Hue's "Titania," also new to Boston.

GLOBE APRL-1

Twentieth Program Given at Symphony

George Frederic Handel's music is of a pompous nature, but never a swaggering pomposity. It is rather superbly pompous, if the word can be justifiably used with such a sense. Yesterday afternoon the Boston Symphony Orchestra played his Concerto in F major for strings and two wind orchestras in five movements. Much of this piece is taken from themes of oratorios and other compositions he had written, shortened, changed and made into an altogether interesting orchestral work. The third part (Largo, D minor), was in the form of a "Siciliano," with the theme from the Esther chorus, "Ye Sons of Israel Morn." In this number a flute duet proved particularly effective.

The second number was some of the music written by George Gilbert for the Pilgrim tercentenary festival in Plymouth last year. In two parts, the music represented the Prelude and Norse Scene of the pageant, the French and Indian pantomime which swung immediately into an Indian dance, and the Pestilence was personified in the last piece. They have been rewritten by the composer for orchestra and are interesting. Mr. Gilbert was at the concert and received hearty applause.

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M. J. W.

TRAV. APRL-1

[91]

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S. M.

MONITOR-APRL. 1.

Two pieces new to Boston stand upon the programme for the Symphony Concerts of next Friday afternoon and Saturday evening—Sibelius's Fifth Symphony, in E-flat major, and a Symphonic Suite, "Titania," by the Parisian composer, Hué. The Symphony, already heard and debated in London, Philadelphia and New York, runs in the later vein of Sibelius. That is to say, it is an exceedingly terse, thin, sharp-set music, developed from brief motivs, making ultra-modern play with harmonies and timbres, fitful as well of mood. In contrast Hué's music is light, fanciful, dexterous, altogether pleasing. Almost as novel are the other two items of the programme: Liszt's "Dance of Death" for Piano and Orchestra, suggested by Orcagna's fresco at Pisa, utilizing the music of the hymn, "Dies Iræ," and seldom heard nowadays anywhere. Mr. Siloti, the pianist, revisiting America after long years and reappearing with the Symphony Orchestra next week, has resurrected it. He will also play the piano-part in the Fifth Brandenburg Concerto of Bach, with Mr. Burgin as solo violin and Mr. Laurent as solo flute. Not often does a visiting virtuoso so join in an ensemble piece. Mr. Siloti, however, is as zealous for Bach as he is for Liszt; while in no respect have the years dimmed [illegible] powers.

On Thursday evening the Symphony Orchestra will play in Sanders Theatre at Cambridge, likewise with Mr. Siloti as assisting pianist. As in Boston he will play Liszt's "Dance of Death." The other items of the programme are Brahms's Symphony in C minor with which Mr. Monteux excels; three orchestral numbers from Franck's tone-poem, "Psyche" and Rimsky-Korsakov's pictorial overture, "Russian Easter."

On Monday and Tuesday afternoons at four o'clock in Symphony Hall, Mr. Monteux and the orchestra will round out the Young People's Concerts for the current musical year. The same pieces will be played at both concerts—the Overture to Mozart's opera, "Figaro's Wedding;" the Minuet and Finale from a Symphony by Haydn; two fragments of Debussys "Little Suite;" dances from Delibes's ballet, "Coppélia" and from Chaikovsky's ballet, "Nutcracker"; the sonorous introduction to the third act of Wagner's "Lohengrin." Surely a promising miscellany for both young and old. Beside the tickets distributed to the schools, a few for either concert are available to the public; but in every instance an adult to be admitted, must be accompanied by one or more children.

Monday evening, April 10, in Symphony Hall, the fifth and last of the "special" Symphony Concerts designed to please a more miscellaneous and less regular public than usually frequents them. Eagerly and in numbers the desired audience has come. The full orchestra will play; Mr. Monteux will conduct and Mr. Burgin, first violinist of the band, will take the solo-part in Mendelssohn's Concerto. The other items of the programme are Goldmark's Overture, "Sakunrtala," Strauss's tone-poem, "Till Eulenspiegel's Merry Pranks" and Saint-Saëns's large voiced Symphony with Organ.

TRANS-APRL-6

Symphony Plays Pilgrim Music

Music written for the Pilgrim Pageant at Plymouth last summer by Henry F. B. Gilbert of Cambridge is one of the features of this week's Symphony program. It consists for the most part of tone pictures of the landing of the Norsemen and the death of Thorvald in the fight with Indians; Champlain trading with the redskins; an Indian dance and an episode representing the plague at Plymouth.

Mr. Gilbert's compositions are less affected by European vogues than those of almost any other representative American musician. They are imaginative, scholarly, dramatic, the work of an artist with poetic feeling. The suite played yesterday pleased the audience and won much applause for the composer.

Cesar Franck's symphonic poem, "Psyche," was performed with the assistance of a chorus trained by Mr. Monteux. Laura Littlefield was the soloist. Handel's F major concerto for strings and wind orchestras opened the concert.

ADVTCR. APRL-1

20TH SYMPHONY PROGRAM IS INTERESTING

Gilbert "Suite From Pilgrim Pageant" One of the Offerings

Three, and three only, numbers comprised the program that Mr. Monteux offered to his audience at the twentieth Symphony concert yeste

From ~~Sun &~~ Herald MAR 26 1922
New York

A few days ago the Boston Symphony Orchestra under the unmagic wand of the wholly methodical M. Monteux performed the "Iberia" of Debussy, a work which at one time seemed to be an opalescent web of subtle suggestions. It no longer creates such an illusion. It reveals itself now as a somewhat awkward effort on the part of a French philosopher to transform himself into a Spanish serenader—one of those gay masqueraders who stole most of his good ideas from the Arabs, as, for instance, when he sang:

"How beauteous is this garden, where the flowers of the earth vie with the stars of heaven. What can compare with the vase of yon alabaster fountain filled with crystal water? Nothing but the moon in her fullness shining in the midst of an unclouded sky."

The Parisian is lost in the bosky groves beside the Guadalquiver. The fault of his music for us is that it is too subtle. We clamor for something more definite. We hearken to Charles Martin Loeffler orchestrating Irish poems and we exclaim, "That is it!" Yet Mr. Loeffler is a true musical poet, if ever there was one. Still he is compelled to follow the march of progress. His instrumental background in his "Irish Fantasias for Voice and Orchestra" is plainly affected by the contemporaneous tendency of music to go into the moving picture business.

The Skill of a Loeffler.

If a composer must make moving pictures, let him do it with the skill of a Loeffler. The Alsatian-American employs orchestral instruments with something like an artist's instinct for color. He seems always to select the right one. If you wonder for a moment what the xylophone is doing in Ireland, the next instant you decide that it must have been born there. Mr. Loeffler compels it to rattle with a brogue. And no matter what claims may be set up for the Egyptians with their museum of flutes, it is certain that the piccolo grew up beside the Kerry dance.

Yet one wonders whether the art of music is materially advanced by this species of composition. Illustration is a thing demanding insight and sympathy and inexhaustible technical skill, but after all it is not always creation.

In the end the value of a musical composition must be sought in its independent beauty and strength as music. A painting must be judged as a painting, not as a record of a face or a scene. A sculpture is not accorded a position of high rank because it is a perfect portrait of Dr. Marion Sims or Sunset Cox, but because it is a creation in sculpture. Macaulay's essay on Warren Hastings is not an enduring piece of literature because it gives a complete and presumably accurate report of the achievements and impeachment of the Indian administrator, but because of its splendor as literature.

It is a pity that composers do not take the truth underlying such facts more to heart. There is no reason why they should not write illustrative music. There are scores of reasons why they should. But the subject of the illustration should be merely a source of inspiration for good music. In this respect Debussy's "Iberia" is rightly conceived. That the Frenchman saw Spain through a pair of spectacles purchased in the Boulevard des Italians was inevitable.

Mr. Loeffler, on the other hand, procured his perfectly good artistic eyes in Alsace and for many years has exercised their vision on this side of the Atlantic. He has lived a sober and contemplative life in spite of the address on his letterheads, and he has become a part of all he hears in Boston. No other composer is likely to raise the musical movie to such a high level of art as he.

The concert going public does not imperatively demand illustrative music. This is proved by the continued popularity of such works as the symphonies of Brahms, which offer no peg for the support of idle minds. Perhaps it would be a beneficial thing for musical art if composers would more frequently write just a symphony in B flat or at best a tone poem with a suggestive title and no pamphlet of explanations.

But this would be hard on the writers of program notes, would it not? They are certainly entitled to some consideration, and movie music is a rich field for their delightful cultivation.

Franck's "Psyche," Hitherto Known Here in Orchestral Fragments Only, to Be Heard at the Symphony Concerts Tomorrow with the Choral Parts — Mr. Gilbert's Music from the Pageant at Plymouth for Further Novelty

In his latest and ripest years, between the Sonata for Violin and the Symphony in D minor, Franck wrote for orchestra and chorus a Symphonic Poem, "Psyche." From it he subsequently drew a Suite of four numbers for orchestra alone—"Psyche's Sleep," "Psyche Borne Aloft by the Zephyrs," "The Gardens of Eros," "Psyche and Eros." One of these fragments, "Psyche and Eros," was played at the Symphony Concerts as long ago as 1905, when [illegible] first visited them. Soon afterward Mr. Gericke set two upon a programme; while, in 1919, Mr. Rabaud assembled all four. Now, at the Symphony Concerts of tomorrow afternoon and Saturday evening, Mr. Monteux will make known the whole piece as Franck wrote it, with orchestral and choral voices joined and in order. Never before has it been so heard in Boston:

The authorship of the poem which serves as pretext for the choral portions of the music has not been definitely established. It has been credited to three sources—Sicard and Fourcaud, Grandmougin. "L. L." In his biography of Franck Mr. d'Indy is silent on the subject. Of the three divisions of the Symphonic Poem the first is purely orchestral, and comprises "Psyche's Sleep" and "Psyche Borne Aloft by the Zephyrs." Though these fragments are known here, for the sake of completeness the following "argument" from the score may be quoted:

> Psyche is sleeping . . . Cradled in dreams, her spirit glimpses for an instant an absolute happiness which is not of this world, but of which there comes to her a fleeting vision.
>
> Suddenly the air quivers, filled with strange sounds . . . Psyche, lifted up by the light breezes, is borne away to the gardens of Eros.

The second division, "The Gardens of Eros," opens with an extended orchestral passage suggestive of Psyche, "fairer than Beauty's self," lying amid flowers and "like a sovereign fêted by Nature in festal attire." Voices murmur in her ear of the power of Love:

> Love, the source of all life! Strong young god of the conquering darts! Hail, blessed power! Hail, gentle ruler of hearts! Thou fillest all with a holy joy, thy footsteps make fertile the fields. Earth, the mother, brings forth with gladness when there descends upon her the ineffable caress of high heaven, her bridegroom, deluged with light.
>
> Oh, white sister of the lilies, gentler than the dawn and fairer than Beauty, doest thou not feel the sweet, new-born desire stir in thy breast? Hear in the distance the invisible lyres, gently sighing in the harmonious air. The mysterious bridegroom comes, to pour holy joys into thy virginal heart.
>
> See, the gates of the palace open for thee. But Psyche, remember that thou must never know the face of thy mystic lover. Although thou may not understand, yet obey this all-wise destiny. Psyche, remember, remember!

The orchestral section known as "Psyche and Eros" follows. Again to quote the argument:

> The voices are silent. Already there sounds another voice, gentle but penetrating; it is that of Eros himself. Psyche hesitatingly responds . . .
> Soon their spirits are joined . . .
> All is passion, all is light, all is happiness . . . eternal happiness . . .
> if Psyche will but remember.

Mr. d'Indy, in matters of art, an ascetic, scorning the flesh with almost monkish fervor, and trying as well to transform Franck into his own image, finds this poetically sensuous music "a dialogue between the Soul . . . and a Seraph sent from heaven to instruct it in the eternal verities."

Wholly new to Bostonian ears is the third division of the poem, "The Punishment—Sufferings and Laments of Psyche—Apotheosis." Forthwith the chorus sings:

> Love, she has known thy glory. Woe unto her! Amid sweet mystery, amid exquisite happiness, doubt entered the heart of the young immortal. Her punishment begins and her suffering is cruel. Far from the gardens of Eros and from those sacred precincts, she now wanders over the earth and the paths are hard to her bruised feet. A weary traveler, ever solitary, she wanders on, sobbing out her regret for the lost mystery of the blue gardens of Eros and those sacred precincts. The inner darkness grows ever deeper, and only the wind hears her despairing cries. No hope touches her. She has known thy glory, oh Love, but now she weeps. Oh! restore to her the blue gardens and those sacred precincts.

A lengthy orchestral interlude ensues, descanting upon Psyche's suffering and her ultimate release. Again the chorus takes up the tale:

> Eros has pardoned! Rejoice, oh heavens and earth! Oh! Psyche, thou mayest once more lift up thy pallid head. Let the sad remembrance of that first mistake be drowned forever in eternal forgetfulness. Oh! divine pair, rise into the light! The miracle of Love is wrought at last.

To the orchestra are left the final statement of Psyche's glorification, and an instrumental epilogue; beginning quietly, rising to a powerful affirmation, and therewith bringing the end.

It is hardly necessary to recall the mystical quality of this music—the sliding, characteristically Franckian chromaticism, the warm, caressing melodies, the luminous instrumentation. Franck has employed guiding themes in the Wagnerian manner, though they lack Wagnerian saliency and individuality. There are, for example, typical motives for Psyche and Eros, for Sleep, for Longing, for Zephyrs, but of them all only the last has sufficient physiognomy to make it easily recognizable.

Also new to the Symphony Concerts is the other major item of the programme tomorrow—the Suite drawn from Henry F. Gilbert's music for the Pageant of Plymouth last summer. Nine American composers contributed instrumental and choral pieces to the spectacle, and Mr. Gilbert's numbers accompanied the "Norse Scene" and several subsequent episodes. This "Norse Scene" forms the first of the two divisions of the present Suite. The action exhibited the landing on our shores, in the year 1000 A. D., of Thorwald and his Vikings. As the Norsemen's ship came to land it was seen by a band of Indians, who hid in terror under their canoes. The Norsemen attacked the frightened redskins and all but one were killed. The survivor ran to a neighboring village and returned with reinforcements. Arrows flew, and one of them struck down Thorwald himself. Knowing his wound to be mortal, he pointed out the spot where he wished to be buried, then died in the arms of his followers. Sadly they lifted his body on their shields and bore it away. Mr. Gilbert's accompanying music begins with a short Prelude. A vigorous motive, typical of Thorwald, is exposed and developed, and then appears a poignant theme for woodwind, later used to accompany the Viking's death. The music that follows suggests in turn the approach of the ship, the two combats, and the tragic end.

The second part of the Suite contains Mr. Gilbert's music for three episodes—Champlain trading with the Indians in 1605; a War Dance of Indians for the entertainment of Admiral Blok (the discoverer of Block [illegible] followers in 1614; the Pestilence that visited the Indians around Plymouth two years before the coming of the Mayflower. Champlain and his companions are suggested by the old French song, "Lorraine"; the Indians by aboriginal motivs. The War-Dance needs no explanation. In the Pageant the effect of the scene of Pestilence was heightened by a ghastly greenish light. In the gray expanse of Symphony Hall the music must suggest its own background. If it succeeds, the more credit to the composer.

Of the technical aspects of this, Mr. Gilbert's latest music, there is little that need be said in anticipation. Naturally it relies upon bold strokes and relatively simple means. But Mr. Gilbert is one of the few modern composers who can be at the same time simple and forceful. The music for the Pageant was composed for a wind-band of seventy. In rescoring it for orchestra Mr. Gilbert has used the normal forces, augmented by a large array of instruments of percussion.

W. S. S.

TRANS. MAR. 30.

FIRST PERFORMANCE HERE OF "PSYCHE"

Symphony Orchestra and Chorus Win Applause

Yesterday's was again a Symphony concert without a symphony on the program, although "Psyche," Franck's elaborate symphonic poem for orchestra and chorus is longer than many symphonies. The performance of this work as a whole was the first in Boston, although excerpts from it have been given here many times. Mr Monteux had trained a chorus of sopranos, altos and tenors especially for this concert. The excellent quality of the singing in the two choral interludes, and the warmth of the subsequent applause, roused fresh hopes that we may once more have opportunities to hear other and more intricate pieces for chorus and orchestra.

Franck's music in "Psyche," whether it be nearer in emotional content to Apuleius or as d'Indy claims, to the Christian mystics, is too episodic, too much lacking in constructive power to be a first-rate masterpiece. The apotheosis at the end is reminiscent of Wagner. Yet the piece contains many remarkably beautiful passages, to which yesterday's unusually eloquent and finely wrought performance did full justice.

A suite arranged for symphony orchestra by Henry F. B. Gilbert of Cambridge from incidental music he composed for the memorial pageant given last Summer at Plymouth, was played for the first time in its new guise. It was cordially received, the composer being compelled to bow his acknowledgments from his place in the audience.

As Mr Gilbert wrote in his note printed in the program books, this music was originally conceived for a wind orchestra containing 22 clarinets and a peculiar combination of other wood wind and brass instruments. Its effectiveness also depended to a large extent upon the accompanying action. In the concert hall it seemed disjointed, angular music, less admirable than other works by the same composer. The "Indian Dance," a cross between what Beethoven's contemporaries would have called "Turkish music" and what the present day knows as jazz, especially pleased the audience.

The opening number was Handel's concerto in F major for strings and woodwind, in which the thrifty composer uses again sundry fine choruses from his previous choral works. The stately music is embroidered with difficult passages for horns, oboes, and bassoons which again displayed the virtuosity of individual players in the orchestra. It gave much pleasure.

Next week the soloist is Alexander Siloti, an authentic pupil of Liszt and teacher of Rachmaninoff, besides being famous as a pianist in his own right. He will play the piano part in a Bach Brandenburg concerto, and in Liszt's "Dance of Death." The other numbers announced are Sibelius' new Fifth Symphony, and Georges Hue's "Titania," also new to Boston.

GLOBE APRL-1.

Twentieth Program Given at Symphony

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S. M.

MONITOR APRL. 1.

Two pieces new to Boston stand upon the programme for the Symphony Concerts of next Friday afternoon and Saturday evening—Sibelius's Fifth Symphony, in E-flat major, and a Symphonic Suite, "Titania," by the Parisian composer, Hué. The Symphony, already heard and debated in London, Philadelphia and New York, runs in the later vein of Sibelius. That is to say, it is an exceedingly terse, thin, sharp-set music, developed from brief motivs, making ultra-modern play with harmonies and timbres, fitful as well of mood. In contrast Hué's music is light, fanciful, dexterous, altogether pleasing. Almost as novel are the other two items of the programme: Liszt's "Dance of Death" for Piano and Orchestra, suggested by Orcagna's fresco at Pisa, utilizing the music of the hymn, "Dies Iræ," and seldom heard nowadays anywhere. Mr. Siloti, the pianist, revisiting America after long years and reappearing with the Symphony Orchestra next week, has resurrected it. He will also play the piano-part in the Fifth Brandenburg Concerto of Bach, with Mr. Burgin as solo violin and Mr. Laurent as solo flute. Not often does a visiting virtuoso so join in an ensemble piece. Mr. Siloti, however, is as zealous for Bach as he is for Liszt; while in no respect have the years dimmed his powers.

On Thursday evening the Symphony Orchestra will play in Sanders Theatre at Cambridge, likewise with Mr. Siloti as assisting pianist. As in Boston, he will play Liszt's "Dance of Death." The other items of the programme are Brahms's Symphony in C minor with which Mr. Monteux excels; three orchestral numbers from Franck's tone-poem, "Psyche" and Rimsky-Korsakov's pictorial overture, "Russian Easter."

On Monday and Tuesday afternoons at four o'clock in Symphony Hall, Mr. Monteux and the orchestra will round out the Young People's Concerts for the current musical year. The same pieces will be played at both concerts—the Overture to Mozart's opera, "Figaro's Wedding;" the Minuet and Finale from a Symphony by Haydn; two fragments of Debussys "Little Suite;" dances from Delibes's ballet, "Coppélia" and from Chaikovsky's ballet, "Nutcracker"; the sonorous introduction to the third act of Wagner's "Lohengrin." Surely a promising miscellany for both young and old. Beside the tickets distributed to the schools, a few for either concert are available to the public; but in every instance an adult to be admitted, must be accompanied by one or more children.

Monday evening, April 10, in Symphony Hall, the fifth and last of the "special" Symphony Concerts designed to please a more miscellaneous and less regular public than usually frequents them. Eagerly and in numbers the desired audience has come. The full orchestra will play; Mr. Monteux will conduct and Mr. Burgin, first violinist of the band, will take the solo-part in Mendelssohn's Concerto. The other items of the programme are Goldmark's Overture, "Sakuntala," Strauss's tone-poem, "Till Eulenspiegel's Merry Pranks" and Saint-Saëns's large voiced Symphony with Organ.

TRAV. APRL. 1

Symphony Plays Pilgrim Music

Music written for the Pilgrim Pageant at Plymouth last summer by Henry F. B. Gilbert of Cambridge is one of the features of this week's Symphony program. It consists for the most part of tone pictures of the landing of the Norsemen and the death of Thorvald in the fight with Indians; Champlain trading with the redskins; an Indian dance and an episode representing the plague at Plymouth.

Mr. Gilbert's compositions are less affected by European vogues than those of almost any other representative American musician. They are imaginative, scholarly, dramatic, the work of an artist with poetic feeling. The suite played yesterday pleased the audience and won much applause for the composer.

Cesar Franck's symphonic poem "Psyche," was performed with the assistance of a chorus trained by Mr. Monteux. Laura Littlefield was the soloist. Handel's F major concerto for strings and wind orchestras opened the concert.

ADVER. APRL. 1

20TH SYMPHONY PROGRAM IS INTERESTING

Gilbert "Suite From Pilgrim Pageant" One of the Offerings

Three, and three only, numbers comprised the program that Mr. Monteux offered to his audience at the twentieth Symphony concert yesterday

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APRL 1

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day afternoon. However the three numbers that he had selected were of sufficient interest, so that there was no feeling of something lacking; variety, for instance, as there often is when the program is so restricted in scope.

The Handel concerto in F major for strings and two wing orchestras opened the program, and was followed by the Gilbert "Suite From the Pilgrim Tercentenary Pageant." For those who had not journeyed to Plymouth last Summer to see and hear the pageant, the music was of unusual interest. It is full of color and depicts with skill the subject in hand. Mr. Gilbert was in the audience and acknowledged the plaudits of the house several times.

The closing number of the afternoon was "Psyche," by Cesar Franck. To supplement the orchestra there was rather a large chorus of men's and women's voices, and to further glorify the music of the French master, Laura Littlefield appeared as soloist.

She has been heard here on several occasions and her voice needs no comment. She sang her share of the oratorio very acceptably. The Franck version of the legend of Cupid and Psyche is an interesting one because it is so abstract in treatment. It is though not in the least lacking in length.

20TH SYMPHONY CONCERT GIVEN

Program Selected from Works of Handel, Gilbert and Franck

ORCHESTRA NUMBERS ELOQUENTLY PLAYED

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Handel, Concerto, F major for strings and two wind orchestras; Gilbert, Suite from the Pilgrim Tercentenary Pageant (Prelude and Norse Scene, French and Indian Pantomime, Indian Dance, Pestilence); Franck, "Psyche" symphonic poem for orchestra and chorus. The short solos in "Psyche" were sung by Mrs. Laura Littlefield.

Mr. Monteux selected four movements of Handel's virile concerto. There is a freshness in this music surprising to those of the younger generation who have persuaded themselves that Handel was a big-wig, who wrote in a tiresome style long out of date. They are unacquainted with Handel, the great melodist, though, perhaps, they have heard "The Messiah" and judge him only by that work, which is not one of his best, although it is the most popular and the hearing of it has become a religious ceremony. In this concerto there is an epic quality, also a lightness, a playfulness that is not elephantine; witness the passages for two oboes played marvellously by Messrs. Longy and Speyer; witness the thoroughly English Allegro with its joyous hunting fanfares. And in the Largo there is the Miltonic side of Handel, who is thus unapproached by later composers, incomparable. No wonder that Beethoven declared him to be the greatest of composers and wished to kneel by his tomb.

Mr. Gilbert wrote music for the first episode of the Pilgrim Tercentenary at Plymouth in 1921. He wrote for a huge band, and for an out-of-door performance. For a performance in a concert hall he was obliged to rescore his music. Mr. Gilbert thinks musically in large terms and speaks musically in them. There is no prettiness, no sentimentalism, no frippery in his compositions. He has ideas, and is not chiefly concerned with agreeable or fantastic juggling with the instruments. He would prefer rough but irresistible oratory to polished sentences, nor would he delight, as Hazlitt said of the Marquis Wellesley, to launch a commonplace with all the fury of a thunderbolt.

The short Prelude, his "mere statement," as Mr. Gilbert modestly says, of the Pilgrim Adventurer motive is impressive by its mighty breadth and sweep. Then come the Norsemen in the spirit of Grieg and MacDowell, but with Mr. Gilbert's musical speech. Perhaps there is too much repetition of a leading idea. The French and Indian Pantomime is in effective contrast, charming in its simplicity and directness. The Indian Dance is one of splendid savagery. Mr. Gilbert has been singularly fortunate in the section "Pestilence" in expressing desolation without falling into the abomination of desolation. Here he is more than picturesque; he conveys the feeling without the aid of any program; there is the hopeless, despairing, tragic note. There is this to be added: in these episodes Mr. Gilbert gains his effects concisely, with a few strokes. Only in the Norse episode does he grow somewhat diffuse. Mr. Monteux, as is his habit in producing a work by an American composer, took the pains in preparation that he bestows on any symphony or symphonic poem by this or that celebrated foreigner. The result was shown in the performance. Mr. Gilbert was obliged to rise from his seat and bow in acknowledgment of the applause.

The orchestral Suite from Franck's "Psyche" was known here. The choruses and the final section were heard for the first time. It seems ungracious to say, when the labor of rehearsal is considered, that we prefer the Suite as it has been played. The measures for the chorus are seldom dramatic or even interesting in pure narration. In spite of one great climax, not the final one, the music of the last section has little inspiration. It falls rather flat after the glowing and superb orchestral "Psyche

There is a famous "Song of Solomon," an orientally sensuous little play which was probably performed during Jewish wedding festivities. Look in the margin of many Bibles, and you will see notes of some pious commentator, beginning: "The Churches love unto Christ." Against "Behold, thou art fair, my love, behold, thou art fair," you will read: "Christ setteth forth the graces of the Church."

Cesar Franck considered the myth of Cupid and Psyche and wrote music for it, as many others did before him. Is it possible that he had in mind, as M. Derepas insists, that the whole work is charged with Christian mysticism? That, as M. d'Indy believes, the ecstatic love duet is an etherial dialogue between the soul and a seraph sent from heaven to instruct it in the eternal verities? We doubt it strongly. We doubt if to Franck, much less to Psyche, Cupid appeared as a catechist.

The performance of the purely orchestral numbers was eloquent.

The concert will be repeated tonight. The program of the concerts next week is this: Sibelius, Symphony, No. 5 (first time in Boston); Liszt, "Dance of Death" for piano and orchestra (Mr. Siloti, pianist); Bacch, 5th Brandenburg Concerto for piano, flute and violin (Messrs. Siloti, Laurent and Burgin); Hue, "Titania," suite for orchestra (first time in Boston).

HERALD-APR 1.

PAGEANT MUSIC BY SYMPHONY

Gilbert's Suite Is Applauded—Franck's "Psyche" Played

BY OLIN DOWNES

Henry F. Gilbert's suite, arranged from the music he wrote for the Pilgrim Tercentenary Pageant last July and August at Plymouth, was played for the first time in its orchestral version at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Cesar Franck's "Psyche," symphonic poem for orchestra and chorus, was given in its entirety, with Mrs. Laura Littlefield as soprano soloist.

A Handel concert in F major for strings and two-wind orchestra, in five movements, made a good curtain-raiser.

SOLO PLAYERS' OUTING

This concerto seems to us rather routine stuff, but in the days of Handel and Bach even routine stuff was likely to be well made, and as superior in facture to the average musical composition of today as old Flemish cloth would be superior to cheap shoddy. In this performance, moreover, solo players of wind and string instruments had opportunity to show their skill.

Mr. Gilbert's music, or the material of the music heard yesterday, originally accompanied scenes of the early Norse explorers who landed on this continent, the fight of the followers of Thorvald and the death, by an arrow, of the Norse leader; a French and Indian pantomime, an Indian dance. Then there was the interlude, played as an instrumental piece between certain scenes at the Pageant. The thought which inspired this interlude was the agony and despair of the pestilence which decimated the Indians before the arrival of the early settlers.

Bold, Tragic and Heroic

The opening is bold and heroic. There is that vigor and virility of manner which usually characterizes Mr. Gilbert's musical expression, whatever his particular theme. The note of high adventure in a virgin land is struck at once, in the announcement and the development of the call of the trumpet. What follows is more intimately related to action than is wholly effective on the concert stage. The Indian Dance it is true, immediately aroused applause, but the moment which furnished the balance and the completion of the opening was the tragic concluding music of the Pestilence. Here Mr. Gilbert was free to express a mood, not to accompany a spectacle, and the instant he has this mood with him and his feet are not encumbered by any practical consideration he is at his best and most eloquent.

More for the Stage

These final pages are for us most impressive of the whole score, and the lesson, as we see it, is plain. Music for a spectacle or a drama, even when it has been worked over and co-ordinated as carefully as in the score heard yesterday, seldom stands as high in the concert room as it did with the stage, and furthermore, the less realistic the theme and the more fundamental the mood, the better the chance of the composer to fulfil to the utmost his creative nature.

Gilbert shows again in this music the quality of his imagination, and his ability to speak in a strong, simple sincere manner in his art. His instrumen-

ing in the open ... pages rival his best passages of orchestration in other works. At least this is true of the first part of his suite. But the instant imagination and dramatic feeling are required, he writes in an impressive and original manner. The music was warmly applauded, and the composer rose from his place in the audience to acknowledge the applause.

Tenderly Sensuous

Franck's music is tenderly, purely sensuous. It has naivete, innocence and an exquisite grace in its finest moments. There are moments of sonorous platitude, but they are comparatively few. There is, however, the quality of sameness of color and idiom which makes the score over long. The best portions of it appear to be those which have been given by themselves at previous concerts in Boston, "Psyche borne away by zephyrs" and the rapturous conclusion of the second part, "Psyche and Cupid." The measures for chorus are well introduced, well scored, and they were well sung, with the exception of a point of uncertain attack. The quality of tone of the chorus was fresh and beautiful. Mrs. Littlefield made the most of passages of dramatic declamation which had both dignity and difficfiulty. We do not rank this symphonic poem, on the whole, among the masterpieces of Franck. An excellent performance was warmly applauded.

POST-APR 1

Merle Alcock with Symphony

With Merle Alcock, contralto, as soloist, the Boston Symphony Orchestra will give its fifth and final concert of the season a week from next Tuesday evening in Infantry Hall. Miss Alcock is well known and admired for her appearances in this city, and in concert and oratorio throughout the country. She will sing with the orchestra three songs of Pergolesi, the early Italian composer, and the aria "O Don Fatale" from Verdi's opera "Don Carlos," selections that will bring out the singer's lyric as well as dramatic powers.

Mr. Monteux, in place of a symphony at this concert, will perform for the first time here "Wallenstein," by Vincent d'Indy, considered by many the foremost living French composer, who has just visited America and appeared as a guest conductor of the Boston Symphony Orchestra in Boston. "Wallenstein" is in three parts, based on the three dramas of Schiller, entitled "Wallenstein's Camp," "The Piccolomini" and "The Death of Wallenstein."

The first, according to the play, depicts the life in the camp of the famous General; the second, the romantic love of Max and Thekla, which is ultimately thwarted, and the last the tragic episode of the great leader's death. On account of its poetic inspiration and individual color, this romantic work of d'Indy's is considered by many one of his finest. The impressive prelude to Wagner's "Parsifal," will also be played, and Liszt's ever-popular symphonic poem, "The Preludes."

Merle Alcock

Contralto, Soloist with Boston Symphony Orchestra, April 11.

PROV JOURNAL APR 2

YOUNG PEOPLE'S CONCERTS

Next Monday and Wednesday afternoons, April 3 and 5, at 4 o'clock, the last pair of Young People's Concerts by the Boston Symphony Orchestra this season will be given at Symphony Hall. Mr. Monteux and the full Boston Symphony Orchestra will present the following program at both concerts: Mozart's Overture to "The Marriage of Figaro," the Minuet and Finale from Haydn's Symphony in G major (B. & H. 13), "In a Boat" and "Procession" from Debussy's Little Suite, the Slavic Theme with Variations from Delibes' "Coppelia," Tschaikovsky's "Nutcracker" Suite, and the Introduction to Act III. from Wagner's "Lohengrin." Although almost all seats for these concerts are being distributed through the schools of Greater Boston, a few good ones are available at the box office in Symphony Hall. No adults will be admitted unless accompanied by one or more children. The prices are 25, 50 and 53 cents.

SILOTI SYMPHONY SOLOIST

At the 21st pair of concerts by the Boston Symphony orchestra, in Symphony Hall next Friday afternoon and Saturday evening, the soloist will be Alexander Siloti. This great pianist, once the pupil of Liszt and for years the apostle of the Lisztian school, has recently returned to this country, after a number of years' absence, and won

high praise by his concerts in New York. He will play with the orchestra Liszt's "Dance of Death," a paraphrase of the "Dies Irae," and will also take the piano solo part in Bach's Fifth Brandenburg Concerto in D major, in which the flute solo will be played by Mr. Laurent and the violin solo by Mr. Burgin. Mr. Monteux will open this concert with the latest symphony of Sibelius, the fifth in E flat, which, played and applauded in other cities, will have its first performance in Boston. The concert will close with the symphonic suite, "Titania," by Georges Hue: The Fairy Paradise, Dance of Philida, Prelude, the Chase and Apparition.

EXTRA SYMPHONY CONCERT

A splendid program has been arranged by Mr. Monteux for the fifth and last concert of the extra series of Boston symphony orchestra concerts, successfully instituted this season. This concert will take place on Monday evening, April 10, at 8:15. Saint-Saens's symphony with organ in C minor, which many consider the masterpiece of the late French composer, will be the chief number. Mr. Monteux will also conduct Goldmark's overture to "Sakuntala" and Strauss's humorous tone poem "Till Eulenspiegel's Merry Pranks," one of the living German composer's finest works. Richard Burgin, the illustrious concertmaster of the orchestra, will play the violin concerto of Mendelssohn. Mr. Burgin came from eastern Europe two years ago to take this post of honor. One of the youngest concertmasters the orchestra has had, he is one of the finest.

HERALD-APR 2.

Monday and Wednesday at 4, Boston Symphony Orchestra, Pierre Monteux, conductor. Concerts for young people. No adults unaccompanied by children will be admitted. Overture to "The Marriage of Figaro," Mozart; Minuet and Finale from Symphony in G major, Haydn; "En Bateau" and "Cortege" from "Petite Suite," Debussy; Theme and Variations from "Coppelia," Delibes; "Nutcracker Suite," Tschaikovsky; Introduction to Act 3 of "Lohengrin," Wagner.

Friday, at 2:30, and Saturday, at 8, Boston Symphony Orchestra, 21st program. Fifth Symphony, Sibelius (first time in Boston); "Dance of Death," Liszt; Brandenburg Concerto in D major, Bach; "Titania," Hue. Soloist, Alexander Siloti.

Alexander Siloti, the veteran Russian pianist, who is to be soloist at this week's Symphony concerts, is not merely one of the few living pupils of Liszt, but also the cousin and teacher of Rachmaninoff, whose popular "Prelude in C Sharp Minor" he was first to introduce in America on a former tour, in 1898.

Richard Burgin will play the Mendelssohn concerto at the last extra Symphony concert, April 10. Saint-Saens' organ symphony is the chief item on the program.

GLOBE-APR. 2.

Siloti Symphony Soloist

At the 21st pair of concerts by the Boston Symphony Orchestra, to be given in Symphony Hall next Friday afternoon and Saturday evening, April 7-8, the soloist will be Alexander Siloti. This virtuoso, a pupil of Liszt and for years looked upon as an apostle of the Lisztian school, has recently returned to this country and won high praise by his concerts in New York. Siloti will play with the orchestra Liszt's "Dance of Death"—a paraphrase of the "Dies Irae"—and will also take the piano solo part in Bach's Fifth Brandenburg Concerto in D major, in which the flute solo will be played by Georges Laurent and the violin solo by Richard Burgin.

Young People's Concerts

Next Monday and Wednesday afternoons, April 3 and 5, at 4 o'clock, the last pair of Young People's Concerts by the Boston Symphony Orchestra this season will be given at Symphony Hall.

Pierre Monteux and the full Boston Symphony Orchestra will present the following programme at both concerts: Mozart's Overture to "The Marriage of Figaro," the Minuet and Finale from Haydn's Symphony in G major (B. & H. 13), "In a Boat" and "Procession" from Debussy's Little Suite, the Slavic Theme with Variations from Delibes' "Coppelia," Tschaikowsky's "Nutcracker" Suite, and the Introduction to Act III. from Wagner's "Lohengrin."

POST-APR 2

Siloti to Play at Symphony Concerts

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Alexander Siloti, pianist, who will play with the orchestra Liszt's "Dance of Death," and will also take the piano solo part in Bach's Brandenburg Concerto in D major. Sibelius, E flat, symphony, will have its first performances in Boston. The symphonic suite, "Titania," by Georges Hue, is also on the program.

YOUNG PEOPLE'S CONCERT

Tomorrow and Wednesday afternoon the last pair of Young People's Concerts by the Boston Symphony Orchestra this season will be given at Symphony Hall.

Although almost all seats are being distributed through the schools a few are available at the box office.

EXTRA SYMPHONY

A splendid program has been compiled by Pierre Monteux, conductor of the Symphony Orchestra, for the last extra Monday night concert

on April 10. Saint-Saens's symphony with organ in C minor, Goldmark's overture to "Sakuntala" and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," are included. Richard Burgin, concertmaster, will be the soloist, playing the violin concerto by Mendelssohn.

ADVTSR. APR. 2.

ESTABLISHED 1881
FROM
WORLD
New York City
MAR 12 1922
Bklyn Section

At the last Boston Symphony concert of this year's series, which will be given at the Academy of Music Friday evening, March 17, the soloist will be Emilio de Gogorza. This popular baritone of the concert stage, who is a native of this borough, although of Spanish descent, has sung many times as soloist with the famous orchestra. He will be heard on this occasion in Handel's air, "Where'er You Walk," from the oratorio, "Semelo," and in one of his finest Spanish songs, that by Alvarez, entitled "Canto del Presidiario." Pierre Monteux will open this programme with the large-proportioned Symphony in C major of Schubert. The closing number will be Wagner's overture to "The Flying Dutchman."

ESTABLISHED 1881
From
~~BULLETIN~~ Journal
Providence, R. I.
MAR 12 1922

The Boston Symphony Orchestra recently played for the first time a set of waltzes for orchestra by Edward Burlingame Hill, Professor of Music at Harvard. Philip Hale in his review quotes as a high compliment unwittingly paid them the remark of a young woman in the corridor: "Why, there wasn't one I could dance to."

NEW YORK
WORLD
ISSUE OF
~~FEB~~ MAR 12 1922

The Boston Symphony Orchestra, conducted by Pierre Monteux, at Carnegie Hall, Saturday afternoon, at its last New York concert this season, will play Schreker's "Prelude to a Drama" for the first time in New York. Debussy's "Iberia" and Brahms's First Symphony.

NEW YORK
WORLD
ISSUE OF
~~FEB~~ MAR 12 1922

Thursday evening the Boston Symphony Orchestra, conducted by Pierre Monteux, at Carnegie Hall, will play a new set of Irish fantasies by Charles Martin Loeffler, written for voice and orchestra, utilizing Gaelic tunes, and with texts by William Butler Yeats. They are entitled "The Host of the Air," "The Fiddler of Dooney" and "Kathleen Ni Oulahan." The Irish tenor, John McCormack, will sing the voice parts. He will also sing two arias from Bach cantatas. The orchestral programme in addition will consist of Schubert's Symphony in C major and Rimsky-Korsakoff's Overture of the "Russian Easter."

FROM
COMMERCIAL
New York
MAR 13 1922

Boston Symphony Closing Season

Charles Martin Loeffler's Irish Fantasies will be given by the Boston Symphony at the evening concert of the last pair to be given in New York this season, next Thursday evening. John McCormack will sing the vocal part in the three numbers. The first two, set to the texts of Yeats, are "The Host of the Air" and "The Fiddler of Dooney." The third, "Kahleen Ni Culahan," is a setting of the age-old ballad of the woman who embodies the spirit of Ireland. Loeffler has utilized Irish folk tunes in this music. John McCormack will also sing two airs from the cantatas of Bach, "My Beloved Jesus is Gone" and "Take Thou Me" from "All They from Sheba Shall Come." Pierre Monteux will conduct Schubert's Symphony in C major and Rimsky-Koreakoff's overture, "The Russian Easter."

At the afternoon concert, to take place next Saturday at 2:30, Franz Schreker's Prelude to a Drama will have its first performance in New York. This score by the German composer was first performed in Berlin in 1914 and is written for an orchestra of largest size. Mr. Monteux will also conduct Debussy's "Iberia" and close the season with the First Symphony of Brahms in C minor.

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day afternoon. However, the three numbers that he had selected were of sufficient interest, so that there was no feeling of something lacking; variety, for instance, as there often is when the program is so restricted in scope.

The Handel concerto in F major for strings and two wing orchestras opened the program, and was followed by the Gilbert "Suite From the Pilgrim Tercentenary Pageant." For those who had not journeyed to Plymouth last Summer to see and hear the pageant, the music was of unusual interest. It is full of color and depicts with skill the subject in hand. Mr. Gilbert was in the audience and acknowledged the plaudits of the house several times.

The closing number of the afternoon was "Psyche," by Cesar Franck. To supplement the orchestra there was rather a large chorus of men's and women's voices, and to further glorify the music of the French master. Laura Littlefield appeared as soloist.

She has been heard here on several occasions and her voice needs no comment. She sang her share of the oratorio very acceptably. The Franck version of the legend of Cupid and Psyche is an interesting one because it is so abstract in treatment. It is though not in the least lacking in length.

20TH SYMPHONY CONCERT GIVEN

Program Selected from Works of Handel, Gilbert and Franck

ORCHESTRA NUMBERS ELOQUENTLY PLAYED

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Handel, Concerto, F major for strings and two wind orchestras; Gilbert, Suite from the Pilgrim Tercentenary Pageant (Prelude and Norse Scene, French and Indian Pantomime, Indian Dance, Pestilence); Franck, "Psyche," symphonic poem for orchestra and chorus. The short solos in "Psyche" were sung by Mrs. Laura Littlefield.

Mr. Monteux selected four movements of Handel's virile concerto. There is a freshness in this music surprising to those of the younger generation who have persuaded themselves that Handel was a big-wig, who wrote in a tiresome style long out of date. They are unacquainted with Handel, the great melodist, though, perhaps, they have heard "The Messiah" and judge him only by that work, which is not one of his best, although it is the most popular and the hearing of it has become a religious ceremony. In this concerto there is an epic quality, also a lightness, a playfulness that is not elephantine; witness the passages for two oboes played marvellously by Messrs. Longy and Speyer; witness the thoroughly English Allegro with its joyous hunting fanfares. And in the Largo there is the Miltonic side of Handel, who is thus unapproached by later composers, incomparable. No wonder that Beethoven declared him to be the greatest of composers and wished to kneel by his tomb.

Mr. Gilbert wrote music for the first episode of the Pilgrim Tercentenary at Plymouth in 1921. He wrote for a huge band, and for an out-of-door performance. For a performance in a concert hall he was obliged to rescore his music. Mr. Gilbert thinks musically in large terms and speaks musically in them. There is no prettiness, no sentimentalism, no frippery in his compositions. He has ideas, and is not chiefly concerned with agreeable or fantastic juggling with the instruments. He would prefer rough but irresistible oratory to polished sentences, nor would he delight, as Hazlitt said of the Marquis Wellesley, to launch a commonplace with all the fury of a thunderbolt.

The short Prelude, his "mere statement," as Mr. Gilbert modestly says, of the Pilgrim Adventurer motive is impressive by its mighty breadth and sweep. Then come the Norsemen in the spirit of Grieg and MacDowell, but with Mr. Gilbert's musical speech. Perhaps there is too much repetition of a leading idea. The French and Indian Pantomime is in effective contrast, charming in its simplicity and directness. The Indian Dance is one of splendid savagery. Mr. Gilbert has been singularly fortunate in the section "Pestilence" in expressing desolation without falling into the abomination of desolation. Here he is more than picturesque; he conveys the feeling without the aid of any program; there is the hopeless, despairing, tragic note. There is this to be added: in these episodes Mr. Gilbert gains his effects concisely, with a few strokes. Only in the Norse episode does he grow somewhat diffuse. Mr. Monteux, as is his habit in producing a work by an American composer, took the pains in preparation that he bestows on any symphony or symphonic poem by this or that celebrated foreigner. The result was shown in the performance. Mr. Gilbert was obliged to rise from his seat and bow in acknowledgment of the applause.

The orchestral Suite from Franck's "Psyche" was known here. The choruses and the final section were heard for the first time. It seems ungracious to say, when the labor of rehearsal is considered, that we prefer the Suite as it has been played. The measures for the chorus are seldom dramatic or even interesting in pure narration. In spite of one great climax, not the final one, the music of the last section has little inspiration. It falls rather flat after the glowing and superb orchestral "Psyche and Cupid."

There is a famous "Song of Solomon," an orientally sensuous little play which was probably performed during Jewish wedding festivities. Look in the margin of many Bibles, and you will see notes of some pious commentator, beginning: "The Churches love unto Christ." Against "Behold, thou art fair, my love, behold, thou art fair," you will read: "Christ setteth forth the graces of the Church."

Cesar Franck considered the myth of Cupid and Psyche and wrote music for it, as many others did before him. Is it possible that he had in mind, as M. Derepas insists, that the whole work is charged with Christian mysticism? That, as M. d'Indy believes, the ecstatic love duet is an etherial dialogue between the soul and a seraph sent from heaven to instruct it in the eternal verities? We doubt it strongly. We doubt if to Franck, much less to Psyche, Cupid appeared as a catechist.

The performance of the purely orchestral numbers was eloquent.

The concert will be repeated tonight. The program of the concerts next week is this: Sibelius, Symphony, No. 5 (first time in Boston); Liszt, "Dance of Death" for piano and orchestra (Mr. Siloti, pianist); Bacch, 5th Brandenburg Concerto for piano, flute and violin (Messrs. Siloti, Laurent and Burgin); Hue, "Titania," suite for orchestra (first time in Boston).

HERALD-APR. 1.

PAGEANT MUSIC BY SYMPHONY

Gilbert's Suite Is Applauded — Franck's "Psyche" Played

BY OLIN DOWNES

Henry F. Gilbert's suite, arranged from the music he wrote for the Pilgrim Tercentenary Pageant last July and August at Plymouth, was played for the first time in its orchestral version at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Cesar Franck's "Psyche," symphonic poem for orchestra and chorus, was given in its entirety, with Mrs. Laura Littlefield as soprano soloist.

A Handel concert in F major for strings and two-wind orchestra, in five movements, made a good curtain-raiser.

SOLO PLAYERS' OUTING

This concerto seems to us rather routine stuff, but in the days of Handel and Bach even routine stuff was likely to be well made, and as superior in facture to the average musical composition of today as old Flemish cloth would be superior to cheap shoddy. In this performance, moreover, solo players of wind and string instruments had opportunity to show their skill.

Mr. Gilbert's music, or the material of the music heard yesterday, originally accompanied scenes of the early Norse explorers who landed on this continent, the fight of the followers of Thorvald and the death, by an arrow, of the Norse leader; a French and Indian pantomime, an Indian dance. Then there was the interlude, played as an instrumental piece between certain scenes at the Pageant. The thought which inspired this interlude was the agony and despair of the pestilence which decimated the Indians before the arrival of the early settlers.

Bold, Tragic and Heroic

The opening is bold and heroic. There is that vigor and virility of manner which usually characterizes Mr. Gilbert's musical expression, whatever his particular theme. The note of high adventure in a virgin land is struck at once, in the announcement and the development of the call of the trumpet. What follows is more intimately related to action than is wholly effective on the concert stage. The Indian Dance it is true, immediately aroused applause, but the moment which furnished the balance and the completion of the opening was the tragic concluding music of the Pestilence. Here Mr. Gilbert was free to express a mood, not to accompany a spectacle, and the instant he has this mood with him and his feet are not encumbered by any practical consideration he is at his best and most eloquent.

More for the Stage

These final pages are for us most impressive of the whole score, and the lesson, as we see it, is plain. Music for a spectacle or a drama, even when it has been worked over and co-ordinated as carefully as in the score heard yesterday, seldom stands as high in the concert room as it did with the stage, and furthermore, the less realistic the theme and the more fundamental the mood, the better the chance of the composer to fulfil to the utmost his creative nature.

Gilbert shows again in this music the quality of his imagination, and his ability to speak in a strong, simple sincere manner in his art. His instrumentation retains too much of the impress [illegible] of the effects [illegible] band playing in the open to make these pages rival his best passages of orchestration in other works. At least this is true of the first part of his suite. But the instant imagination and dramatic feeling are required, he writes in an impressive and original manner. The music was warmly applauded, and the composer rose from his place in the audience to acknowledge the applause.

Tenderly Sensuous

Franck's music is tenderly, purely sensuous. It has naivete, innocence and an exquisite grace in its finest moments. There are moments of sonorous platitude, but they are comparatively few. There is, however, the quality of sameness of color and idiom which makes the score over long. The best portions of it appear to be those which have been given by themselves at previous concerts in Boston, "Psyche borne away by zephyrs" and the rapturous conclusion of the second part, "Psyche and Cupid." The measures for chorus are well introduced, well scored, and they were well sung, with the exception of a point of uncertain attack. The quality of tone of the chorus was fresh and beautiful. Mrs. Littlefield made the most of passages of dramatic declamation which had both dignity and diffcffiulty. We do not rank this symphonic poem, on the whole, among the masterpieces of Franck. An excellent performance was warmly applauded.

POST-APR. 1.

Merle Alcock with Symphony

With Merle Alcock, contralto, as soloist, the Boston Symphony Orchestra will give its fifth and final concert of the season a week from next Tuesday evening in Infantry Hall. Miss Alcock is well known and admired for her appearances in this city, and in concert and oratorio throughout the country. She will sing with the orchestra three songs of Pergolesi, the early Italian composer, and the aria "O Don Fatale" from Verdi's opera "Don Carlos," selections that will bring out the singer's lyric as well as dramatic powers.

Mr. Monteux, in place of a symphony at this concert, will perform for the first time here "Wallenstein," by Vincent d'Indy, considered by many the foremost living French composer, who has just visited America and appeared as a guest conductor of the Boston Symphony Orchestra in Boston. "Wallenstein" is in three parts, based on the three dramas of Schiller, entitled "Wallenstein's Camp," "The Piccolomini" and "The Death of Wallenstein."

The first, according to the play, depicts the life in the camp of the famous General; the second, the romantic love of Max and Thekla, which is ultimately thwarted, and the last the tragic episode of the great leader's death. On account of its poetic inspiration and individual color, this romantic work of d'Indy's is considered by many one of his finest. The impressive prelude to Wagner's "Parsifal," will also be played, and Liszt's ever-popular symphonic poem, "The Preludes."

Merle Alcock

Contralto, Soloist with Boston Symphony Orchestra, April 11.

PROV JOURNAL APR 2

YOUNG PEOPLE'S CONCERTS

Next Monday and Wednesday afternoons, April 3 and 5, at 4 o'clock, the last pair of Young People's Concerts by the Boston Symphony Orchestra this season will be given at Symphony Hall. Mr. Monteux and the full Boston Symphony Orchestra will present the following program at both concerts: Mozart's Overture to "The Marriage of Figaro," the Minuet and Finale from Haydn's Symphony in G major (B. & H. 13), "In a Boat" and "Procession" from Debussy's Little Suite, the Slavic Theme with Variations from Delibes' "Coppelia," Tschaikovsky's "Nutcracker" Suite, and the Introduction to Act III from Wagner's "Lohengrin." Although almost all seats for these concerts are being distributed through the schools of Greater Boston, a few good ones are available at the box office in Symphony Hall. No adults will be admitted unless accompanied by one or more children. The prices are 25, 50 and 50 cents.

SILOTI SYMPHONY SOLOIST

At the 21st pair of concerts by the Boston Symphony orchestra, in Symphony Hall next Friday afternoon and Saturday evening, the soloist will be Alexander Siloti. This great pianist, once the pupil of Liszt and for years the apostle of the Lisztian school, has recently returned to this country, after a number of years' absence, and won high praise by his concerts in New York. He will play with the orchestra Liszt's "Dance of Death," a paraphrase of the "Dies Irae," and will also take the piano solo part in Bach's Fifth Brandenburg Concerto in D major, in which the flute solo will be played by Mr. Laurent and the violin solo by Mr. Burgin. Mr. Monteux will open this concert with the latest symphony of Sibelius, the fifth in E flat, which, played and applauded in other cities, will have its first performance in Boston. The concert will close with the symphonic suite, "Titania," by Georges Hue: The Fairy Paradise, Dance of Philida, Prelude, the Chase and Apparition.

EXTRA SYMPHONY CONCERT

A splendid program has been arranged by Mr. Monteux for the fifth and last concert of the extra series of Boston symphony orchestra concerts, successfully instituted this season. This concert will take place on Monday evening, April 10, at 8:15. Saint-Saens's symphony with organ in C minor, which many consider the masterpiece of the late French composer, will be the chief number. Mr. Monteux will also conduct Goldmark's overture to "Sakuntala" and Strauss's humorous tone poem "Till Eulenspiegel's Merry Pranks," one of the living German composer's finest works. Richard Burgin, the illustrious concertmaster of the orchestra, will play the violin concerto of Mendelssohn. Mr. Burgin came from eastern Europe two years ago to take this post of honor. One of the youngest concertmasters the orchestra has had, he is one of the finest.

HERALD-APR. 2.

Monday and Wednesday at 4, Boston Symphony Orchestra, Pierre Monteux, conductor. Concerts for young people. No adults unaccompanied by children will be admitted. Overture to "The Marriage of Figaro," Mozart; Minuet and Finale from Symphony in G major, Haydn; "En Bateau" and "Cortege" from "Petite Suite," Debussy; Theme and Variations from "Coppelia," Delibes; "Nutcracker Suite," Tschaikovsky; Introduction to Act 3 of "Lohengrin," Wagner.

Friday, at 2:30, and Saturday, at 8, Boston Symphony Orchestra, 21st program. Fifth Symphony, Sibelius (first time in Boston); "Dance of Death," Liszt; Brandenburg Concerto in D major, Bach; "Titania," Hue. Soloist, Alexander Siloti.

Alexander Siloti, the veteran Russian pianist, who is to be soloist at this week's Symphony concerts, is not merely one of the few living pupils of Liszt, but also the cousin and teacher of Rachmaninoff, whose popular "Prelude in C Sharp Minor" he was first to introduce in America on a former tour, in 1898.

Richard Burgin will play the Mendelssohn concerto at the last extra Symphony concert, April 10. Saint-Saens' organ symphony is the chief item on the program.

GLOBE-APR. 2

Siloti Symphony Soloist

At the 21st pair of concerts by the Boston Symphony Orchestra, to be given in Symphony Hall next Friday afternoon and Saturday evening, April 7-8, the soloist will be Alexander Siloti. This virtuoso, a pupil of Liszt and for years looked upon as an apostle of the Lisztian school, has recently returned to this country and won high praise by his concerts in New York. Siloti will play with the orchestra Liszt's "Dance of Death"—a paraphrase of the "Dies Irae"—and will also take the piano solo part in Bach's Fifth Brandenburg Concerto in D major, in which the flute solo will be played by Georges Laurent and the violin solo by Richard Burgin.

Young People's Concerts

Next Monday and Wednesday afternoons, April 3 and 5, at 4 o'clock, the last pair of Young People's Concerts by the Boston Symphony Orchestra this season will be given at Symphony Hall.

Pierre Monteux and the full Boston Symphony Orchestra will present the following programme at both concerts: Mozart's Overture to "The Marriage of Figaro," the Minuet and Finale from Haydn's Symphony in G major (B. & H. 13), "In a Boat" and "Procession" from Debussy's Little Suite, the Slavic Theme with Variations from Delibes' "Coppelia," Tschaikowsky's "Nutcracker" Suite, and the Introduction to Act III. from Wagner's "Lohengrin."

POST-APR 2

Siloti to Play at Symphony Concerts

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Alexander Siloti, pianist, who will play with the orchestra Liszt's "Dance of Death," and will also take the piano solo part in Bach's Brandenburg Concerto in D major. Sibelius, E flat, symphony, will have its first performances in Boston. The symphonic suite, "Titania," by Georges Hue, is also on the program.

YOUNG PEOPLE'S CONCERT

Tomorrow and Wednesday afternoon the last pair of Young People's Concerts by the Boston Symphony Orchestra this season will be given at Symphony Hall.

Although almost all seats are being distributed through the schools a few are available at the box office.

EXTRA SYMPHONY

A splendid program has been compiled by Pierre Monteux, conductor of the Symphony Orchestra, for the last extra Monday night concert on April 10. Saint-Saens' Symphony with organ in C minor, Goldmark's overture to "Sakuntala" and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," are included. Richard Burgin, concertmaster, will be the soloist, playing the violin concerto by Mendelssohn.

ADVTSR. APR. 2.

ESTABLISHED 1881
FROM
WORLD
New York City
MAR 12 1922
Bklyn Section

At the last Boston Symphony concert of this year's series, which will be given at the Academy of Music Friday evening, March 17, the soloist will be Emilio de Gogorza. This popular baritone of the concert stage, who is a native of this borough, although of Spanish descent, has sung many times as soloist with the famous orchestra. He will be heard on this occasion in Handel's air, "Where'er You Walk," from the oratorio, "Semelo," and in one of his finest Spanish songs, that by Alvarez, entitled "Canto del Presidiario." Pierre Monteux will open this programme with the large-proportioned Symphony in C major of Schubert. The closing number will be Wagner's overture to "The Flying Dutchman."

ESTABLISHED 1881
From
BULLETIN,
Providence, R. I.
Journal
MAR 12 1922

The Boston Symphony Orchestra recently played for the first time a set of waltzes for orchestra by Edward Burlingame Hill, Professor of Music at Harvard. Philip Hale in his review quotes as a high compliment unwittingly paid them the remark of a young woman in the corridor: "Why, there wasn't one I could dance to."

NEW YORK
WORLD
ISSUE OF
MAR
~~FEB~~ 12 1922

The Boston Symphony Orchestra, conducted by Pierre Monteux, at Carnegie Hall, Saturday afternoon, at its last New York concert this season, will play Schreker's "Prelude to a Drama" for the first time in New York. Debussy's "Iberia" and Brahms's First Symphony.

NEW YORK
WORLD
ISSUE OF
MAR
~~FEB~~ 12 1922

Thursday evening the Boston Symphony Orchestra, conducted by Pierre Monteux, at Carnegie Hall, will play a new set of Irish fantasies by Charles Martin Loeffler, written for voice and orchestra, utilizing Gaelic tunes, and with texts by William Butler Yeats. They are entitled "The Host of the Air," "The Fiddler of Dooney" and "Kathleen Ni Oulahan." The Irish tenor, John McCormack, will sing the voice parts. He will also sing two arias from Bach cantatas. The orchestral programme in addition will consist of Schubert's Symphony in C major and Rimsky-Korsakoff's Overture of the "Russian Easter."

FROM
COMMERCIAL
New York
MAR 13 1922

Boston Symphony Closing Season

Charles Martin Loeffler's Irish Fantasies will be given by the Boston Symphony at the evening concert of the last pair to be given in New York this season, next Thursday evening. John McCormack will sing the vocal part in the three numbers. The first two, set to the texts of Yeats, are "The Host of the Air" and "The Fiddler of Dooney." The third, "Kahleen Ni Culahan," is a setting of the age-old ballad of the woman who embodies the spirit of Ireland. Loeffler has utilized Irish folk tunes in this music. John McCormack will also sing two airs from the cantatas of Bach, "My Beloved Jesus is Gone" and "Take Thou Me" from "All They from Sheba Shall Come." Pierre Monteux will conduct Schubert's Symphony in C major and Rimsky-Koreakoff's overture, "The Russian Easter."

At the afternoon concert, to take place next Saturday at 2:30, Franz Schreker's Prelude to a Drama will have its first performance in New York. This score by the German composer was first performed in Berlin in 1914 and is written for an orchestra of largest size. Mr. Monteux will also conduct Debussy's "Iberia" and close the season with the First Symphony of Brahms in C minor.

Die Boſtoner kommen uns nur ſelten mit Soliſten, geſtern aber machte eine von Herrn Monteux vorgeführte Reihe von drei Loeffler'ſchen Liedern mit Orcheſterverbrämung die Mitwirkung eines hervorragenden Tenors zur Bedingung, und dazu wurde Herr John McCormack erkoren. Carnegie Hall war ſehr gut beſucht, und der populäre Künſtler errang einen wirklichen Erfolg. Er erſchien zuerſt mit zwei Bach'ſchen Werken, nämlich der Arie aus der Kantate „Mein liebſter Jeſu iſt verloren" und „Nimm mich Dir zu eigen hin" aus der Kantate „Sie werden aus Saba Alle kommen". Des Künſtlers Stimme klang da, ſo ſchön er auch den Stil meiſterte, mitunter naſal, was bei Bach's durchſichtiger Klarheit jederzeit ein Nachteil iſt, ſonſt könnte man dem Sänger nichts vorwerfen. Sicher iſt es, daß er vom Publikum ungemein warm und ehrlich ausgezeichnet wurde.

Die Novität trug den Titel „Iriſh Fantaſies" für Stimme und Orcheſter, und zwar trug Herr MacCormack drei der im Ganzen die Zahl fünf betragenden Stücke vor, nämlich „The Hoſt of the Air", „The Fiddler of Dooney" und „Caitilin Ni Ballachain". Die zwei erſtgenannten ſind auf Gedichte von W. B. Yeats, das dritte auf ein Gedicht von W. Hefernan geſchrieben. Unter dieſen iſt das erſterwähnte bei weitem das wertvollſte; es iſt poetiſcher Stimmung voll, apart behandelt und mit ſtarker Wirkung durchwoben. Die Inſtrumentation ſteckt voll feiner Züge, was zum Teil auch von den beiden anderen Liedern gelten kann, welche jedoch mehr durch rhythmiſchen Schmiß, ſowie durch gewiſſe etwas ausgeklügelte Effekte wirken. Die Aufführung hatte ſich eines ehrlichen Erfolges zu erfreuen.

Schubert's Symphonie in C-Dur wurde von Herrn Monteux mit liebevoller Ausbreitung des Melos dirigiert und vom Orcheſter ſehr klangſchön geſpielt. Rimsky-Korſakoff's „Ruſſian Eaſter" mit ſeinen charakterichiſch moskowitiſchen Klängen beſchloß ein Konzert, das auch dem Dirigenten und ſeinen Mannen einen ſehr ſchönen Erfolg brachte.

STAATS. MAR. 17

NEW YORK EVE. GLOBE

ISSUE OF MAR 17 1922

The Boston Symphony Orchestra will give at its last concert, Saturday afternoon, Franz Schreker's "Prelude to a Drama for Full Orchestra," its first performance in New York. According to the programme notes by Philip Hale, "Schreker, born of Austrian parents, studied music in Vienna with Robert Fuchs. In 1911 he founded and became the conductor of the Vienna Philharmonic chorus. In 1912 he was appointed teacher of composition at the Imperial Academy of Music in Vienna. As a composer he has been hotly discussed. His admirers have been as enthusiastic as his opponents have been bitter." He is at present head professor of composition at the Hochschule in Berlin.

Under the title of "Portrait of My Character," Schreker contributed the following personal exploitation to the latest issue of the Art Review:

"I am an impressionist, an expressionist, an internationalist, a futurist, a musical verist (an exponent of musical truth), a Jew, and raised through the power of Judaism, a Christian, and one "made" by a Catholic (Romish) clique under the patronage of a thorough arch-Catholic Viennese princess.

"I am an artificer in sound (sound-artist—Klangkunstler), a fantastic in sound (Klangphantist, a magician in sound, an æsthetic in sound, and I have not a trace of melody in me apart from the so-called asthmatic phrases nowadays called "melodylets." I am a melodist of pure lineage, but as a harmonist anæmic, perverse, and in spite of it all, a full-blooded musician. I am (unfortunately!) an erotomane, and I exercise a corrupt influence over the German public (erotic feelings are obviously my very own invention in spite of Figaro, Don Juan, Carmen, Tannhäuser, Tristan, Walküre, Salome, Elektra, Rosenkavalier, etc.).

"But I am also an idealist (thank heaven!) a symbolist, I stand on the extremist left wing of the moderns (Schönberg, Debussy), I do not stand entirely on the left, am harmless in my music, use triads, even the absolutely "trivial" diminished seventh, am inclined to Verdi, Puccini, Halévy, and Meyerbeer; am absolutely odd, a speculator in the instincts of the masses, a dramatist for the cinema, a being who draws his strength from longing and morbid trifles. I write exclusively homophon, my scores are both masterpieces in counterpoint and in artistic "mannerism," my music is pure and true, pondered over, puzzled out, sought out, a sea of euphony (sweet sounds—Wohllaut), an appalling accumulation of cacophonies (discords), I am, as contrasted with others, a self-advertiser of the worst sort, am full of new wine, a grand document of the decay of our culture, mad, a clear calculating mind, a miserable conductor, but on the other hand a personality as a conductor, a brilliant technologist, am not even capable of conducting my own works and conduct them all the time), and in any case I am a "case" (some will maintain a bad case, others a case of [illegible]), further I am a but my poetical gift is undoubtedly far more remarkable than my musical gift, my music grows out of poetry, my poetry out of music, I am the antippodes of Pfitzner, Wagner's only disciple, a competitor with Strauss and Puccini, I flatter the public, write only in order to annoy all people, and a little while ago actually thought of emigrating to—Peru!

"But what on earth am I not? I am not mad (so far!), I have not a swelled head, I am not embittered, I am no ascetic, no duffer or dilettante, and have never yet written a criticism."

From MAR 17 1922
EVENING WORLD
New York City

John McCormack Sings With the Boston Symphony Orchestra.

By Frank H. Warren.

The Boston Symphony Orchestra for its last evening concert of the season by enlisting John McCormack as soloist reclaimed some of its lost attendance laurels. It looked like the old Boston days to see all the boxes at Carnegie Hall occupied. Mr. McCormack had two widely contrasted duties to perform. First he sang two Bach arias, taken from sacred cantatas, simple and sincere, with honest orchestral accompaniment. They constituted the high lights of the programme, brief as they were. And here Mr. McCormack's versatile art was brought into play, for he sang them in true classic style, unaffected, with the clearest of diction and with the proper religious feeling. A noble illustration of his art. His other offering was three Irish fantasies for voice and orchestra by Charles Martin Loeffler, who, though born an Alsatian, has long made his home near Boston. Of the fantasies, entitled "The Host of the Air," "The Fiddler of Dooney," and "The Song of Caitilin-Ni-Holahan," a name by which Ireland was allegorically known, the first two are poems by W. B. Yeats and the third by W. Hefernan. Mr. Loeffler has dressed these ballads with ingenious accompaniments, often artificial and complex, and foreign to the simple spirit of the texts. His treatment of "The Host of the Air" would scarcely be recognized by Mr. McCormack's host of regular supporters. It might be termed the Irish Free State of composition. "The Fiddler of Dooney" had fancy, though the composer played loose with the verse rhythm. The "Song of Caitilin-Ni-Holahan" brought smiles and approving nods from the audience because of the orchestral imitation of the Irish bagpipes and a march tempo. Mr. McCormack was as fully in sympathy with these involved numbers as he is with his customary run of Irish folk tunes, and here again his diction, style and sound feeling for the text call for approbation. The purely orchestral numbers on the programme were Schubert's C major symphony and Rimsky-Korsakoff's "Russian Easter."

BROOKLYN EAGLE

ISSUE OF MAR 17 1922

THE BOSTON SYMPHONY

By WILLIAM B. MURRAY.

John McCormack lent his informing art to the Boston Symphony's program last evening in Carnegie Hall. It was St. Patrick's Eve, but the tenor's presence had a definite musical significance—the introduction to this town of three Irish Fantasies, for voice and orchestra, by Charles Martin Loeffler. In addition, Mr. McCormack sang eloquently arias from two of Bach's sacred cantatas, while the strictly orchestral part of the program comprised Schubert's Symphony in C Major and the Overture which Rimsky-Korsakoff made out of thematic treasuries of the Russian Church.

Charles Martin Loeffler does not compose much music, or if he does he hesitates to give it to the world. He works slowly, painstakingly. He believes thoroughly in revision. There was the stunning "Hora Mystica," for example, a composition which made a deep impression at one of the Norfolk Festivals. Immediately thereafter Mr. Loeffler withdrew the work. So far as I know he is still engaged in its rewriting.

Some fifteen years ago Mr. Loeffler set for voice and piano "The Hoisting of the Sidhe" and "The Host of the Air," poems by W. B. Yeats. Since he has added to the list of Irish Fantasies three others—"The Ballad of the Fox Hunter," "The Fiddler of Dooney" and "Caitilin Ni Vallachain"—and has scored all five for voice and orchestra. "The Hoisting of the Sidhe" and "The Ballad of the Fox Hunter" were not sung last evening. The three heard are eloquent pieces. Mr. Loeffler's composing has atmosphere, a breath from the Irish hills. They encompass a study in pentatonic scales. He has written meaningfully for the voice, a fact of which Mr. McCormack took full advantage. Every word was distinct in the singer's mouth, and eloquent, inasmuch as the vocal line served its true purpose of heightening the textual content.

The orchestral message is true. Mr. Loeffler paints in tone, whether the mood be gay or somber. His accompaniments mirror the emotions, reflect the image of every line of song. There's noble protest in the sorrows of "Caitilin-ni-Holahan" (blind Hefernan's allegorical name for the Auld Sod), lifted and invigorated by the solemn intoning of a prayer to the Virgin. In "The Fiddler of Dooney" the orchestral handling boasts a lightness of touch, a delicacy of sentiment that is vivid in its picturing of

"For the good are always merry,
Save by an evil chance,
And the merry love the fiddle,
And the merry love to dance."

As for "The Host of the Air," those who remember the composer's "Devil's Villanelle" will recognize an old love for the eerie and the fantastic. The little folk of Irish legend were certain to appeal to a Loeffler imagination, for there's more of the Gaul in this Alsatian musician than he wots of. He is a true medievalist—a believer in ecclesiastical glory (recall the "Hora Mystica"), a friend of gentle and loving superstition—yet, withal, a pagan at heart. His muse is on familiar ground in "The Host." Should his eloquence, therefore, be an occasion for marvel?

NEW YORK EVE. GLOBE

ISSUE OF MAR 17 1922

MUSIC

By PITTS SANBORN.

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In the two songs with words by Mr. Yeats, Mr. Loeffler has worked a spell that is truly magical. The Alsatian-American composer has matched in fancy, in caprice, in eeriness the imaginings of the Irish poet. It is music marked by the quick sensitiveness of mood and the exquisite feeling for instrumental color that have always characterized Mr. Loeffler as a composer. Especially memorable is the song of O'Driscoll's strange adventure, and haunting indeed is the music set to the lines,

And never was piping so sad
And never was piping so gay,

and again to these:

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"The Song of Caitilin-Ni-Holahan" seems at a first hearing less inspired. There is here the suspicion of effort, of the master-workman deliberately fabricating something.

Mr. Monteux conducted the elaborate accompaniments to the songs most sympathetically, and Mr. McCormack sang the songs as probably not another singer could. His clear enunciation and his emotional fervor combined with the native beauty of his voice to carry all before them. The large audience received the songs with enthusiasm. After Messrs. McCormack and Monteux had bowed several times, Mr. Loeffler himself appeared on the stage. For him there was an ovation.

Earlier in the concert Mr. McCormack sang two Bach airs, both from church cantatas. The first, "Lost Is My Dear Jesus," from the cantata of the same name, is only second best Bach, like unto scores of other Bach airs, but the second, "Take for Your Very Own," from the cantata "All They From Sheba Shall Come," is a piece possessed of singular charm, with even a curious pre-echo in it of "Boris Godounoff." Mr. McCormack sang them both most admirably.

There were two instrumental numbers on the programme—Schubert's C major symphony, which opened it, and Rimsky-Korsakoff's "Russian Easter" overture, which closed it.

The most salient quality of Schubert's great C major symphony is its persistent, inevitable rhythm, as of a gigantic mechanism. Each section ought to move relentlessly, without change or modification, at the tempo chosen. But human conductors have of late years taken to tampering with the pace and indulging in nuances that detract from the character of the music. One would like to hear the work conducted by a metronome. Mr. Monteux in his reading yesterday deferred to the prevailing fashion. But, still, his reading was painstaking, the orchestral performance was a fine one, and the audience applauded with seeming approval, so why bother about Schubert and his inevitable and relentless rhythm?

Rimsky-Korsakoff's rich-hued and sonorous overture was played superbly.

FROM MAR 17 1922
EVE. POST
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McCormack Sings With Boston Band

New Loeffler Composition Is Heard for First Time—Opera in Brooklyn Next Week

By Henry T. Finck

While the Boston Symphony Orchestra always had prominent soloists at its home concerts, it dispensed with them in its Carnegie Hall series, and the audiences were nevertheless large. They are not so large now that M. Monteux is the conductor, and it seems probable that in the future a bid for larger audiences will be made by having soloists here as well as in Boston. Last night, at any rate, there was a soloist, McCormack, who never fails to draw large audiences, usually at the spacious Hippodrome. He seemed somewhat out of his element when he sang "Mein liebster Jesus ist verloren" and "Nimm mich Du zu eigen hin" from two of Bach's cantatas, but gave more pleasure in Loeffler's "Irish Fantasies for Voice and Piano," which were the evening's novelty, and the third of which, "Caitilin Ni Vallachain," approximated his specialty. Here he could let out the full force of his voice, although one wonders how he can have any voice at all with his chin up high in the air, which is bad for the throat and gives an appearance of effort that is not agreeable.

In this third number Loeffler's music, both vocal and orchestral, is far more original and interesting than in the two songs which precede it: "The Host of the Air" and "The Fiddler of Dooney." Here singer and players do little more than intensify the spirit of Yeats's poems. That Mr. Loeffler knows how to write for orchestra has been demonstrated heretofore. It was pleasant to note the absence of all Debussyan influences, although there are signs of a struggle in the last two stanzas of "The Host of the Air."

The orchestra, under M. Monteux, was heard to great advantage in this work by Mr. Loeffler, who was once a member of it. The conductor's interpretation, on the other hand, of the opening number of the programme, Schubert's C major symphony, was perfunctory. There is a world of poetry in this work of "heavenly length" which M. Monteux's conducting did not reveal.

FROM TELEGRAPH
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M'CORMACK SINGS WITH BOSTON BAND

Tenor Takes Part in New Irish Fantasies by Charles Loeffler at Concert Last Night.

The last but one of the current season's Boston Symphony concerts took place in Carnegie Hall last evening with John McCormack as soloist. The auditorium was packed almost to suffocation and the audience was about as enthusiastic as Carnegie has ever sheltered.

The program, prepared in honor of St. Patrick's Day, was composed of Irish music and real Irish melody. Charles Martin Loeffler's series of Irish fantasies, which was given its first performance before a New York audience, was warmly received.

"The Host of the Air" and "The Fiddler of Doonly," verses by Yeats, and "Kathleen Ni Iulahan," a setting of an old ballad embodying the spirit of Ireland, were enjoyable and melodious. Mr. McCormack sang the voice part, with Pierre Monteux directing the orchestra.

The final program of the Boston Symphony will be given in Carnegie Hall Saturday afternoon, when Franz Schreker's "The Prelude to a Drama" will be offered as a featured number.

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om MAR 17 1922
VENING MAIL
New York City

OPERA and CONCERT

By KATHARINE SPAETH

THE policeman came in off his beat to hear John McCormack sing Bach with the Boston Symphony Orchestra at Carnegie Hall last night, and he stayed for Loeffler's conception of Irish music, interpreted by the same combination.

It was difficult to tell which was the more modern of the two composers, in spite of the vast difference in the resources through which they achieved their effects.

Bach accomplished his purpose simply and with the greatest economy of material. Loeffler aimed at a similar simplicity eventually, but approached it by paths of elaborate complexity.

The Irish tunes themselves were what made the Loeffler work really worth while, and no amount of orchestration and modern harmony could hide their essential gusto. Mr. McCormack sang the three numbers as sympathetically as the most mothery of his ballads.

It was in his Bach, however, that the tenor revealed his greatest art. The need of true vocal beauty in such music was never so clearly demonstrated as last evening. The ease with which the long, sustained phrases poured from the golden McCormack throat emphasized the eternal simplicity of genius without ever betraying the technique that made such an accomplishment possible.

Mr. Monteux began his programme with Schubert and ended it with Rimsky-Korsakoff, all ravishingly played.

At the opera house Catalani's "Loreley" drew a capacity audience to hear the singing of Muzio, Sundelius, Gigli and Danise.

BROOKLYN EAGLE

ISSUE OF MAR 1 .. 2

BOSTON SYMPHONY HERE

The closing concert of the Boston Symphony Orchestra at the Academy for this season was made memorable by the presence of that great and rarely heard artist, Emilio de Gogorza. Mr. De Gogorza sang only two songs although but for the iron clad rule of the Boston orchestra against encores he could hardly have escaped with less than half a dozen. His is that perfection of art which makes difficult things sound easy. The noble simplicity of "Where'er You Walk," from Handel's "Semele," with its finely rounded and noble tones, offered the most perfect evidence of this mastery. Mr. De Gogorza sang it as simply and easily as if it had been a Scotch ballad. The contrasting "Song of a Prisoner," by F. M. Alvarez, had warmth and depth of tragic feeling, yet it was given as naturally as the other, the moving tone color being attained without a touch of effort. It was singing far above the usual concert standard.

For the rest, there was the Schubert Symphony in C, not often played in these days. To tell the truth 53 minutes of a symphony is a good deal, even when Schubert wrote it. The work delights and must always delight lovers of Schubert's songs, because of its lovely and abounding melody, but without the modern orchestral devices for securing variety melody, even Schubert melody, can seem long drawn out.

The Debussy group, "Iberia," suffered for one thing because it followed a Spanish song with real flesh and blood in it, and for another because the rhythms of the first piece in the group suggested those of "Carmen" so strongly that one missed the qualities of Bizet which Debussy so conspicuously lacks. When it comes to dreams and moonlight, however, Debussy is supreme, and the piece called "The Fragrance of the Night" was charmingly, even hauntingly, ethereal, and his performance by Monteux and his men was con amore. The concert closed with the overture to "The Flying Dutchman," not often heard of late. The music is not very big Wagner, but it would have been tremendously big Berlioz. Its sonorous brasses were welcome.

Boſtoner Symphonie-Orcheſter.

Die Boſtoner kommen uns nur ſelten mit Soliſten, geſtern aber machte eine von Herrn Monteux vorgeführte Reihe von drei Loeffler'ſchen Liedern mit Orcheſterverbrämung die Mitwirkung eines hervorragenden Tenors zur Bedingung, und dazu wurde Herr John McCormack erkoren. Carnegie Hall war ſehr gut beſucht, und der populäre Künſtler errang einen wirklichen Erfolg. Er erſchien zuerſt mit zwei Bach'ſchen Werken, nämlich der Arie aus der Kantate „Mein liebſter Jeſu iſt verloren“ und „Nimm mich Dir zu eigen hin“ aus der Kantate „Sie werden aus Saba Alle kommen“. Des Künſtlers Stimme klang da, ſo ſchön er auch den Stil meiſterte, mitunter naſal, was bei Bach's durchſichtiger Klarheit jederzeit ein Nachteil iſt, ſonſt könnte man dem Sänger nichts vorwerfen. Sicher iſt es, daß er vom Publikum ungemein warm und ehrlich ausgezeichnet wurde.

Die Novität trug den Titel „Iriſh Fantaſies“ für Stimme und Orcheſter, und zwar trug Herr MacCormack drei der im Ganzen die Zahl fünf betragenden Stücke vor, nämlich „The Hoſt of the Air“, „The Fiddler of Dooney“ und „Caitilin Ni Ballachain“. Die zwei erſtgenannten ſind auf Gedichte von W. B. Yeats, das dritte auf ein Gedicht von W. Hefernan geſchrieben. Unter dieſen iſt das erſterwähnte bei weitem das wertvollſte; es iſt poetiſcher Stimmung voll, apart behandelt und mit ſtarker Wirkung durchwoben. Die Inſtrumentation ſteckt voll feiner Züge, was zum Teil auch von den beiden anderen Liedern gelten kann, welche jedoch mehr durch rhythmiſchen Schmiß, ſowie durch gewiſſe etwas ausgeklügelte Effekte wirken. Die Aufführung hatte ſich eines ehrlichen Erfolges zu erfreuen.

Schubert's Symphonie in C-Dur wurde von Herrn Monteux mit liebevoller Ausbreitung des Melos dirigiert und vom Orcheſter ſehr klangſchön geſpielt. Rimsky-Korſakoff's „Ruſſian Eaſter“ mit ſeinen charakterichiſch moskowitiſchen Klängen beſchloß ein Konzert, das auch dem Dirigenten und ſeinen Mannen einen ſehr ſchönen Erfolg brachte.

STAATS

NEW YORK
EVE. GLOBE
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The Boston Symphony Orchestra will give at its last concert, Saturday afternoon, Franz Schreker's "Prelude to a Drama for Full Orchestra," its first performance in New York. According to the programme notes by Philip Hale, "Schreker, born of Austrian parents, studied music in Vienna with Robert Fuchs. In 1911 he founded and became the conductor of the Vienna Philharmonic chorus. In 1912 he was appointed teacher of composition at the Imperial Academy of Music in Vienna. As a composer he has been hotly discussed. His admirers have been as enthusiastic as his opponents have been bitter." He is at present head professor of composition at the Hochschule in Berlin.

Under the title of "Portrait of My Character," Schreker contributed the following personal exploitation to the latest issue of the Art Review:

"I am an impressionist, an expressionist, an internationalist, a futurist, a musical verist (an exponent of musical truth), a Jew, and raised through the power of Judaism, a Christian, and one "made" by a Catholic (Romish) clique under the patronage of a thorough arch-Catholic Viennese princess.

"I am an artificer in sound (sound-artist—Klangkunstler), a fantastic in sound (Klangphantist, a magician in sound, an æsthetic in sound, and I have not a trace of melody in me apart from the so-called asthmatic phrases nowadays called "melodylets." I am a melodist of pure lineage, but as a harmonist anæmic, perverse, and in spite of it all, a full-blooded musician. I am (unfortunately!) an erotomane, and I exercise a corrupt influence over the German public (erotic feelings are obviously my very own invention in spite of Figaro, Don Juan, Carmen, Tannhäuser, Tristan, Walküre, Salome, Elektra, Rosenkavalier, etc.).

"But I am also an idealist (thank heaven!) a symbolist, I stand on the extremist left wing of the moderns (Schönberg, Debussy), I do not stand entirely on the left, am harmless in my music, use triads, even the absolutely "trivial" diminished seventh, am inclined to Verdi, Puccini, Halévy, and Meyerbeer; am absolutely odd, a speculator in the instincts of the masses, a dramatist for the cinema, a being who draws his strength from longing and morbid trifles. I write exclusively homophon, my scores are both masterpieces in counterpoint and in artistic "mannerism," my music is pure and true, pondered over, puzzled out, sought out, a sea of euphony (sweet sounds—Wohllaut), an appalling accumulation of cacophonies (discords), I am, as contrasted with others, a self-advertiser of the worst sort, am full of new wine, a grand document of the decay of our culture, mad, a clear calculating mind, a miserable conductor, but on the other hand a personality as a conductor, a brilliant technologist, am not even capable of conducting my own works (and conduct them all the time), and in any case I am a "case" (some will maintain a bad case, others a case of [illegible]) (Reinfall), further I am a [illegible] but a good musi[illegible] but my poetical gift is undoubtedly far more remarkable than my musical gift, my music grows out of poetry, my poetry out of music, I am the antippodes of Pfitzner, Wagner's only disciple, a competitor with Strauss and Puccini, I flatter the public, write only in order to annoy all people, and a little while ago actually thought of emigrating to—Peru.

"But what on earth am I not? I am not mad (so far!), I have not a swelled head, I am not embittered, I am no ascetic, no duffer or dilettante, and have never yet written a criticism."

From MAR 17 1922
EVENING WORLD
New York City

John McCormack Sings With the Boston Symphony Orchestra.

By Frank H. Warren.

The Boston Symphony Orchestra for its last evening concert of the season by enlisting John McCormack as soloist reclaimed some of its lost attendance laurels. It looked like the old Boston days to see all the boxes at Carnegie Hall occupied. Mr. McCormack had two widely contrasted duties to perform. First he sang two Bach arias, taken from sacred cantatas, simple and sincere, with honest orchestral accompaniment. They constituted the high lights of the programme, brief as they were. And here Mr. McCormack's versatile art was brought into play, for he sang them in true classic style, unaffected, with the clearest of diction and with the proper religious feeling. A noble illustration of his art. His other offering was three Irish fantasies for voice and orchestra by Charles Martin Loeffler, who, though born an Alsatian, has long made his home near Boston. Of the fantasies, entitled "The Host of the Air," "The Fiddler of Dooney," and "The Song of Caitilin-Ni-Holahan," a name by which Ireland was allegorically known, the first two are poems by W. B. Yeats and the third by W. Hefernan. Mr. Loeffler has dressed these ballads with ingenious accompaniments, often artificial and complex, and foreign to the simple spirit of the texts. His treatment of "The Host of the Air" would scarcely be recognized by Mr. McCormack's host of regular supporters. It might be termed the Irish Free State of composition. "The Fiddler of Dooney" had fancy, though the composer played loose with the verse rhythm. The "Song of Caitilin-Ni-Holahan" brought smiles and approving nods from the audience because of the orchestral imitation of the Irish bagpipes and a march tempo. Mr. McCormack was as fully in sympathy with these involved numbers as he is with his customary run of Irish folk tunes, and here again his diction, style and sound feeling for the text call for approbation. The purely orchestral numbers on the programme were Schubert's C major symphony and Rimsky-Korsakoff's "Russian Easter."

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~~THE BOSTON SYMPHONY~~

16

By WILLIAM B. MURRAY.

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The closing concert of the Boston Symphony Orchestra at the Academy for this season was made memorable by the presence of that great and rarely heard artist, Emilio de Gogorza. Mr. De Gogorza sang only two songs although but for the iron clad rule of the Boston orchestra against encores he could hardly have escaped with less than half a dozen. His is that perfection of art which makes difficult things sound easy. The noble simplicity of "Where'er You Walk," from Handel's "Semele," with its finely rounded and noble tones, offered the most perfect evidence of this mastery. Mr. De Gogorza sang it as simply and easily as if it had been a Scotch ballad. The contrasting "Song of a Prisoner," by F. M. Alvarez, had warmth and depth of tragic feeling, yet it was given as naturally as the other, the moving tone color being attained without a touch of effort. It was singing far above the usual concert standard.

For the rest, there was the Schubert Symphony in C, not often played in these days. To tell the truth 53 minutes of a symphony is a good deal, even when Schubert wrote it. The work delights and must always delight lovers of Schubert's songs, because of its lovely and abounding melody, but without the modern orchestral devices for securing variety melody, even Schubert melody, can seem long drawn out.

The Debussy group, "Iberia," suffered for one thing because it followed a Spanish song with real flesh and blood in it, and for another because the rhythms of the first piece in the group suggested those of "Carmen" so strongly that one missed the qualities of Bizet which Debussy so conspicuously lacks. When it comes to dreams and moonlight, however, Debussy is supreme, and the piece called "The Fragrance of the Night" was charmingly, even hauntingly, ethereal, and its performance by Monteux and his men was con amore. The concert closed with the overture to "The Flying Dutchman," not often heard of late. The music is not very big Wagner, but it would have been tremendously big Berlioz. Its sonorous brasses were welcome.

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VENING MAIL
New York City

OPERA and CONCERT

By KATHARINE SPAETH

THE policeman came in off his beat to hear John McCormack sing Bach with the Boston Symphony Orchestra at Carnegie Hall last night, and he stayed for Loeffler's conception of Irish music, interpreted by the same combination.

It was difficult to tell which was the more modern of the two composers, in spite of the vast difference in the resources through which they achieved their effects.

Bach accomplished his purpose simply and with the greatest economy of material. Loeffler aimed at a similar simplicity eventually, but approached it by paths of elaborate complexity.

The Irish tunes themselves were what made the Loeffler work really worth while, and no amount of orchestration and modern harmony could hide their essential gusto. Mr. McCormack sang the three numbers as sympathetically as the most mothery of his ballads.

It was in his Bach, however, that the tenor revealed his greatest art. The need of true vocal beauty in such music was never so clearly demonstrated as last evening. The ease with which the long, sustained phrases poured from the golden McCormack throat emphasized the eternal simplicity of genius without ever betraying the technique that made such an accomplishment possible.

Mr. Monteux began his programme with Schubert and ended it with Rimsky-Korsakoff, all ravishingly played.

At the opera house Catalani's "Loreley" drew a capacity audience to hear the singing of Muzio, Sundelius, Gigli and Danise.

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From
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In the Music World

By MAX SMITH.

RETURNING to New York for their two final concerts of the season, Pierre Monteux and his Boston Symphony Orchestra brought with them last night in Carnegie Hall a soloist, if you please, and no less distinguished a one than John McCormack.

In departing from their usual custom, however, the musicians from the Hub had a valid artistic excuse. For their programme included not only two airs by Bach but three of Charles Martin Loeffler's Five Irish Fantasies for voice and orchestra. And what singer could have met the requirements of the concert, especially in the last-named folk-lore experiments, more delightfully and more authoritatively than the famous tenor from the Emerald Isle. Moreover, was this not the eve of St. Patrick's Day?

Mr. Loeffler needs no introduction to the local public. He stands in the very front rank of Americanized composers, and the three pieces heard yesterday for the first time here—instrumental tone-pictures with voice, entitled respectively "The Host of the Air," "The Fiddler of Dooney" and "Caitilin-Ni-Holahan"—ought to add something to his well earned reputation.

Especially imaginative in conception and execution is the first song, which dates back to 1909. For here the composer has found instrumental tints and harmonic colors that illustrate and illuminate with peculiar felicity the poem by Yeats.

There is much animation and humor in the brilliantly orchestrated "Fiddler of Dooney," with its clever use of characteristically Irish jig rhythms and pipe tunes. There are moments stirringly impressive, too, in the treatment of W. Hefernan's poem, as in the verse beginning "We will not bear the chains we bear," which Loeffler builds up in a remarkable crescendo.

In inspiration and spontaneity of feeling the two later works, however, are not equal to the earlier composition. They seem strained and labored in comparison.

The insinuating timbre of McCormack's voice and the tenor's extraordinarily distinct diction were peculiarly well adapted to the Loeffler tone-poems—better, indeed, than to the two airs by Bach: "Lost is my dear Jesus" from the similarly entitled Cantata and "Take for your very own" from the Cantata "All they from Sheba shall come." And Mr. Loeffler himself joined the singer and conductor in acknowledging the enthusiastic and well-deserved applause of the audience.

The purely instrumental contributions of the evening embraced Schubert's C major symphony No. 7, heard several times recently, and Rimsky-Korsakoff's Overture on Themes of the Russian Church, "La Grande Pâque Russe."

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BOSTON SYMPHONY ENDS SEASON HERE

Two Concerts Given at Aeolian Hall—Opera Bills by the Metropolitan.

Pierre Monteux conducted the Boston Symphony Orchestra at its last New York concert of this season yesterday afternoon at Carnegie Hall. The programme consisted of Debussy's "Iberia," Schreker's "Prelude to a Drama" and Brahms's "First Symphony," all magnificently played, and the audience applauded the conductor and the musicians in detail at the end.

Ossip Gabrilowitsch, at his piano recital in the afternoon at Aeolian Hall, played Mendelssohn's "Variations Serieuses," Schubert's "Sonata in A Minor," Chopin's "Etude in E Major," his "Etude in C Minor," his "Prelude in D Flat Major" and his "Scherzo, Opus 20," Brahms's Intermezzo in E Minor" and his "Rhapsody in E Flat Major."

In the evening Adele Bliss, soprano, at Aeolian Hall sang Veracini's "Pastoral," Chausson's "Papillons," Fourdrain's "Chanson Norvegienne," Tschaikovsky's "Was I Not a Blade of Grass?" and songs by Handel, Gretchaninoff, MacDowell and others.

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While there has not been as much interest in these entertainments as there was a few years ago, the Boston organization in many respects has shown improvement. Yesterday, for instance, Pierre Monteux conducted an excellent performance of Brahms' first symphony, a thing which he could not have done when he first came to America. He was always a skilled leader in French and Russian music. But he is now capable of interesting American audiences in the German classics as well.

Im letzten Programm der Bostoner führte uns Herr Monteux erstmalig eine Ouverture von Franz Schrecker vor, dem modernen deutschen Komponisten, der uns hier, so sehr er drüben auch gefeiert ist, namentlich auf unseren Opernbrettern hartnäckig vorenthalten wird. Diese Ouverture „zu einem Stücke“ ist ein solid und erfreulich gearbeitetes Musikwerk, das einen guten Eindruck von des Neutöners Talent beizubringen geeignet ist. Mit sehr gutem Material arbeitet das Stück, vielleicht etwas allzulange ausgedehnt, nach den besten Regeln und dabei deutlich individuellen Zügen folgerichtig, so daß man sich mit diesem extremen Modernisten, hinter dem offenbar ein ganzer Musiker steckt, ganz gut zu stellen vermag. Die treffliche Leitung von Herrn Monteux und die glänzende Orchesterleistung kamen dem Stücke gleichfalls sehr zugute. Der Beifall klang herzlich. Eine weitere Glanzleistung der Herren war Debussy's „Iberia“.

MAR:20

Boston Symphony Orchestra

The Boston Symphony Orchestra closed its New York season on Saturday afternoon with a concert the programme of which included Debussy's "Iberia" and Brahms's first symphony, the first of which had a brilliant and genuinely Parisian performance. There was also a novelty—Franz Schreker's "Prelude to a Drama." Schreker is well known in the opera houses and concert halls of Germany and Austria, but it remained for a Frenchman, M. Monteux, to try him on an American audience, so far as known to this writer, although it is possible he may have been tried in Chicago, Cincinnati, or Minneapolis. His "Prelude to a Drama" is agreeably free from obtrusive and meaningless dissonances; it has melody, which, while not strikingly new, is agreeable. The composition is too scholarly and too long to win popularity, but it was worth hearing. His demands in the way of instruments make it possible for only the largest orchestras to play his score.

NY POST MAR 20

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MUSIC

By PITTS SANBORN.

Some Week-End Adventures in Unfamiliar Music—At Last Schreker.

The incuriosity of the New York public about music that is new or otherwise unfamiliar would be amazing if we weren't through long habit so inured to it. But it remains irritating, none the less. This season the "Five Pieces" for orchestra of Arnold Schönberg at last reached our concert rooms (and in all conscience they were long enough in getting there!) Was there then any concerted action on the part of patrons of the local concerts of the Philadelphia Orchestra to persuade Mr. Stokowski to repeat the "Five Pieces" at the next concert in his Carnegie Hall series? Not a bit of it! Had he threatened to do anything of the kind there would much more likely have been a concerted action to drop him out of a Carnegie Hall window into the nearest subway chasm.

And yet a work not previously played here of such importance and so difficult to prepare as the "Five Pieces" ought as a matter of course to have been repeated at the next concert, and the patrons of those concerts, whether they individually enjoyed the pieces or not, ought to have insisted on the conductor's so doing through a curiosity not yet wholly satisfied, if for no higher motive. But no! It was back to a comfortable snooze in the shelter of the Bach barrel and the Brahms basket, and the certainty that when one woke up the law and the prophets would still be intact.

Similarly, the Chicago Opera Association regaled us with one lone performance of "The Love for the Three Oranges," an enormously difficult work to prepare for the stage, when, in a community really keen to the interest of the new, the sheer beauty and fun of the production entitled it to at least three performances. A distinguished visiting conductor from Holland was quite dazed because of the punishment meted out to him for daring to conduct here a symphony by Berlioz (no new man in music, by the way, this Berlioz!), and whenever some unsuspecting leader has the temerity to put a work by poor, old, half-crazed Anton Bruckner on a programme there is such an outcry that he promptly decides that Beethoven and Brahms are the only symphonists for New York, and safety and his job lie in sticking to the Immortal Nine and the Unflagging Four. Still, Gustav Mahler has his posthumous innings, and that is some satisfaction, whatever you may think of his music. One earnestly hopes that in some bright province of the asphodel fields his disembodied spirit laughs away in rich, ironic laughter all the painful memories of his corporeal sojourn in New York.

Now some unfamiliar music we do hear in this our town thanks to a few intrepid persons. The last of Lady Dean Paul's exceedingly interesting Concerts Internationaux de la Libre Esthétique at the Hotel Ambassador Saturday noon; the concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon, and the second concert of the International Composers' Guild at the Greenwich Village Theatre last evening are cases immediately in point.

Franz Schreker is regarded as one of the foremost composers of Germany to-day, and he is the author of a number of operas, and yet I do not recall his name on a New York programme previous to Saturday afternoon. He made his local début at the concert in question of the Boston Symphony Orchestra, sandwiched in between Debussy's "Ibéria" and Brahms's first symphony. The work, for full orchestra, is entitled "Prelude to a Drama."

In this composition Schreker is distinctly of the school of Richard Strauss. There is an harmonic echo of Debussy, and there is a suggestion of Puccini, but in general the work moves along in the approved Wagnerian-Straussian manner, with plenty of Richard the Second's molasses in the score. The orchestration, rich and sonorous, but never fine or pungent, is distinctly of the Strauss school, though obviously of less than the Strauss excellence. This "Prelude to a Drama" is a dignified composition, but it does not reveal Schreker as a composer of vivid imagination or marked originally. Morover, it already sounds decidedly "dated."

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MONTEUX PLAYS NEW GERMAN MUSIC

Franz Schreker's "Prelude to a Drama" Heard at Boston Orchestra's Concert.

Whatever Mr. Pierre Monteux, conductor of the Boston Orchestra, may or may not accomplish toward true revelation of the classics of the symphonic repertoire (and the reviewer's experience has been that they very largely elude him) he must be credited with an alert eagerness and a good deal of courage in regard to the music of his contemporaries. And strange and forbidding as some of it seems, this does not deter him; wherefore the concertgoer, except he have not yet emerged from the nineteenth century, ought to be grateful that this conductor appears to be alive to what is going on in the world.

At Saturday's concert of the Bostonians in Carnegie Hall, Mr. Monteux introduced to New York some of the not too recent output of the Austrian, Franz Schreker, none of whose music, so far as one knows, had been played here before, although Schreker has been the cause of much heated discussion in Austria and Germany for ten years or more. Mr. Monteux brought out the "Vorspiel zu einem Drama," which, however, proved to be no stranger than Richard Strauss and was a modicum so forbidding as Gustav Mahler.

SOUTHERN INFLUENCES.

This "Prelude to a Drama" (probably a drama definite enough in Schreker's mind, but an unwritten one) dates from 1913, when he was thirty-five. Except for the "Kammersymphonie," it is practically the only purely orchestral work of Schreker that has not been discarded. For his chief activity has been as an operatic composer, and it is as such that he is principally known and fought over in the German-speaking countries. He writes his own texts for these operas, and at least three of them have had considerable success, although hisses appear always to have mingled with the applause at their premieres. The latest of them, "Der Schatzgraber ("The Treasure Seeker," or literally, "Digger") was produced last year, but seems not to have been so successful as "Die Gezeichneten" ("Marked Men") or the still earlier "Der ferne Klang" ("The Sound Afar").

It is not without some significance that Schreker was born in Monaco, under southern skies, even though his parents were Austrian. The Mediterranean impulse shows itself in his music, which to this extent at least is less distinctively Germanic than that of any other of his contemporaries in Central and Northern Europe. Nevertheless, no one could mistake this "Prelude to a Drama" for anything else than the product of a Teutonic mind. Nor is it particularly impressive music. One glimpses the two Richards through it, both in character and quality of its orchestration and in the type and line of its melodic material; and the latter is never highly original or striking.

One's impression, indeed, is that Schreker at thirty-five has not yet found himself, although he does display certain solid accomplishments and much skill in handling his effects. Mr. Monteux played the piece with the vigor and breadth it seemed to require, but it is possible that a greater dynamic variety would have made it say more than it did.

The Schreker music was preceded by Debussy's "Iberia," presented with but little of the orchestral subtlety it so imperatively demands, and the afternoon was concluded with the Brahms C minor symphony.

SYMPHONY CONCERT

MIXED MATTER, WELL CONTRASTED, WELL PLAYED

Again Mr. Monteux Breaks Routine—Handel in a Characteristic Concerto—The Whole of Franck's "Psyche," Leaving Familiar Residue—Mr. Gilbert in New Music Variously

PRETEND as we may, most of us take the Symphony Concerts for granted. Through three pairs of them no symphony, classic or modern, has stood upon the programme—a break with precedent possibly hard to match in all the forty years of the orchestra. Yet if any one has heeded, no one, so far as observation goes, has murmured. Three weeks ago, Mozart's "Haffner Serenade" and Mr. Loeffler's "Irish Fantasias" left room for no more than two fragments of Berlioz's symphony, "Romeo and Juliet," passing as the occasional pieces they really were. The following week the orchestra journeyed to New York and there were no concerts in Boston. A week later Mr. d'Indy's exercises upon Schiller's plays about Wallenstein and Mr. Eichheim's excursions into music of the Orient denied place to any symphonist; while last Friday and Saturday, Franck's "Psyche" was as unkind.

Not so long ago it was possible to chide Mr. Monteux for the playing of too many classic symphonies in succession—albeit unjustly, since the engagements of the orchestra up and down New England left him no time to prepare any other. Now it were as plausible to charge him with neglect of symphonies altogether. Yet not a voice or a pen has stirred—because a symphony concert remains its pleasurable self, even if it contain no symphony. As the event has proved, the absence of these four-square monuments of music may even swell—for the while—the common enjoyment. Missing they have been for three full weeks; yet numberless voices have praised these self-same concerts as present climax to our orchestral year. So does change make still, burrowing way without a rustle of dissent. So does Mr. Monteux, as quietly, keep his programmes fluid, interesting, unexpected. Once more his works therein praise him. It is good to be bold—without fuss.

Handel began this third pair of Symphony Concerts without a symphony—the Handel of the long-promised Concerto for Strings and Two Wind Choirs. Through nine movements, the superabundant composer led it—with no surfeit, seemingly, upon the receptive audiences of the leisurely eighteenth century. Five made "the limit" to which Mr. Monteux dared go in these shorter-breathed, more restless days; while of the five all but one were fresh versions of tunes used by Handel elsewhere in ode or oratorio. After all, a frugal spendthrift with his music was the paradoxical George Frideric. The Concerto begins with sonorous, striding, full-throated preluding—"pomposo" in the full force of the composer's guiding word. An Allegro ensues in which oboes begin to pipe or bassoons to drone between vigorous ensembles of the strings. A third division continues these exercises, more and more exacting and displayful upon the wind choirs. A fourth, and all concerned subside into a slow-paced, gravely phrased, loftily mournful song. A fifth and the horns are in full cry of fanfares between the massed, hard-riding strings.

Throughout, the Concerto is a superbly assertive, a superbly self-confident piece. That music could be written in any other way apparently never occurred to Handel or to his immediate hearers. There it was—six feet high, broad in proportion, firm of bone, thick of sinew, wagging its big head, marching in its big stride, speaking in its big voice, sober, merry, ceremonial, displayful, but never once doubting its own virtue or its own finality. Demur—and it rode down the timid questioner. It still rides down twentieth-century hearers; but they—the hypocrites!—have ceased to demur. Ancient they merely call it, and would have the mighty George Frideric agreeably exhumed now and then as symphonic composer. No wonder, the oboists, the bassoonists, the paired horns—to say nothing of the strings—played the Concerto to the full. Handel, in the actors' phrase, wrote music in which singers or players may set their teeth.

The "contrasting piece," as they say in the movies, was Franck's tone-poem of "Psyche," at the other end of the programme, heard for the first time "in entirety" in Boston. By this token, a choral interlude—for women's voices supplemented by a handful of tenors—parted the music of the Garden of Eros from the music of Eros and Psyche enlaced. It begins in measures of praise hymning the God of Love; it ends in admonition to Psyche lest, to her peril, she question bliss. Declamatory periods for single voice, understandingly sung by Mrs. Littlefield, diversify it; while in English, the text inclines to the succulent and seraphic prose of the late Mrs. Eddy. "Entirety" also brought the third part of the tone-poem wherewith Franck rounded both narrative and music. The chorus, capable, practised, but in no way remarkable with measures in themselves sparkless, recounted briefly the pangs of Psyche, outcast upon earth in penalty for her questioning. The orchestra, with occasional choral assistance, relented, pardoned, upbore her again to the amorous heavens upon a Jacob's ladder barred with all the motivs by Franck assembled. "Apotheosis" he named it—and rightly since the music nowhere excels the quality that word connotes in the opera house. It is agreed that the excellent Monsieur Meyerbeer might have signed certain pages in Franck's oratorio, "The Beatitudes." There is no more doubt that he would have clapped loudly after this "Apotheosis."

So was curiosity satisfied, so did Mr. Monteux fulfill a just ambition; but the sum and substance of "Psyche," the poetic [illegible], the tingling erotic imagery, the

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In departing from their usual custom, however, the musicians from the Hub had a valid artistic excuse. For their programme included not only two airs by Bach but three of Charles Martin Loeffler's Five Irish Fantasies for voice and orchestra. And what singer could have met the requirements of the concert, especially in the last-named folk-lore experiments, more delightfully and more authoritatively than the famous tenor from the Emerald Isle. Moreover, was this not the eve of St. Patrick's Day?

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The incuriosity of the New York public about music that is new or otherwise unfamiliar would be amazing if we weren't through long habit so inured to it. But it remains irritating, none the less. This season the "Five Pieces" for orchestra of Arnold Schönberg at last reached our concert rooms (and in all conscience they were long enough in getting there!) Was there then any concerted action on the part of patrons of the local concerts of the Philadelphia Orchestra to persuade Mr. Stokowski to repeat the "Five Pieces" at the next concert in his Carnegie Hall series? Not a bit of it! Had he threatened to do anything of the kind there would much more likely have been a concerted action to drop him out of a Carnegie Hall window into the nearest subway chasm.

And yet a work not previously played here of such importance and so difficult to prepare as the "Five Pieces" ought as a matter of course to have been repeated at the next concert, and the patrons of those concerts, whether they individually enjoyed the pieces or not, ought to have insisted on the conductor's so doing through a curiosity not yet wholly satisfied, if for no higher motive. But no! It was back to a comfortable snooze in the shelter of the Bach barrel and the Brahms basket, and the certainty that when one woke up the law and the prophets would still be intact.

Similarly, the Chicago Opera Association regaled us with one lone performance of "The Love for the Three Oranges," an enormously difficult work to prepare for the stage, when, in a community really keen to the interest of the new, the sheer beauty and fun of the production entitled it to at least three performances. A distinguished visiting conductor from Holland was quite dazed because of the punishment meted out to him for daring to conduct here a symphony by Berlioz (no new man in music, by the way, this Berlioz!), and whenever some unsuspecting leader has the temerity to put a work by poor, old, half-crazed Anton Bruckner on a programme there is such an outcry that he promptly decides that Beethoven and Brahms are the only symphonists for New York, and safety and his job lie in sticking to the Immortal Nine and the Unflagging Four. Still, Gustav Mahler has his posthumous innings, and that is some satisfaction, whatever you may think of his music. One earnestly hopes that in some bright province of the asphodel fields his disembodied spirit laughs away in rich, ironic laughter all the painful memories of his corporeal sojourn in New York.

Now some unfamiliar music we do hear in this our town thanks to a few intrepid persons. The last of Lady Dean Paul's exceedingly interesting Concerts Internationaux de la Libre Esthétique at the Hotel Ambassador Saturday noon; the concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon, and the second concert of the International Composers' Guild at the Greenwich Village Theatre last evening are cases immediately in point.

Franz Schreker is regarded as one of the foremost composers of Germany to-day, and he is the author of a number of operas, and yet I do not recall his name on a New York programme previous to Saturday afternoon. He made his local début at the concert in question of the Boston Symphony Orchestra, sandwiched in between Debussy's "Ibéria" and Brahms's first symphony. The work, for full orchestra, is entitled "Prelude to a Drama."

In this composition Schreker is distinctly of the school of Richard Strauss. There is an harmonic echo of Debussy, and there is a suggestion of Puccini, but in general the work moves along in the approved Wagnerian-Straussian manner, with plenty of Richard the Second's molasses in the score. The orchestration, rich and sonorous, but never fine or pungent, is distinctly of the Strauss school, though obviously of less than the Strauss excellence. This "Prelude to a Drama" is a dignified composition, but it does not reveal Schreker as a composer of vivid imagination or marked originally. Morover, it already sounds decidedly "dated."

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MONTEUX PLAYS NEW GERMAN MUSIC

Franz Schreker's "Prelude to a Drama" Heard at Boston Orchestra's Concert.

Whatever Mr. Pierre Monteux, conductor of the Boston Orchestra, may or may not accomplish toward true revelation of the classics of the symphonic repertoire (and the reviewer's experience has been that they very largely elude him) he must be credited with an alert eagerness and a good deal of courage in regard to the music of his contemporaries. And strange and forbidding as some of it seems, this does not deter him; wherefore the concertgoer, except he have not yet emerged from the nineteenth century, ought to be grateful that this conductor appears to be alive to what is going on in the world.

At Saturday's concert of the Bostonians in Carnegie Hall, Mr. Monteux introduced to New York some of the not too recent output of the Austrian, Franz Schreker, none of whose music, so far as one knows, had been played here before, although Schreker has been the cause of much heated discussion in Austria and Germany for ten years or more. Mr. Monteux brought out the "Vorspiel zu einem Drama," which, however, proved to be no stranger than Richard Strauss and was a modicum so forbidding as Gustav Mahler.

SOUTHERN INFLUENCES.

This "Prelude to a Drama" (probably a drama definite enough in Schreker's mind, but an unwritten one) dates from 1913, when he was thirty-five. Except for the "Kammersymphonie," it is practically the only purely orchestral work of Schreker that has not been discarded. For his chief activity has been as an operatic composer, and it is as such that he is principally known and fought over in the German-speaking countries. He writes his own texts for these operas, and at least three of them have had considerable success, although hisses appear always to have mingled with the applause at their premieres. The latest of them, "Der Schatzgraber ("The Treasure Seeker," or literally, "Digger") was produced last year, but seems not to have been so successful as "Die Gezeichneten" ("Marked Men") or the still earlier "Der ferne Klang" ("The Sound Afar").

It is not without some significance that Schreker was born in Monaco, under southern skies, even though his parents were Austrian. The Mediterranean impulse shows itself in his music, which to this extent at least is less distinctively Germanic than that of any other of his contemporaries in Central and Northern Europe. Nevertheless, no one could mistake this "Prelude to a Drama" for anything else than the product of a Teutonic mind. Nor is it particularly impressive music. One glimpses the two Richards through it, both in character and quality of its orchestration and in the type and line of its melodic material; and the latter is never highly original or striking.

One's impression, indeed, is that Schreker at thirty-five has not yet found himself, although he does display certain solid accomplishments and much skill in handling his effects. Mr. Monteux played the piece with the vigor and breadth it seemed to require, but it is possible that a greater dynamic variety would have made it say more than it did.

The Schreker music was preceded by Debussy's "Iberia," presented with but little of the orchestral subtlety it so imperatively demands, and the afternoon was concluded with the Brahms C minor symphony.

SYMPHONY CONCERT

MIXED MATTER, WELL CONTRASTED, WELL PLAYED

Again Mr. Monteux Breaks Routine—Handel in a Characteristic Concerto—The Whole of Franck's "Psyche," Leaving Familiar Residue—Mr. Gilbert in New Music Variously

PRETEND as we may, most of us take the Symphony Concerts for granted. Through three pairs of them no symphony, classic or modern, has stood upon the programme—a break with precedent possibly hard to match in all the forty years of the orchestra. Yet if any one has heeded, no one, so far as observation goes, has murmured. Three weeks ago, Mozart's "Haffner Serenade" and Mr. Loeffler's "Irish Fantasias" left room for no more than two fragments of Berlioz's symphony, "Romeo and Juliet," passing as the occasional pieces they really were. The following week the orchestra journeyed to New York and there were no concerts in Boston. A week later Mr. d'Indy's exercises upon Schiller's plays about Wallenstein and Mr. Eichheim's excursions into music of the Orient denied place to any symphonist; while last Friday and Saturday, Franck's "Psyche" was as unkind.

Not so long ago it was possible to chide Mr. Monteux for the playing of too many classic symphonies in succession—albeit unjustly, since the engagements of the orchestra up and down New England left him no time to prepare any other. Now it were as plausible to charge him with neglect of symphonies altogether. Yet not a voice or a pen has stirred—because a symphony concert remains its pleasurable self, even if it contain no symphony. As the event has proved, the absence of these four-square monuments of music may even swell—for the while—the common enjoyment. Missing they have been for three full weeks; yet numberless voices have praised these self-same concerts as present climax to our orchestral year. So does change make still, burrowing way without a rustle of dissent. So does Mr. Monteux, as quietly, keep his programmes fluid, interesting, unexpected. Once more his works therein praise him. It is good to be bold—without fuss.

Handel began this third pair of Symphony Concerts without a symphony—the Handel of the long-promised Concerto for Strings and Two Wind Choirs. Through nine movements, the superabundant composer led it—with no surfeit, seemingly, upon the receptive audiences of the leisurely eighteenth century. Five made "the limit" to which Mr. Monteux dared go in these shorter-breathed, more restless days; while of the five all but one were fresh versions of tunes used by Handel elsewhere in ode or oratorio. After all, a frugal spendthrift with his music was the paradoxical George Frideric. The Concerto begins with sonorous, striding, full-throated preluding—"pomposo" in the full force of the composer's guiding word. An Allegro ensues in which oboes begin to pipe or bassoons to drone between vigorous ensembles of the strings. A third division continues these exercises, more and more exacting and displayful upon the wind choirs. A fourth, and all concerned subside into a slow-paced, gravely phrased, loftily mournful song. A fifth and the horns are in full cry of fanfares between the massed, hard-riding strings.

Throughout, the Concerto is a superbly assertive, a superbly self-confident piece. That music could be written in any other way apparently never occurred to Handel or to his immediate hearers. There it was—six feet high, broad in proportion, firm of bone, thick of sinew, wagging its big head, marching in its big stride, speaking in its big voice, sober, merry, ceremonial, displayful, but never once doubting its own virtue or its own finality. Demur—and it rode down the timid questioner. It still rides down twentieth-century hearers; but they—the hypocrites!—have ceased to demur. Ancient they merely call it, and would have the mighty George Frideric agreeably exhumed now and then as symphonic composer. No wonder, the oboists, the bassoonists, the paired horns—to say nothing of the strings—played the Concerto to the full. Handel, in the actors' phrase, wrote music in which singers or players may set their teeth.

The "contrasting piece," as they say in the movies, was Franck's tone-poem of "Psyche," at the other end of the programme, heard for the first time "in entirety" in Boston. By this token, a choral interlude—for women's voices supplemented by a handful of tenors—parted the music of the Garden of Eros from the music of Eros and Psyche enlaced. It begins in measures of praise hymning the God of Love; it ends in admonition to Psyche lest, to her peril, she question bliss. Declamatory periods for single voice, understandingly sung by Mrs. Littlefield, diversify it; while in English, the text inclines to the succulent and seraphic prose of the late Mrs. Eddy. "Entirety" also brought the third part of the tone-poem wherewith Franck rounded both narrative and music. The chorus, capable, practised, but in no way remarkable with measures in themselves sparkless, recounted briefly the pangs of Psyche, outcast upon earth in penalty for her questioning. The orchestra, with occasional choral assistance, relented, pardoned, upbore her again to the amorous heavens upon a Jacob's ladder barred with all the motivs by Franck assembled. "Apotheosis" he named it—and rightly since the music nowhere excels the quality that word connotes in the opera house. It is agreed that the excellent Monsieur Meyerbeer might have signed certain pages in Franck's oratorio, "The Beatitudes." There is no more doubt that he would have clapped loudly after this "Apotheosis."

So was curiosity satisfied, so did Mr. Monteux fulfill a just ambition; but the sum and substance of "Psyche," the poetic visioning, the tingling erotic imagery, the

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[illegible] or the impassioned beauty, still abode in the four orchestral movements, now and again played in the past "at these concerts." There also it is easy to pick flaws. Franck caressed as well as wrote not a little of this music. Sometimes he strokes it so long and tenderly that it becomes monotonously sweet. In a sense, "Psyche" was his music-drama, his opera, sung, acted, set and played upon the stage of the imagination. Sometimes in such obsession, he declined into mere music of the current Parisian theatre with which, as "The Beatitudes" now and then bear witness, he was not fortunate. Psyche and Eros, Elsa and Lohengrin, were hardly unrelated beings in Franck's imagination, and at instants it yielded to the unescapable accents of Wagner. The tone-poem was work of Franck's final years; by that time, like the rest of us, whatever our trade, he had accumulated a modicum of formulas—of phrases moulded, of progressions achieved, of harmonies distributed, of motiv bourgeoning into melody. His symphony—also of these final years—epitomizes them. Here and there, in innocent honesty, they recur in "Psyche." Possibly Franck kept both manuscripts on his study-table; in that case it was easy to mix matters.

Yet, every deduction made, the four orchestral parts of "Psyche" still illude the ear and enfold the imagination. Elsewhere Franck has scarcely written music of serener beauty than that which evokes the image of Psyche in sleep. The motivs upspring in loveliness of line; they warm into melody as serene, sensuous, silvery. The strings are in gentle glow, the wind-choirs deepen and smooth the calm radiance. Only longing ruffles this music of beauty still. For the quiver of tones—be it of the flesh or of the spirit—is Franck's major means through the tone-poem. The Zephyrs bear Psyche toward the courts of Eros and Franck writes a music delicate and vaporous in fancy, artifice, illusion. His imaginary music-drama enters the god's garden. Therewith and forthwith the quiver of longing becomes the pulse of desire. The motiv of Eros, "chaleur, lumière, vainqueur," dominates and pervades the music. Franck's means are sometimes more delicate, his passion is now and again less of the body than of the spirit finding outlet and expression through the body, but Wagner himself has hardly written a more erotic music than is this "Garden of Eros" and the succeeding division of Psyche's union with the god. As soon call "The Song of Solomon" a pious canticle as such pages "a dialogue between soul and seraph." Passing strange are the deceptions of those who would deceive themselves. Yes; Franck could write an opera—once he had put out of hand and mind the trammels of the theatre.

The middle number of the evening was again offset to the other two and just desert of the composer, Mr. Henry Gilbert, to whom Mr. Monteux wisely holds open the door of Symphony Hall. A year ago Mr. Gilbert set music to certain episodes in Mr. G. P. Baker's "Pageant of Plymouth"—to the coming of the Norsemen, to Champlain's tranquil trafficking with the Indians, to their war-dance before a Dutch voyager, to the pestilence that wasted them. Originally Mr. Gilbert wrote for the huge "wind-orchestra"—stringless—becomingly employed for the pageant. More recently he has rescored his pieces as Symphonic Suite for the concert-hall—a process accomplished with his usual directness of means, yet not quite hiding the earlier dependence upon reed and brass choirs. According to the pageant, the Indians looked upon the landing Norsemen with wonder and dread; soon arrows flew; presently the Viking chief was smitten. Around the seafarers and these encounters, Mr. Gilbert has written a terse, vigorous, close-knit, sonorous music that quickly strikes the high, heroic note of such adventure—only to cloud it, as directly and simply, with the note of death and bane. The interlude of Champlain, with frank quotation of a French folk-tune, charms by a fancy of substance and a lightness of means so rarely exercised by Mr. Gilbert that most of us had forgotten his possession of such virtue. At last he has written his little tone-poem of our Indian summer. Per contra, the war-dance, skilfully and vividly as it beats up through the orchestra, is but routine stuff—for the composer of the thrilling, searching "Indian Sketches" of last year. In the music of "The Pestilence," however, Mr. Gilbert does no small feat of imagination and expression. It continues hardly five minutes; it had in Symphony Hall no scenic aid to illusion. Yet in it plague crept upon the bodies and the spirits of men, and death compassed them about, and all the air ached and stank with the misery of the folk. A briefer, barer, music, more stark, more instant, in impression is hard to recall.

H. T. PARKER

TRANS. APR 3

SYMPHONY PLAYS FOR CHILDREN

40-Year-Old Rule Is Broken for Young Guests

BY OLIN DOWNES

The best programme yet presented at the Children's Concerts given by the Symphony Orchestra was offered by Mr. Monteux and his men yesterday afternoon in Symphony Hall. It was a [illegible] contained [illegible] position of over two minutes in length, most of these compositions of a lively tempo, most of them with rather delicate, though at times brilliant, orchestration, and each one a work by an acknowledged master.

ENJOY THE MUSIC

Mozart was represented by the overture to "The Marriage of Figaro", Haydn by two movements, the Minuet and Finale of the familiar and delightful G major symphony; Debussy by the two pieces, "En Bateau" and "Cortege" from the early and charming piano suite; Delibes by the variations on a Russian theme; Tschaikowsky by the dance of the Sugar Plums, the Chinese and the Russian dances from the Nut-cracker suite, and Wagner by the short but exciting prelude to the third act of "Lohengrin."

This music, in a greater degree than we remember ever having seen before at these admirably conceived concerts, caught and held the attention of the children. They used sharp eyes as well as ears, and when young Mr. Fiedler played the celesta in the first of the Tschaikowsky dances they observed with considerable interest the instrument which looked a good deal like a piano, was played like a piano, and gave out such delicate, silvery tones. A number, perhaps instructed in advance, knew the instruments which made certain exceptional sounds. The music was enjoyed. It is not too much to say that it was also understood.

The orchestral performances were on the whole admirable. Mr. Monteux would show a high artistic conscience, whoever his audience included. Yesterday he appeared to take a personal pleasure in his task, and he, too, and his "signals," were watched and applauded to the echo by the young audience. The children were granted a privilege the grownups had never enjoyed. The "Dance of the Sugar Plums" was repeated in response to their insistent applause, whereas in the regular subscription concerts an encore by the orchestra is a thing unknown.

This same programme will be repeated for other school children of Greater Boston, tomorrow afternoon. More and more are these concerts finding their audience and making of that audience future subscribers to the winter series of concerts.

POST-APR 4

CONCERT FOR YOUNG PEOPLE

Symphony Orchestra Gives an Interesting Performance

AUDIENCE FRANK IN AWARD OF FAVOR

Yesterday afternoon, before an audience that all but filled Symphony Hall, Mr. Monteux gave one of his "Young People's Concerts," with this program:

Mozart—Overture to "The Marriage to Figaro."
Haydn—Two movements from the Symphony in G major (B. & H. No. 13). (a) Minuet: Trio. (b) Finale: Allegro con Spirito.
Debussy—From the "Little Suite." (a) In a Boat. (b) Procession.
Delibes—Slavic Theme with Variations from "Coppelia."
Tschaikowsky—Ballet Suite, "The Nutcracker." (a) Dance of the Sugar Fairy. (b) Chinese Dance. (c) Trepak (Russian Dance).
Wagner—Introduction to Act III, "Lohengrin."

Since the "young people," who formed quite nine-tenths of the audience, were manifestly no respecters of persons, it was interesting to guess, from the warmth of the applause, at what they liked best. The Mozart overture left them cold, the Debussy pieces pleased them little better, the Haydn minuet something more. With the Haydn allegro, however, came content; throughout its course all talking and fidgeting ceased. And then, Debussy once over, enthusiasm grew. The first movement of the Tchaikovsky suite, which the audience regarded as a solo for Celesta, they would have again, and they tried hard for the Chinese and Russian dances once more. And the Lohengrin introduction drew forth as hearty applause as any all the afternoon.

Rhythm, in short, in company with color or better still much sound, is what the audience yesterday liked best. If half the company, in place of children, could have consisted of music teachers disposed to watch and listen, it might have proved a very good thing for the betterment of musical standards. For if this audience so keenly relished rhythm, surely the majority of the individuals who formed it could be taught to play in time, or sing.

Although, in our schools and music schools and at the hands of private masters, much music teaching is going forward, how many young pupils are learning the value of notes, and the necessity of observing the same? For an answer ask any good musician. If all music teachers whose job it is to teach the rudiments could recognize the love of rhythm which exists in every child fit to study music at all, and would make that child understand that the rhythm he loves plain cannot be without firm time, the situation would improve. Yesterday's concert should serve as an object lesson to teachers.

That it is of vast benefit for young pupils to hear a concert of such high quality cannot be questioned; all teachers know that they will work the better for it. The quality was high indeed, genuinely brilliant playing. R. R. G.

HERALD-APR 4

NEW MUSIC IMPENDS

FOR FIRST TIME A SYMPHONY OF SIBELIUS

His Fifth, by Some Accounted a Masterpiece, at the Symphony Concert Tomorrow—The Course, Matter and Manner of the Debated Pages—Hue Likewise for First Time, in a Fanciful, Artful Suite—Liszt's "Dance of Death" to Be Revived by Siloti

According to a statement of Ernest Newman once quoted in these columns, Boston must know the symphonies of Jan Sibelius far better than does London; for in the British city, he avers, no music-lover would be found who could write from memory two bars of any of these pieces. Eighteen years ago Mr. Gericke and the Symphony Orchestra played the Second Symphony of Sibelius to an audience frankly bewildered by the strangeness of the composer's idiom—an idiom that has since become one of the familiar things in modern music. Dr. Muck was assiduous with this Symphony and with the more direct and ingratiating predecessor, which he introduced here in 1907. He also made known to us the Fourth, of an uncompromising severity and frequent harshness which puzzled even the warmest admirers of the composer. Although Sibelius's Northern bleakness of mood is seemingly alien to the more genial French temperament, Mr. Monteux has also looked kindly upon the Finn's music. He even considered a performance of Sibelius's Third Symphony, usually regarded on all side as a flat failure, and dismissed the project only when rehearsal confirmed the weakness of the music. Within the last two years Mr. Monteux has given notable performances of the First, and Second Symphonies while on his programme for tomorrow and Saturday he has placed the Fifth—and latest—hitherto unheard here.

This Fifth Symphony is not actually new. It was played in Helsingfors some time before 1914, but until it was heard in London in 1920 it had not reached any of the important music-centres of Europe, and the score was not published until the following year. Last October the piece was played in Philadelphia, and a month later it was made known by the Philharmonic Society to New York. The reviewers in London, none too familiar with even the first two symphonies, were as puzzled by the Fifth as they had been by the Fourth. As Mr. Newman felicitously expressed it, they found the piece remarkable, but they were not at all sure whether it was remarkably good or remarkably bad. In his programme-notes for the performances in Philadelphia and New York, Mr. Lawrence Gilman gave a list of the adjectives used by the London newspapers in describing the Symphony—among them, "dour," "bleak," "harsh," "rugged," "angular," "cold," "gray," "reticent," "austere," "drastic," "ungenial," "bare," "lonely" and "trenchent." Yet certain of these critics found in the music a more generous and expansive mood than Sibelius had hitherto disclosed. more spontaneity, a larger simplicity, a directer speech. Commenting on Sibelius's economy of material and device—an economy and restraint unparalled in modern music—Mr. Newman found this quality less conspicuous in the Fifth Symphony than in the one that came before it.

In the main he praised the music but as one not wholly sure of his ground, trusting to impression rather than relying on conviction.

To each hearer of the piece on Friday and Saturday will come opportunity to judge it for himself, to see whether, with Mr. Granville Bantock, he finds it "superb," or whether he agrees with those who have contemptuously dismissed it as drab and dull. Meanwhile it may serve the interest both of composer and of audiences to set forth a brief account and analysis of the music. Ostensibly this Fifth Symphony contains but three movements; practically it has four, as the first falls into two well defined divisions—a slow Introduction and a Scherzo. The opening, in E flat major, is pastoral in character. Over a roll of drums a horn proclaims a motiv, of which the first part—four ascending tones, B flat, E flat, F, B flat—is prominently employed throughout the dual movement. Much use is made of a wavering wood-wind figure in thirds and of a more expressive theme first announced by the flutes. At length a crescendo, combined with a quickening of the pace, brings the second section (Allegro moderato, B major), a Scherzo of Beethovenish simplicity, ruggedness and directness. The thirds of the opening are once more in evidence, but now in rhythm of the dance, while the initial phrase recurs from time to time. At the end the music returns to the tonality of E flat.

Unpromising indeed is the kernel from which grows the second movement, an Andante mosso, quasi allegretto, in G major, 3-2 time. Against sustained harmonies in the wood-wind, the violas and violoncellos, pizzicato, begin a simple tune that is completed by flutes in thirds. If through affinity of mood and utterance the Scherzo suggests Beethoven, the Andante also suggests that composer by reason of mastery of development. The melody upon which it is based is treated with wondrous resource, at times flowering into moving eloquence. Throughout the movement Sibelius seldom leaves his centre-key.

To Mr. Gilman the Finale is "the most nobly imagined and most nobly eloquent music Sibelius has given us. . . . Here there is little that even the heedless could fairly call drastic or harsh or bleak; here is forthright directness of passionate speech, breadth and fervor and amplitude of line, largeness and freedom of movement. The superb coda, in particular, is a page of uplifting beauty and power." Beneath quick chords in the violins—each chord played twice—the violas announce a nervous, insistent theme, in the rhythm of the accompaniment. A lyric motiv brings the needed contrast. With a change to G-flat major the theme becomes ghostly, mysterious; and a gradual enlarging and unfolding of the music leads to the triumphant end.

In this Fifth Symphony, as in the others, Sibelius uses a comparatively small orchestra—except for an added trumpet, that of the symphonies of Schumann and Mendelssohn: two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, tympani and strings. As before he shuns both Straussian magniloquence and Debussyan subtleties. Much of the Symphony is diatonic and although the harmonies are not conventional they are seldom acridly dissonant; while there is no attempt at the "polytony" of the preceding Symphony. One and all the themes are of extreme simplicity. It is the bareness, not the complexity, of music that has proved so baffling. Yet if it is spare it is by no means thin or empty, and for some it is to a marked degree gripping and vital.

Offsets

With his usual skill in programme-making Mr. Monteux will also include in these concerts another "novelty" of wholly different character—the Symphonic Suite by Georges-Adolphe Huë drawn from his opera, "Titania," first produced at the Opéra-Comique in 1903. While his is a new name at the Symphony Concerts, no much need be said either of the composer or his music. He was born at Versailles May 6, 1858. At the age of twenty-one he won the Prix de Rome, and two years later the Prix Cressent. He is a Chevalier of the Legion of Honor and upon the death of Saint-Saëns he succeeded to that composer's place in the French Institute. His "Rubezähl," a "Symphonic Legend," produced at the Colonne Concerts in 1886, long contested with d'Indy's "Song of the Bell" a prize offered by the city of Paris. In the end Huë was defeated by one vote. He has produced many operas, a symphony and several short orchestral pieces; but outside France he is chiefly known through his songs. Among the latter may be mentioned a set of six, to poems by Heine, that includes the popular "J'ai Pleuré en Rêve" and the fine "Croquis d'Orient."

The Suite to be played tomorrow and Saturday runs in two main divisions, each of which is again subdivided. Part one begins with an imaginative, warmly-colored movement, "Le Paradis Féerique," which leads directly to a graceful, typically French "Danse de Phillida." A sombre Prelude, notable for its rich instrumentation, opens the second part. Following this is a section called "La Chasse," that needs no explanation. A sonorous movement, by title "Apparition," brings the end. Like most Frenchmen who were writing two decades ago, Huë knew his Wagner; but the music of this Suite has also its portion of Gallic delicacy and fancy, while it is scored with surpassing skill.

From Liszt Also

With Mr. Siloti as pianist, Liszt's "Dance of Death" is also to be played on Friday and Saturday. Though the composer first took thought of these variations in 1839 and handed them to Bülow for performance in 1864-65, they will be virtually new to Bostonian audiences of 1922. Only twice in the past have they been played at the Symphony Concerts—by Mr. Bauer in 1912, by Mr. Busoni in 1914. As the books say, during Liszt's sojourn in Italy in 1838-39, he was deeply affected by a gruesome fresco by Orcagna in the Campo Santo at Pisa, "The Triumph of Death." The central group in the picture shows a party of men and women, in sumptuous attire, entertained by a minstrel and by dancing cupids. Death, in the shape of a woman with claw-like hands, bat-wings and streaming hair, flies toward them swinging a scythe. Corpses lie at her feet and along the path she has travelled. There are numerous other episodes in the fresco, but they are not pertinent to the music.

Liszt made the first sketch of his piece at Pisa in 1839. Ten years later at Weimar he developed and orchestrated it, and in another decade revised it thoroughly. It was first played by Hans von Bülow, to whom it was dedicated, some time during this season of 1864-1865. In form, it is a free paraphrase in the form of variations, on the ancient plain-song, "Dies Irae," a theme that has tempted many composers, from Berlioz to Loeffler. Against a reiterated accompaniment-figure in the piano and kettle-drums, the melody is immediately proclaimed by clarinets, bassoons, trombones, tuba, violas, violoncellos and double-basses. After a cadenza for the piano it is thundered again by the full orchestra. Beginning in the spirit of the theme, the variations grow gentle, turn tumultuous, and end fantastically. The piano-part is replete with glissandi and other bizarre effects. It is interesting to note that the "Dance of Death" was played by Siloti at Leipzig in November, 1883, in a concert arranged by him and made up wholly of pieces by Liszt.

In a recent issue of the "Living Age" appeared an article "Borodin and Liszt," by Louise Cruppi, taken from "La Revue Musicale," a portion of which deserves to be quoted apropos this "Dance of Death":

> Borodin once arrived at the master's house when Liszt was in his bedroom being shaved by his valet. While we were talking [says Borodin] his toilet advanced. His valet put on the master's hair, the little black, white-edged cap of a Catholic abbé, and got him, not without difficulty, into a long black coat. Just as I was saying that I should be happy to hear his "Danse Macabre," which I consider the finest of all compositions for piano and orchestra, because of its originality, the power of the theme, the novelty of the instrumentation and its Gothic and liturgical character, Liszt broke in hastily with, "Yes, yes! You see that pleases you Russians, but here they don't like it. It has been played five or six times in Germany and has been a failure every time. Once even the orchestra was astonished, and had to get used to it by degrees!

WARREN STOREY SMITH

MEMORANDA ABOUT MUSIC

Strauss's "Don Quixote" from Mr. Mo teux—A New Symphony from Mr. Co verse—Dr. Muck's New Job—Nikisch Successor

At the Symphony Concerts of next week Mr. Monteux will undertake for the first times in Boston one of the longer tone-poems of Strauss, viz: "Don Quixote," the celebrated "Variations on a Knightly Theme," unheard here since Dr. Muck's day. The solo violoncello and the solo viola, representing respectively Don Q ota and Sancho Panza, will be played by Mr. Bedetti and Mr. Fourel. The other numbers of the programme are a li symphony of Haydn, No. 2 in D Major, the beautiful music of spring lights, a colors, the so-called "Good Friday Spell" from "Parsifal"; three fragments of Schumann's incidental music to Byron's play, "Manfred," viz: an Entr'acte, the Cowherd's Melody for English horn, and the Invocation to the Fairy of the Alps. Mr. Speyer of the wind-choir will play the English horn.

A week later, at the Symphony Concerts of April 21 and 22, a new Symphony by Mr. Converse will be played for the first times anywhere; while at the final concerts for the season, on April 28 and 29 the major number will be Rimsky-Korsakov's pictorial and displayful Suite from The Arabian Nights, "Scheherazade."

TRANS. APR 6.

As usual when the Symphony Orchestra betakes itself to Harvard College, repertory pieces of old or recent standing filled last evening the major part of the concert. As usual also, the sensitive and therefore enhancing acoustics of the wooden-walled Sanders Theatre, seemed, now and again, to give them cleared and freshened voice. So heard, not a few measures for strings in Brahms's Symphony in C minor gained incisiveness or suavity; while, as a whole, the songful andante gained richness of tone throughout and, as it seemed, new euphonies in the blendings of the wind-choir. After all Mr. Weingartner was only a step or two ahead of the rest of us when in an essay, he acclaimed Brahms as both sensitive and masterful with instrumental voices. Seldom, too, have the horns sounded more beautifully than they did yesterday the call of the summoning heavens to the rejoicing earth of the Finale. To Sanders likewise Mr. Monteux bore three orchestral fragments—Psyche Asleep, Psyche Borne by the Zephyrs and Psyche in the Embrace of Eros—from Franck's tone-poem as played at the Symphony Concerts in Boston last week. Whether the strands were thin and finely spaced or large and amply woven, the web of the music shone the brighter for the reflecting resonance of the wooden walls. Yet orchestra and conductor hardly brought to the music the communicative zest of earlier adventure. No more will Rimsky-Korsakov's overture of a Russian Easter Mass—in an opera house disguised as a church—bear too frequent hearing. There are persistent magnificences in the music—and also persistent lengths.

For wayfarers out of the Subway, the spice to the concert was the return of Mr. Siloti as pianist, to play that seldom-heard piece, Liszt's "Dance of Death." He nears his sixtieth year; not for a generation or two, counted musically, has he returned to the United States; indeed it was only the exactions and the privations of the Soviet régime in Russia that persuaded him away into the Western World. Years or no years, he keeps his familiar vigors and—as all concerned discovered at rehearsals—his familiar will imperious. It was good to see him come springily to the stage—tall, spare, keen-nerved, quick-spirited, in this blessed land of the soft, the complaisant and the fat. It was kindling to see and hear him "taking charge of things," as the homely phrase goes, as soon as Liszt's music was under way. It asks little in sensuous beauty of tone, and voluptuous pleasures of sound were as few in Mr. Siloti's performance. No more does Liszt or need the pianist, stimulate the minds of hearers. Enough that he has mastered the technical exactions of the piece and can achieve through them the feats of macabre imagination designed by the composer. On both scores, Mr. Siloti, equally firm-set in his notions of the music and in his power with it, sufficed, and more.

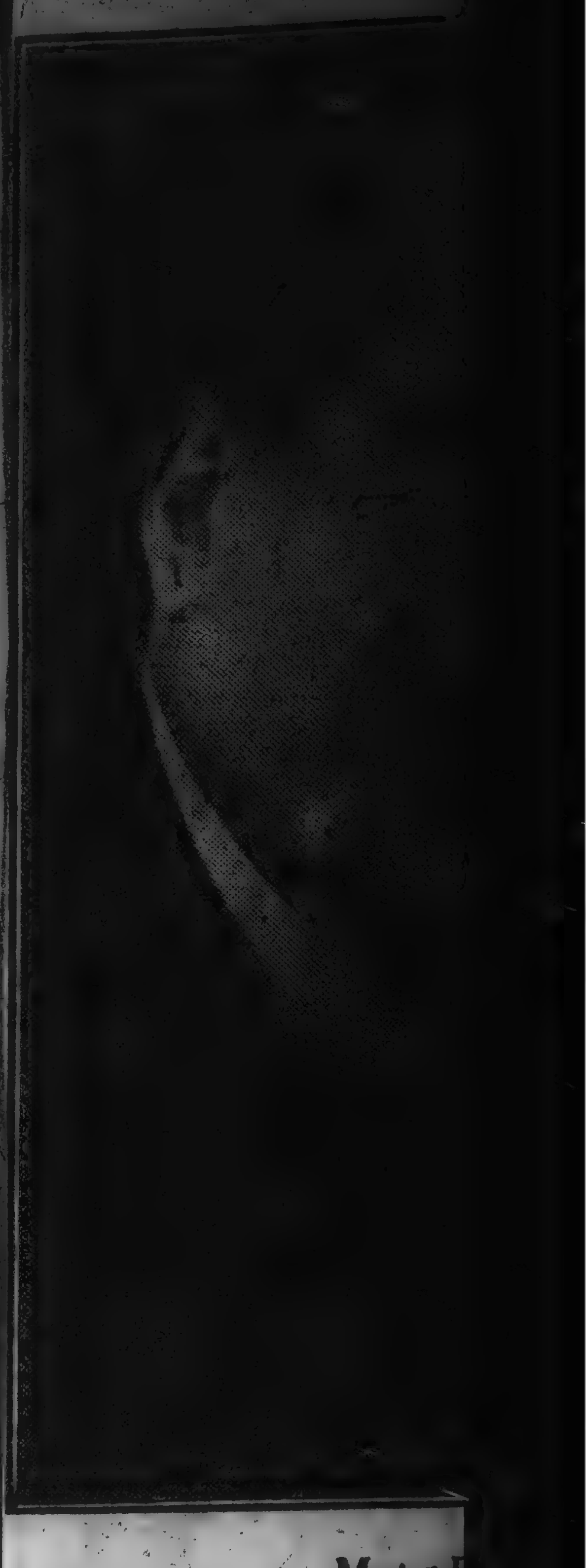
In Italian journeyings, Liszt looked upon Orcagna's fresco, "The Triumph of Death," on a wall of the Campo Santo in Pisa. Elsewhere described on these pages in Vasari's naive phrases, it teems with gruesome and grotesque imaginings of the contrast of Death, which is scourge and bane, with Life, which is pleasure and joy. Even into the next world it ascends in like imagery and to heaven or to hell the souls of men are bestowed. The fresco haunted Liszt; through a full twenty years he labored at the music it bred in him. Bülow, the friendly, brought it to birth; a few Lisztian pianists ingrained—Busoni, Friedheim, Siloti—thereafter nurtured it. The form is a set of separate, rather than enchained, variations for piano and orchestra on the hymn of the mediæval church, "Dies Iræ." The means are an excessively difficult, displayful and Lisztian piano-part, crackling into cadenzas; vivid with runs, clangorous with octaves; and an orchestral part, curiously bare-boned as it seems nowadays, yet full of strange progressions, and play of harmonies and timbres as such composition went in the innocent fifties.

The matter is impetuous, changeful, macabre, in kind, imaginative. Death, gaunt, grim, grotesque, now and again rattles its bones in orchestra or in piano strides, as it were scythe-swinging through the music. Liszt hints little at the zest and the pleasure of life for Death to dull, curdle, cut. Nowhere is his word to the players "dolce"; nowhere is it "resoluto ed energico." Rather he seems to have designed and accomplished a monstrous and manifold grotesquerie in tones, as fantastical of heaven and hell, death and life, holy hermits and dancing sporting youth, as is Orcagna's fresco. Written in the composer's unregenerate days, often the stench of decay, rather than the perfume of sanctity, ascends from the music. At moments the dread of death, that haunted mediæval men-artists, haunts also this virtuoso's dance. And through it all runs a fantastical imagery. Like other romantics, world without end, Liszt looked with pleasure upon "death's heads"; not without satisfaction fingered "bloody bones." But always in the art.

H. T. P.

TRANS. APR 7

[95]



Master-F

To the Piano

Vasari's Accoun
Fresco, "The
Backgroun
Symp

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him summoned to work
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falmacco; and making the fir
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this world, placing them seate
shade of many orange-trees, w
have some Cupids in their br
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it seems clear, of noble ladies
son of the long lapse of time,
of shooting at the hearts of the
young men and nobles who ar
and watching the amorous da
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they are. In short, in that firs
and his art demanded, he pain
exceeding great grace. In the
sented on a high mountain the
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to that mountain, which is all
the Lord, busy in diverse pur
Some, reading and praying, are
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selves in various forms of acti
a hermit who is milking a goat,
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and going to the chase, huma
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beautiful attitudes full of won
flecting with pity for their own
to become such. In one of th
trayed Uguccione della Faggiu
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dead and corrupted Kings. In
flying through the air and dra
cut off with her scythe the lives
of all sorts and conditions, poo
old, male and female, and in s
sex. Round these bodies are s
from their mouths, and are car
which are on the summit of a ve
are angels who are likewise tak
of these dead people, who have
with them to Paradise. [From
ers, Sculptors and Architects."

TRANS-AP

serene or the impassioned beauty, still abode in the four orchestral movements, now and again played in the past "at these concerts." There also it is easy to pick flaws. Franck caressed as well as wrote not a little of this music. Sometimes he strokes it so long and tenderly that it becomes monotonously sweet. In a sense, "Psyche" was his music-drama, his opera, sung, acted, set and played upon the stage of the imagination. Sometimes in such obsession, he declined into mere music of the current Parisian theatre with which, as "The Beatitudes" now and then bear witness, he was not fortunate. Psyche and Eros, Elsa and Lohengrin, were hardly unrelated beings in Franck's imagination, and at instants it yielded to the unescapable accents of Wagner. The tone-poem was work of Franck's final years; by that time, like the rest of us, whatever our trade, he had accumulated a modicum of formulas—of phrases moulded, of progressions achieved, of harmonies distributed, of motiv bourgeoning into melody. His symphony—also of these final years—epitomizes them. Here and there, in innocent honesty, they recur in "Psyche." Possibly Franck kept both manuscripts on his study-table; in that case it was easy to mix matters.

Yet, every deduction made, the four orchestral parts of "Psyche" still illude the ear and enfold the imagination. Elsewhere Franck has scarcely written music of serener beauty than that which evokes the image of Psyche in sleep. The motivs upspring in loveliness of line; they warm into melody as serene, sensuous, silvery. The strings are in gentle glow, the wind-choirs deepen and smooth the calm radiance. Only longing ruffles this music of beauty still. For the quiver of tones—be it of the flesh or of the spirit—is Franck's major means through the tone-poem. The Zephyrs bear Psyche toward the courts of Eros and Franck writes a music delicate and vaporous in fancy, artifice, illusion. His imaginary music-drama enters the god's garden. Therewith and forthwith the quiver of longing becomes the pulse of desire. The motiv of Eros, "chaleur, lumière, vainqueur," dominates and pervades the music. Franck's means are sometimes more delicate, his passion is now and again less of the body than of the spirit finding outlet and expression through the body, but Wagner himself has hardly written a more erotic music than is this "Garden of Eros" and the succeeding division of Psyche's union with the god. As soon call "The Song of Solomon" a pious canticle as such pages "a dialogue between soul and seraph." Passing strange are the deceptions of those who would deceive themselves. Yes; Franck could write an opera—once he had put out of hand and mind the trammels of the theatre

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The middle number of the evening was again offset to the other two and just desert of the composer, Mr. Henry Gilbert, to whom Mr. Monteux wisely holds open the door of Symphony Hall. A year ago Mr. Gilbert set music to certain episodes in Mr. G. P. Baker's "Pageant of Plymouth"—to the coming of the Norsemen, to Champlain's tranquil trafficking with the Indians, to their war-dance before a Dutch voyager, to the pestilence that wasted them. Originally Mr. Gilbert wrote for the huge "wind-orchestra"—stringless—becomingly employed for the pageant. More recently he has rescored his pieces as Symphonic Suite for the concert-hall—a process accomplished with his usual directness of means, yet not quite hiding the earlier dependence upon reed and brass choirs. According to the pageant, the Indians looked upon the landing Norsemen with wonder and dread; soon arrows flew; presently the Viking chief was smitten. Around the seafarers and these encounters, Mr. Gilbert has written a terse, vigorous, close-knit, sonorous music that quickly strikes the high, heroic note of such adventure—only to cloud it, as directly and simply, with the note of death and bane. The interlude of Champlain, with frank quotation of a French folk-tune, charms by a fancy of substance and a lightness of means so rarely exercised by Mr. Gilbert that most of us had forgotten his possession of such virtue. At last he has written his little tone-poem of our Indian summer. Per contra, the war-dance, skilfully and vividly as it beats up through the orchestra, is but routine stuff—for the composer of the thrilling, searching "Indian Sketches" of last year. In the music of "The Pestilence," however, Mr. Gilbert does no small feat of imagination and expression. It continues hardly five minutes; it had in Symphony Hall no scenic aid to illusion. Yet in it plague crept upon the bodies and the spirits of men, and death compassed them about, and all the air ached and stank with the misery of the folk. A briefer, barer, music, more stark, more instant, in impression is hard to recall.

H. T. PARKER

TRANS. APR 3

SYMPHONY PLAYS FOR CHILDREN

40-Year-Old Rule Is Broken for Young Guests

BY OLIN DOWNES

The best programme yet presented at the Children's Concerts given by the Symphony Orchestra was offered by Mr. Monteux and his men yesterday afternoon in Symphony Hall. It was a programme which contained no composition of over five minutes in length, most of these compositions of a lively tempo, most of them with rather delicate, though at times brilliant, orchestration, and each one a work by an acknowledged master.

ENJOY THE MUSIC

Mozart was represented by the overture to "The Marriage of Figaro"; Haydn by two movements, the Minuet and Finale of the familiar and delightful G major symphony; Debussy by the two pieces, "En Bateau" and "Cortege" from the early and charming piano suite; Delibes by the variations on a Russian theme; Tschaikowsky by the dance of the Sugar Plums, the Chinese and the Russian dances from the Nut-cracker suite, and Wagner by the short but exciting prelude to the third act of "Lohengrin."

This music, in a greater degree than we remember ever having seen before at these admirably conceived concerts, caught and held the attention of the children. They used sharp eyes as well as ears, and when young Mr. Fiedler played the celesta in the first of the Tschaikowsky dances they observed with considerable interest the instrument which looked a good deal like a piano, was played like a piano, and gave out such delicate, silvery tones. A number, perhaps instructed in advance, knew the instruments which made certain exceptional sounds. The music was enjoyed. It is not too much to say that it was also understood.

The orchestral performances were on the whole admirable. Mr. Monteux would show a high artistic conscience, whoever his audience included. Yesterday he appeared to take a personal pleasure in his task, and he, too, and his "signals," were watched and applauded to the echo by the young audience. The children were granted a privilege the grownups had never enjoyed. The "Dance of the Sugar Plums" was repeated in response to their insistent applause, whereas in the regular subscription concerts an encore by the orchestra is a thing unknown.

This same programme will be repeated for other school children of Greater Boston, tomorrow afternoon. More and more are these concerts finding their audience and making of that audience future subscribers to the winter series of concerts.

POST-APR 3

CONCERT FOR YOUNG PEOPLE

Symphony Orchestra Gives an Interesting Performance

AUDIENCE FRANK IN AWARD OF FAVOR

Yesterday afternoon, before an audience that all but filled Symphony Hall, Mr. Monteux gave one of his "Young People's Concerts," with this program:

Mozart—Overture to "The Marriage to Figaro."
Haydn—Two movements from the Symphony in G major (B. & H. No. 13). (a) Minuet; Trio. (b) Finale: Allegro con Spirito.
Debussy—From the "Little Suite." (a) In a Boat. (b) Procession.
Delibes—Slavic Theme with Variations from "Coppelia."
Tschaikowsky—Ballet Suite, "The Nutcracker." (a) Dance of the Sugar Fairy. (b) Chinese Dance. (c) Trepak (Russian Dance).
Wagner—Introduction to Act III, "Lohengrin."

Since the "young people," who formed quite nine-tenths of the audience, were manifestly no respecters of persons, it was interesting to guess, from the warmth of the applause, at what they liked best. The Mozart overture left them cold, the Debussy pieces pleased them little better, the Haydn minuet something more. With the Haydn allegro, however, came content; throughout its course all talking and fidgeting ceased. And then, Debussy once over, enthusiasm grew. The first movement of the Tchaikovsky suite, which the audience regarded as a solo for Celesta, they would have again, and they tried hard for the Chinese and Russian dances once more. And the Lohengrin introduction drew forth as hearty applause as any all the afternoon.

Rhythm, in short, in company with color or better still much sound, is what the audience yesterday liked best. If half the company, in place of children, could have consisted of music teachers disposed to watch and listen, it might have proved a very good thing for the betterment of musical standards. For if this audience so keenly relished rhythm, surely the majority of the individuals who formed it could be taught to play in time, or sing.

Although, in our schools and music schools and at the hands of private masters, much music teaching is going forward, how many young pupils are learning the value of notes, and the necessity of observing the same? For an answer ask any good musician. If all music teachers whose job it is to teach the rudiments could recognize the love of rhythm which exists in every child fit to study music at all, and would make that child understand that the rhythm he loves plain cannot be without firm time, the situation would improve. Yesterday's concert should serve as an object lesson to teachers.

That it is of vast benefit for young pupils to hear a concert of such high quality cannot be questioned; all teachers know that they will work the better for it. The quality was high indeed genuinely brilliant playing.

R. R. G.

HERALD - APR 4

NEW MUSIC IMPENDS

FOR FIRST TIME A SYMPHONY OF SIBELIUS

His Fifth, by Some Accounted a Masterpiece, at the Symphony Concert Tomorrow—The Course, Matter and Manner of the Debated Pages—Hue Likewise for First Time, in a Fanciful, Artful Suite—Liszt's "Dance of Death" to Be Revived by Siloti

ACCORDING to a statement of Ernest Newman once quoted in these columns. Boston must know the symphonies of Jan Sibelius far better thon does London; for in the British city, he avers, no music-lover would be found who could write from memory two bars of any of these pieces. Eighteen years ago Mr. Gericke and the Symphony Orchestra played the Second Symphony of Sibelius to an audience frankly bewildered by the strangeness of the composer's idiom—an idiom that has since become one of the familiar things in modern music. Dr. Muck was assiduous with this Symphony and with the more direct and ingratiating predecessor, which he introduced here in 1907. He also made known to us the Fourth, of an uncompromising severity and frequent harshness which puzzled even the warmest admirers of the composer. Although Sibelius's Northern bleakness of mood is seemingly alien to the more genial French temperament, Mr. Monteux has also looked kindly upon the Finn's music. He even considered a performance of Sibelius's Third Symphony, usually regarded on all side as a flat failure, and dismissed the project only when rehearsal confirmed the weakness of the music. Within the last two years Mr. Monteux has given notable performances of the First and Second Symphonies while on his programme for tomorrow and Saturday he has placed the Fifth—and latest—hitherto unheard here.

This Fifth Symphony is not actually new. It was played in Helsingfors some time before 1914, but until it was heard in London in 1920 it had not reached any of the important music-centres of Europe. and the score was not published until the following year. Last October the piece was played in Philadelphia, and a month later it was made known by the Philharmonic Society to New York. The reviewers in London, none too familiar with even the first two symphonies, were as puzzled by the Fifth as they had been by the Fourth. As Mr. Newman felicitously expressed it, they found the piece remarkable, but they were not at all sure whether it was remarkably good or remarkably bad. In his programme-notes for the performances in Philadelphia and New York, Mr. Lawrence Gilman gave a list of the adjectives used by the London newspapers in describing the Symphony—among them, "dour," "bleak," "harsh," "rugged," "angular," "cold," "gray," "reticent," "austere," "drastic," "ungenial," "bare," "lonely" and "trenchent." Yet certain of these critics found in the music a more generous and expansive mood than Sibelius had hitherto disclosed. more spontaneity, a larger simplicity, a directer speech. Commenting on Sibelius's economy of material and device—an economy and restraint unparalled in modern music—Mr. Newman found this quality less conspicuous in the Fifth Symphony than in the one that came before it.

In the main he praised the music but as one not wholly sure of his ground, trusting to impression rather than relying on conviction.

To each hearer of the piece on Friday and Saturday will come opportunity to judge it for himself, to see whether, with Mr. Granville Bantock, he finds it "superb," or whether he agrees with those who have contemptuously dismissed it as drab and dull. Meanwhile it may serve the interest both of composer and of audiences to set forth a brief account and analysis of the music. Ostensibly this Fifth Symphony contains but three movements; practically it has four, as the first falls into two well defined divisions—a slow Introduction and a Scherzo. The opening, in E flat major, is pastoral in character. Over a roll of drums a horn proclaims a motiv, of which the first part—four ascending tones, B flat, E flat, F, B flat—is prominently employed throughout the dual movement. Much use is made of a wavering wood-wind figure in thirds and of of a more expressive theme first announced by the flutes. At length a crescendo, combined with a quickening of the pace, brings the second section (Allegro moderato, B major), a Scherzo of Beethovenish simplicity, ruggedness and directness. The thirds of the opening are once more in evidence, but now in rhythm of the dance, while the initial phrase recurs from time to time. At the end the music returns to the tonality of E flat.

Unpromising indeed is the kernel from which grows the second movement, an Andante mosso, quasi allegretto, in G major, 3-2 time. Against sustained harmonies in the wood-wind, the violas and violoncellos, pizzicato, begin a simple tune that is completed by flutes in thirds. If through affinity of mood and utterance the Scherzo suggests Beethoven, the Andante also suggests that composer by reason of mastery of development. The melody upon which it is based is treated with wondrous resource, at times flowering into moving eloquence. Throughout the movement Sibelius seldom leaves his centre-key.

To Mr. Gilman the Finale is "the most nobly imagined and most nobly eloquent music Sibelius has given us. . . . Here there is little that even the heedless could fairly call drastic or harsh or bleak; here is forthright directness of passionate speech, breadth and fervor and amplitude of line, largeness and freedom of movement. The superb coda, in particular, is a page of uplifting beauty and power." Beneath quick chords in the violins—each chord played twice—the violas announce a nervous, insistent theme, in the rhythm of the accompaniment. A lyric motiv brings the needed contrast. With a change to G-flat major the theme becomes ghostly, mysterious; and a gradual enlarging and unfolding of the music leads to the triumphant end.

In this Fifth Symphony, as in the others, Sibelius uses a comparatively small orchestra—except for an added trumpet, that of the symphonies of Schumann and Mendelssohn: two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, tympani and strings. As before he shuns both Straussian magniloquence and Debussyan subtleties. Much of the Symphony is diatonic and although the harmonies are not conventional, they are seldom acridly dissonant; while there is no attempt at the "polytony" of the preceding Symphony. One and all the themes are of extreme simplicity. It is the bareness, not the complexity, of music that has proved so baffling. Yet if it is spare it is by no means thin or empty, and for some it is to a marked degree gripping and vital.

Offsets

With his usual skill in programme-making Mr. Monteux will also include in these concerts another "novelty" of wholly different character—the Symphonic Suite by Georges-Adolphe Huë drawn from his opera, "Titania," first produced at the Opéra-Comique in 1903. While his is a new name at the Symphony Concerts, not much need be said either of the composer or his music. He was born at Versailles May 6, 1858. At the age of twenty-one he won the Prix de Rome, and two years later the Prix Cressent. He is a Chevalier of the Legion of Honor and upon the death of Saint-Saëns he succeeded to that composer's place in the French Institute. His "Rubezähl," a "Symphonic Legend," produced at the Colonne Concerts in 1886, long contested with d'Indy's "Song of the Bell" a prize offered by the city of Paris. In the end Huë was defeated by one vote. He has produced many operas, a symphony and several short orchestral pieces, but outside France he is chiefly known through his songs. Among the latter may be mentioned a set of six, to poems by Heine, that includes the popular "J'ai Pleuré en Rêve" and the fine "Croquis d'Orient."

The Suite to be played tomorrow and Saturday runs in two main divisions, each of which is again subdivided. Part one begins with an imaginative, warmly-colored movement, "Le Paradis Féerique," which leads directly to a graceful, typically French "Danse de Phillida." A sombre Prelude, notable for its rich instrumentation, opens the second part. Following this is a section called "La Chasse," that needs no explanation. A sonorous movement, by title "Apparition," brings the end. Like most Frenchmen who were writing two decades ago, Huë knew his Wagner; but the music of this Suite has also its portion of Gallic delicacy and fancy, while it is scored with surpassing skill.

From Liszt Also

With Mr. Siloti as pianist, Liszt's "Dance of Death" is also to be played on Friday and Saturday. Though the composer first took thought of these variations in 1839 and handed them to Bülow for performance in 1864-65, they will be virtually new to Bostonian audiences of 1922. Only twice in the past have they been played at the Symphony Concerts—by Mr. Bauer in 1912, by Mr. Busoni in 1914. As the books say, during Liszt's sojourn in Italy in 1838-39, he was deeply affected by a gruesome fresco by Orcagna in the Campo Santo at Pisa, "The Triumph of Death." The central group in the picture shows a party of men and women, in sumptuous attire, entertained by a minstrel and by dancing cupids. Death, in the shape of a woman with claw-like hands, bat-wings and streaming hair, flies toward them swinging a scythe. Corpses lie at her feet and along the path she has travelled. There are numerous other episodes in the fresco, but they are not pertinent to the music.

Liszt made the first sketch of his piece at Pisa in 1839. Ten years later at Weimar he developed and orchestrated it, and in another decade revised it thoroughly. It was first played by Hans von Bülow, to whom it was dedicated, some time during this season of 1864-1865. In form, it is a free paraphrase in the form of variations, on the ancient plain-song, "Dies Irae," a theme that has tempted many composers, from Berlioz to Loeffler. Against a reiterated accompaniment-figure in the piano and kettle-drums, the melody is immediately proclaimed by clarinets, bassoons, trombones, tuba, violas, violoncellos and double-basses. After a cadenza for the piano it is thundered again by the full orchestra. Beginning in the spirit of the theme, the variations grow gentle, turn tumultuous, and end fantastically. The piano-part is replete with glissandi and other bizarre effects. It is interesting to note that the "Dance of Death" was played by Siloti at Leipzig in November, 1883, in a concert arranged by him and made up wholly of pieces by Liszt.

In a recent issue of the "Living Age" appeared an article "Borodin and Liszt," by Louise Cruppi, taken from "La Revue Musicale," a portion of which deserves to be quoted apropos this "Dance of Death:"

> Borodin once arrived at the master's house when Liszt was in his bedroom being shaved by his valet. While we were talking [says Borodin] his toilet advanced. His valet put on the master's hair, the little black, white-edged cap of a Catholic abbé, and got him, not without difficulty, into a long black coat. Just as I was saying that I should be happy to hear his "Danse Macabre," which I consider the finest of all compositions for piano and orchestra, because of its originality, the power of the theme, the novelty of the instrumentation and its Gothic and liturgical character, Liszt broke in hastily with, "Yes, yes! You see that pleases you Russians, but here they don't like it. It has been played five or six times in Germany and has been a failure every time. Once even the orchestra was astonished, and had to get used to it by degrees!

WARREN STOREY SMITH

MEMORANDA ABOUT MUSIC

Strauss's "Don Quixote" from Mr. Monteux—A New Symphony from Mr. Converse—Dr. Muck's New Job—Nikisch's Successor

AT the Symphony Concerts of next week Mr. Monteux will undertake for the first times in Boston one of the longer tone-poems of Strauss, viz: "Don Quixote," the celebrated "Variations on a Knightly Theme," unheard here since Dr. Muck's day. The solo violoncello and the solo viola, representing respectively Don Qui- ote and Sancho Panza, will be played by Mr. Bedetti and Mr. Fourel. The other numbers of the programme are a little symphony of Haydn, No. 2 in D Major, the beautiful music of spring lights, and colors, the so-called "Good Friday Spell" from "Parsifal"; three fragments of Schumann's incidental music to Byron's play, "Manfred," viz: an Entr'acte, the Cowherd's Melody for English horn, and the Invocation to the Fairy of the Alps. Mr. Speyer of the wind-choir will play the English horn.

A week later, at the Symphony Concert of April 21 and 22, a new Symphony by Mr. Converse will be played for the first times anywhere; while at the final concerts for the season, on April 28 and 29, the major number will be Rimsky-Korsakov's pictorial and displayful Suite from The Arabian Nights, "Scheherazade."

TRANS. APR. 6.

AS usual when the Symphony Orchestra betakes itself to Harvard College, repertory pieces of old or recent standing filled last evening the major part of the concert. As usual also, the sensitive and therefore enhancing acoustics of the wooden-walled Sanders Theatre, seemed now and again, to give them cleared and freshened voice. So heard, not a few measures for strings in Brahms's Symphony in C minor gained incisiveness or suavity; while, as a whole, the sought... andante gained richness of tone through and, as it seemed, new euphonies in the blendings of the wind-choir. After all Mr. Weingartner was only a step or two ahead of the rest of us when in an essay, he acclaimed Brahms as both sensitive and masterful with instrumental voices. Seldom, too, have the horns sounded more beautifully than they did yesterday in the call of the summoning heavens to the rejoicing earth of the Finale. To Sanders likewise Mr. Monteux bore three orchestral fragments—Psyche Asleep, Psyche Borne by the Zephyrs and Psyche in the Embraces of Eros—from Franck's tone-poem as played at the Symphony Concerts in Boston last week. Whether the strands were thin and finely spaced or large and amply woven, the web of the music shone the brighter for the reflecting resonance of the wooden walls. Yet orchestra and conductor hardly brought to the music the communicative zest of earlier adventure. No more was Rimsky-Korsakov's overture of a Russian Easter Mass—in an opera house disguised as a church—bear too frequent hearing. There are persistent magnificences in the music—and also persistent lengths.

For wayfarers out of the Subway, the spice to the concert was the return of Mr. Siloti as pianist, to play that seldom-heard piece. Liszt's "Dance of Death." He nears his sixtieth year; not for a generation or two, counted musically, has he returned to the United States; indeed it was only the exactions and the privations of the Soviet régime in Russia that persuaded him anew into the Western World. Years or no years, he keeps his familiar vigors and as all concerned discovered at rehearsals his familiar will imperious. It was good to see him come springily to the stage—tall, spare, keen-nerved, quick-spirited, in this blessed land of the soft, the complaisant and the fat. It was kindling to see and hear him "taking charge of things," as the homely phrase goes, as soon as Liszt's music was under way. It asks little by sensuous beauty of tone, and voluptuous pleasures of sound were as few in Mr. Siloti's performance. No more does Liszt or need the pianist, stimulate the minds of hearers. Enough that he has mastered the technical exactions of the piece and can achieve through them the feats of macabre imagination designed by the composer. On both scores, Mr. Siloti, equally firm-set in his notions of the music and in his power with it, sufficed, and more.

In Italian journeyings, Liszt looked upon Orcagna's fresco, "The Triumph of Death," on a wall of the Campo Santo in Pisa. Elsewhere described on these pages in Vasari's naive phrases, it teems with grim, some and grotesque imaginings of the contrast of Death, which is scourge and bane, with Life, which is pleasure and joy. Even into the next world it ascends with like imagery and to heaven or to hell the souls of men are bestowed. The fresco haunted Liszt: through a full twenty years he labored at the music it bred in him. Bülow, the friendly, brought it to birth; a few Lisztian pianists ingrained—Busoni, Friedheim, Siloti—thereafter nurtured it. The form is a set of separate, rather than enchained, variations for piano and orchestra on the hymn of the mediaeval church, "Dies Irae." The means are excessively difficult, displayful and Lisztian piano-part, crackling into cadenzas; with runs, clangorous with octaves; and an orchestral part, curiously bare-boned as it seems nowadays, yet full of strange progressions, and play of harmonies and timbres as such composition went in the innocent fifties.

The matter is impetuous, changeful, macabre, in kind, imaginative. Death, gaunt, grim, grotesque, now and again rattles its bones in orchestra or in piano strides, as it were scythe-swinging through the music. Liszt hints little of the zest and the pleasure of life for Death to dull, curdle, cut. Nowhere is his writing to the players "dolce"; nowhere is "resoluto ed energico." Rather he seems to have designed and accomplished a monstrous and manifold grotesquerie of tones, as fantastical of heaven and hell, death and life, holy hermits and dancing sporting youth, as is Orcagna's fresco. Written in the composer's unregenerate days, often the stench of decay, rather than the perfume of sanctity, ascends from the music. At moments the dread death, that haunted mediaeval men, artists, haunts also this virtuoso's fantasy. And through it all runs a fantastical imagery. Like other romantics, world without end, Liszt looked with pleasure upon "death's heads"; not without satisfaction fingers "bloody bones." But always in the

H. T. P.

TRANS. A

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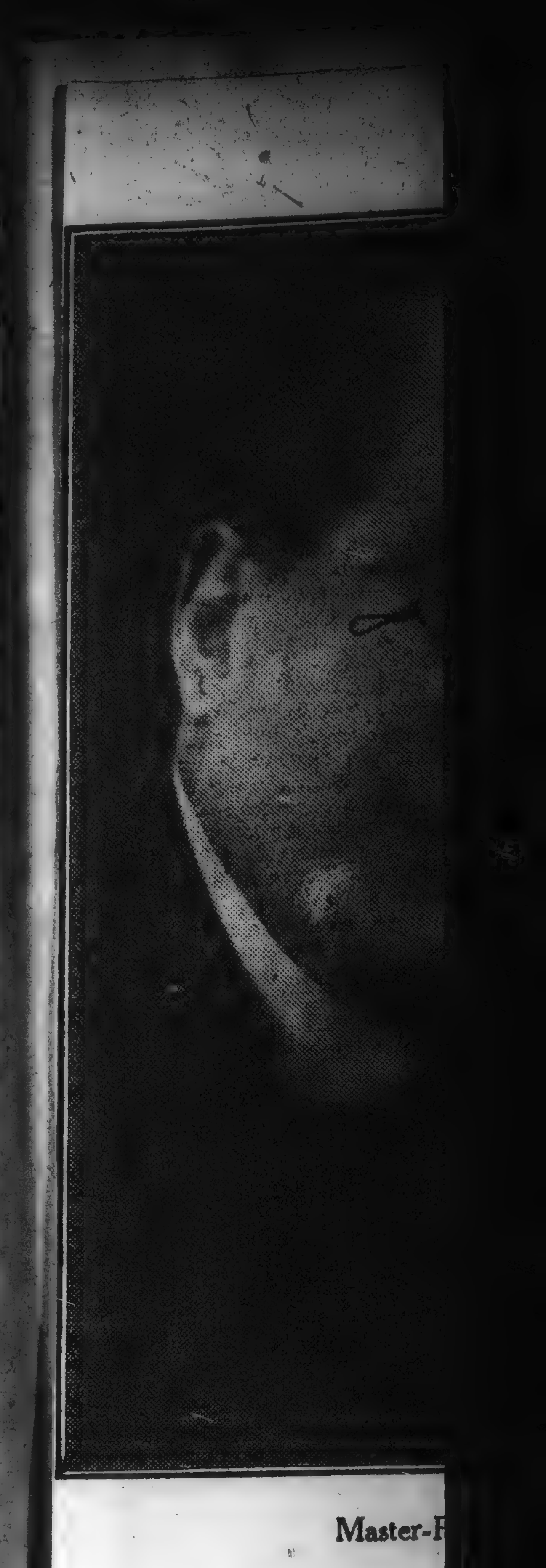

Master-F

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Vasari's Accoun Fresco, "The Backgroun Symp

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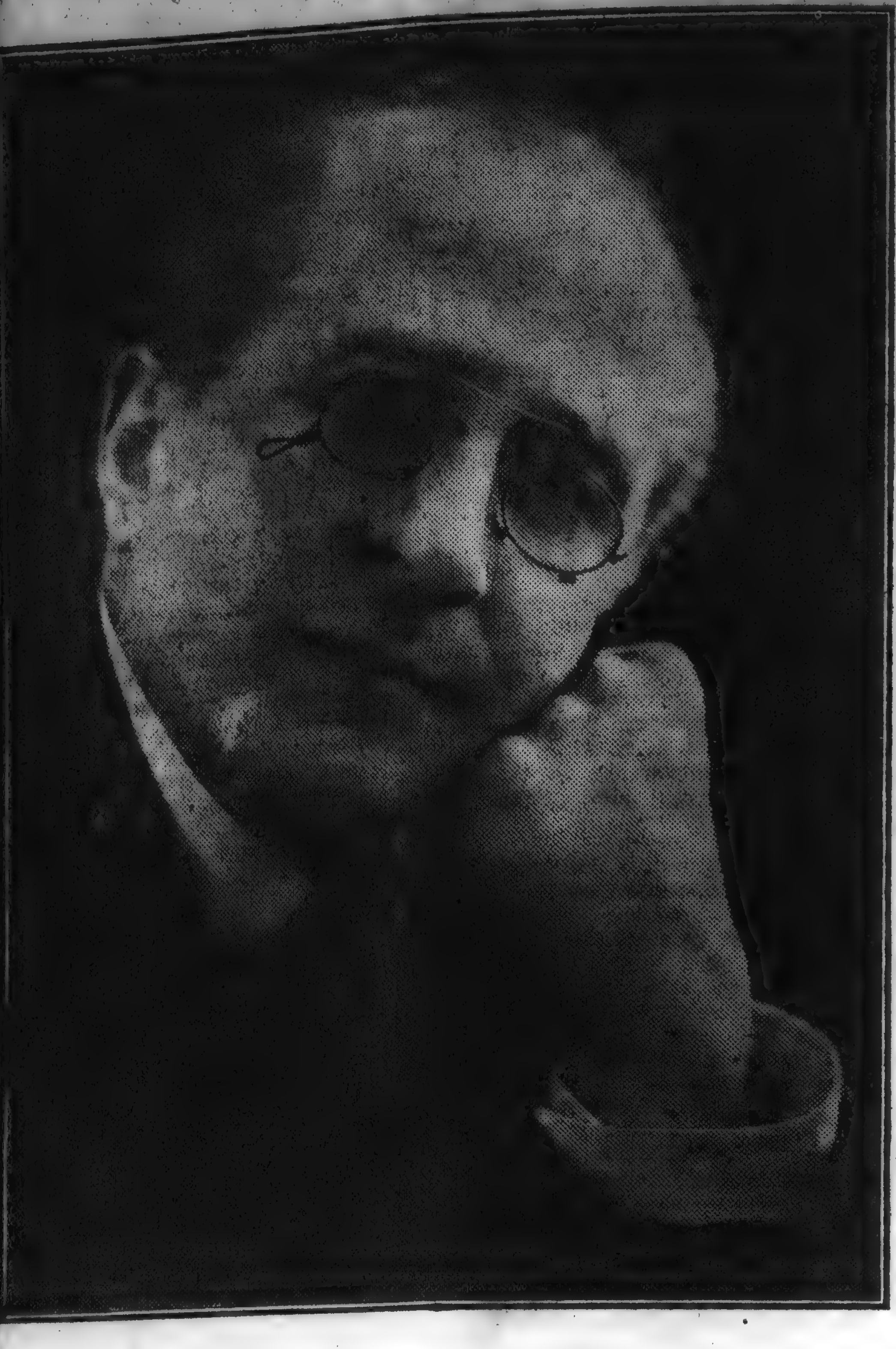
Across the Mellowing Years



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ADVTSR. APR. 8

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The suite of Hue, on the other hand, derived from his opera, "Titania," has a superficial charm. Its effect depends largely on the instrumentation, which is now delicate, now brilliant. The suite is not conspicuous for melodic originality or any revelation of a strong musical nature. It contains some agreeable pages, pleasant to hear once in a season.

Mr. Siloti played here at a Symphony concert and in recitals in 1898 and then charmed his audience by the fine musical quality, the tonal beauty, the elegance and the brilliance of his performance. Yesterday he played his own edition of Liszt's fantastic "Danse Macabre." (This fact was announced here too late for mention in the program book.) He thinks highly of these showy variations on the old cantus firmus, the "Dies Irae," and he won the warm approbation of Liszt by playing them as far back as 1883. The Danse Macabre is known here, for it has been played by Messrs. Bauer and Busoni, but not with the supreme display of striking pianistic art that excited the audience yesterday to genuine enthusiasm. Hearing Mr. Siloti, one did not consider too seriously the music itself, which is frankly sensational. Those who dislike Liszt's

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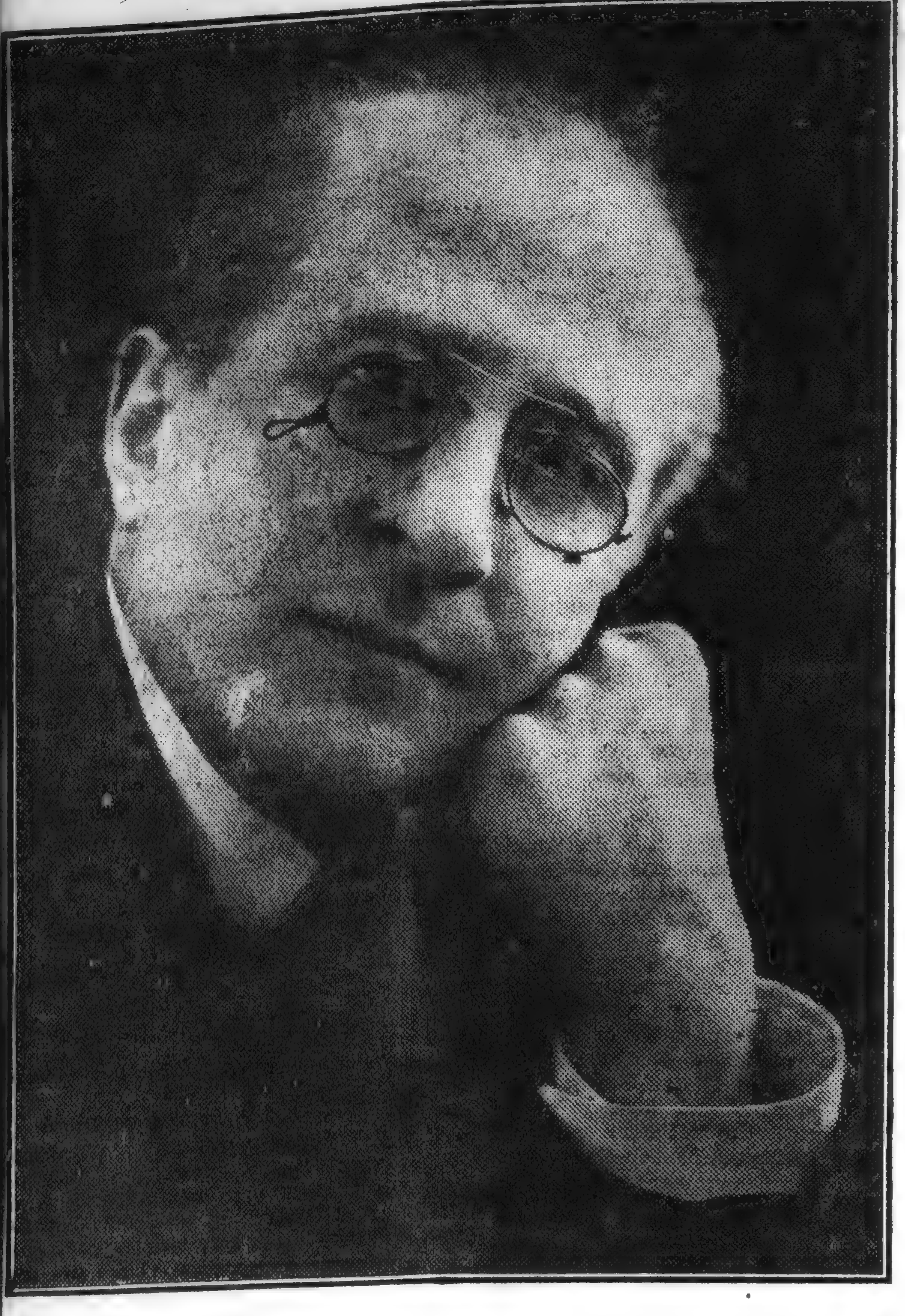

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The 21st concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, Symphony No. 5 (first time here); Liszt, "Dance of Death," for piano and orchestra (Mr. Siloti, pianist); Bach, 5th Brandenburg Concerto, D major, for piano, flute and violin (Messrs. Siloti, Laurent and Burgin); Hue, Suite "Titania" (first time in Boston).

The symphony of Sibelius would probably grow on the hearer in power and significance with future performances. There is no immediate impression of beauty as that word is commonly understood, but as Thomas Hardy once said that generations to come might visit Ultima Thule searching for beauty, rather than journey to the Vale of Temple, so there is something in this symphony that pleases more than tuneful measures, or scherzo that sets heels in motion, and a conventionally pompous, heaven-defying apotheosis. This symphony—if it may be called a symphony, for it is surely not one according to orthodox rules—is one of moods, sullen, despairing, defiant moods. That it would be virile was to be expected from Sibelius, but here we miss the long, sweeping, irresistible line that characterized him in his earlier works. The themes, if themes they can be called, are merely guide-posts to the composer's state of mind. In the first section, the introduction and the first allegro, some may easily find a seascape, but not old ocean with its laughter, its spray, its invitations; but a leaden sea under a murky sky, with hoarse murmurings, with the shrieks of gulls; the sea in which so many mortals keep their secret far down. Yet the music does not whine; it cannot be called pessimistic, in the manner of Brahms or Tchaikovsky; it has tonic qualities. Not a sensuous note; not a singlebid for immediate popularity; but there is something in it that will be permanent. The symphony is skilfully constructed in a new manner; skilfully scored, with most ingenious effects not too loboriously contrived, and with a comparatively small orchestra. The young composer of today, looking at the score, will rub his eyes in wonder and exclaim: "What! No English horn, no bass clarinet, only four horns, no celesta, xylophone, harp, tam-tam? What's the man thinking about?" But Sibelius has ideas; he feels deeply; he pours out his emotions; he snaps his fingers at decorations, at sensational effects, at sugared pages sure to please. When he is in lighter mood, it is only for a moment; the eternal questions asked since the beginning of time are ever in his mind; yet serious, he is not dull, he does not sermonize. He writes music first of all to free himself of what is in his heart and brain and must out.

The suite of Hue, on the other hand, derived from his opera, "Titania," has a superficial charm. Its effect depends largely on the instrumentation, which is now delicate, now brilliant. The suite is not conspicuous for melodic originality or any revelation of a strong musical nature. It contains some agreeable pages, pleasant to hear once in a season.

Mr. Siloti played here at a Symphony concert and in recitals in 1898 and then charmed his audience by the fine musical quality, the tonal beauty, the elegance and the brilliance of his performance. Yesterday he played his own edition of Liszt's fantastic "Danse Macabre." (This fact was announced here too late for mention in the program book.) He thinks highly of these showy variations on the old cantus firmus, the "Dies Irae," and he won the warm approbation of Liszt by playing them as far back as 1883. The Danse Macabre is known here, for it has been played by Messrs. Bauer and Busoni, but not with the supreme display of striking pianistic art that excited the audience yesterday to genuine enthusiasm. Hearing Mr. Siloti, one did not consider too seriously the music itself, which is frankly sensational. Those who dislike Liszt's

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say that this Danse Macabre adds another terror to Death; yet there are strokes of genius even in the most extravagant portions of it. And then Mr. Siloti showed his versatility by playing delightfully with those admirable artists, Messrs. Laurent and Burgin, a concerto of Bach, with an endless opening Allegro of slight interest, an eloquent slow movement, and a finale that was not too spun-out.

The concert will be repeated tonight. The program of next week is as follows: Haydn, Symphony, D-major (B. and H. No. 2); Schumann, entr'acte, Ranz des Vaches, and invocation from the music to "Manfred;" Wagner, "Good Friday Spell," from "Parsifal;" Strauss, "Don Quixote" (violoncello, Mr. Bedetti; viola, Mr. Fourel).

HERALD APR. 8

TRIUMPH BY SILOTI AT THE SYMPHONY

Noted Russian Pianist Plays "Dance of Death"

Alexander Siloti, the noted Russian pianist, unheard here since 1898, was enthusiastically applauded by both orchestra and audience at yesterday's Symphony concert at the end of his teacher Liszt's "Dance of Death." His playing, both in this number and in the Bach 'Brandenburg Concerto' in D major, which followed, was that of a great virtuoso who is also a great musician. Mr Siloti's performance is better balanced and more finely wrought than that of his pupil and cousin Rachmaninoff, with no sacrifice of dynamic energy.

Liszt's seldom heard music is an attempt to depict in tones Orcagna's fresco "The Triumph of Death," in the Campo Santo at Pisa. But it is neither naive, grotesque, nor sincere enough to achieve this aim. The nearest it carried one listener to Pisa was to recall the barren, desolate stretches in the Apennines between Bologna and Florence.

Bach's splendid, triumphantly vital music dwarfed everything else on the program. It was capably interpreted by all concerned. Mr Siloti's exquisite playing in the "adagio affetuoso," where he was ably seconded by Mr Burgin and Mr Laurent, will not soon be forgotten.

Sibelius' Fifth Symphony, composed in 1914, and played yesterday for the first time in Boston, is far less modern in idiom than his fourth, and in distinctly better taste than his first and second. He has apparently written what pleased him, disregarding musical fashions. The piece is no mere academic symphony, concocted after painstaking study of the best models. It is new ore from a vein which since Brahms has seemed exhausted. He is not afraid of melody, like most present day composers. Nor is he ashamed to write music intelligible to the middle-aged. His idiom is made up of elements that can be traced back to historic sources in Wagner, Mozart and others. But did not Bach, Beethoven and all the rest build upon the work of their predecessors? The performance was eloquent.

The other novelty was a suite drawn by Hue from his forgotten opera "Titania," produced in Paris in 1903, performed, perhaps, in honor of the composer's recent election to the institute in succession to Saint-Saens. There is no fault to find with it except that it tended to put one to sleep by its total lack of creative power. Everything that talent and taste can give, M Hue has, but not by these is great music achieved.

For next week a Haydn symphony, some excerpts from Schumann's incidental music for Byron's "Manfred," the "Good Friday Spell" from "Parsifal," and Strauss' "Don Quixote," are announced. There will be no soloist.

GLOBE - APR. 8

HUB ORCHESTRA PLEASES THRONG

Director Monteux Given Ovation During Brilliant and Impressive Program

Brilliant and impressively beautiful was the concert program presented last evening at Le Chateau by the Boston Symphony orchestra of 100 players who appeared under the auspices of the Manchester Musical association in a program, beyond question, the most inspiring and enthusiastically received of the season.

The numbers chosen showed unerring judgment, being popular in character and of direct appeal, still representing the finest achievement in the rich field of symphony music.

This great orchestra which, under its present illustrious conductor, Pierre Monteaux, is said to equal and even exceed its long-standing preeminence among the orchestras of the world, is completing its 41st season, perhaps the most noteworthy in its history. To hear a Boston symphony concert is always a rare experience, affording as it does an opportunity to hear an ideal, perfect presentation of symphonic music, but never have the performances been more enjoyed or more highly praised than under Monsieur Monteux' direction.

The symphony which opened the program was the fourth of Tschaikowsky in F minor, which the great Russian composer considered one of the finest of his works, a judgment since reaffirmed enthusiastically by music lovers the world over. The playing of the horns in this piece was magnificent and the slow movements comprise some of the most melodiously beautiful passages in all music.

The modern school was represented by Debussy when M. Monteux, his conferee, presented the prelude to the afternoon of a Faun. This number is noted for the hauntingly beautiful flute solo parts played with the highest artistry by M. Laurent, the famous virtuoso.

Monteux Inspiring.

M. Monteux gave an inspiring reading of the Liszt prelude and his magnificent work throughout won him a veritable ovation reaching a climax in the storm of applause which followed the performance of Wagner's overture to "Tannhauser" when he was recalled again and again. It may be safely said that no artist has been accorded such a reception and last evening's concert may be considered the most important musical event which Manchester has enjoyed for several seasons.

During the intermission, A. B. Jenks, speaking for the committee, announced that the association was closing its seventh year with a deficit of several hundred dollars, due largely to unusual conditions this season, stating further that this deficit would be assumed by the committee. After announcing next season's program, Mr. Jenks said that a tentative program had been considered to feature the Peoples' Symphony orchestra and Harry C. Whittemore, well known local pianist. It is the plan of the committee to present this program in the auditorium of the new high school building, provided the school committee favors such an arrangement.

The program:

Tchaikovsky ....
  Symphony No. 4, in F minor, Op. 36
  (a) Andante sostenuto.
  (b) Andantino in modo di canzona.
  (c) Scherzo; Pizzicato ostinato: Allegro.
  (d) Finale: Allegro con fuoco.
Liszt, "Les Preludes,"
  Symphonic Poem No. 3 (after Lamartine)
Debussy, "Prelude a l'Apres-Midi d'un Faune" ("Prelude to The Afternoon of a Faun"), Eclogue by S. Mallarme.
Wagner, ...Overture to "Tannhauser"

MANCHESTER FEB. 29

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Just three weeks after their first performance by the Boston Symphony Orchestra Henry Eicheim's "Oriental Impressions" will be played by the Chicago Symphony Orchestra, on April 14. The performance in Boston was conducted by the composer, who, it is interesting to note, though now a resident of that city, was born in Chicago in 1870. Mr. Eicheim's father, Meinhard Eicheim, was a 'cellist in Theodore Thomas's Orchestra for many years. Mr. Eicheim himself was at various times associated with the Thomas orchestra and the Boston band as one of the first violinists, and for four years was conductor of the Winchester (Mass.) Symphony Orchestra. He has twice visited in the Orient, where he studied the native music and gave concerts in the eastern cities.

The impressions on both these orchestral programmes are four in number: 1, Corean sketch; 2, Siamese sketch; 3, Japanese nocturne, and 4, Chinese sketch. Each contains a number of widely varied themes with orchestration calling variously for a Chinese drum (double-headed and without snares), antique cymbals, a large and a fluctuating tam-tam, a marimba, a fish head (wooden drum to accompany prayers, as well as for violins, flutes, oboes, etc. Other compositions by Mr. Eicheim include a symphonic poem for orchestra, "The Story of the Bell" (suggested by a story by Lafcadio Hearn), a sextet for strings, a string quartet, a violin and piano sonata, some forty songs, studies for the violin and piano pieces.

Mr. Eicheim first began composing oriental sketches when he was asked by Mrs. F. S. Coolidge to write music for the music festival at Pittsfield, Mass., for 1921, where four were performed in October. There are now seven in all. Three were given last year in New York by Eva Gauthier, soprano, and at one of the Concerts Internationaux de la Libre Esthétique in February at the Ambassador Hotel the Pittsfield programme was repeated. Some of them were performed in Philadelphia by the Philadelphia Orchestra Ensemble. As they now stand they will also be given in London under the direction of Albert Coates.

Third Concert for Young People

Yesterday afternoon at Symphony Hall the Boston Symphony Orchestra, with Pierre Monteux conducting, gave its third concert for young people. The program was pleasantly diversified, none of the pieces being long or complicated. Beginning with Mozart's gay Overture to the "Marriage of Figaro" it continued with two movements from a Haydn symphony, two pieces by Debussy ("En Bateau" and "Cortège" from the "Petite Suite") a part of Delibes' delightful music to "Coppelia," three movements from Tschaikowsky's "Nutcracker" suite and the Prelude to Act III of "Lohengrin." An evident sympathy existed between the conductor and his audience of small admirers and the orchestra too entered into the spirit of the afternoon. The program, although well suited to the occasion, contained nothing which was trivial or which would not have been a source of pleasure to a more musically experienced audience. The concert will be repeated tomorrow afternoon at 4 o'clock.

MONITOR - APR. 4

WISE WAYS OF YOUTH

Another Young People's Concert by the Symphony Orchestra, with an Audience Astir to Wagner and Chaikovsky, Indifferent to Haydn and Mozart, Quite Sure That Debussy Is Dull—An Hour of Signs and Morals

"NO adults," said the admonishing announcement of the Concert for Young People by the Symphony Orchestra, "will be admitted unless they are accompanied by one or more children." Such "grown-ups" were few in Symphony Hall yesterday afternoon—for the most part teachers convoying flocks of pupils. Yet many who have put regretted teens a quarter of a century behind them, would have enjoyed Mr. Monteux's hour of miscellany. Praise be, these Young People's Concerts are not intended to be "educational." Elsewhere that nuisance sufficiently clutters and confounds what should be the ornaments, the hobbies, the diversions of life. It is the satisfactions of symphonic music that the listening youngsters are to absorb, unconscious of aught but new sensations and untried paths to pleasure. Mr. Monteux's pieces plentifully fulfilled such purpose; while the playing of the band might have contented even the connoisseurs of Saturday evenings. A few among them would doubtless have resented the bulk of tone, the breadth of phrase, the weight and incisiveness of accent bestowed by Mr. Monteux on the Minuet of a Symphony by Haydn. Surely such music, at once formal and lightsome, was never written to sound with this pseudo-Handelian stress and sonority. On the other hand, in the succeeding Finale, with a leaping, circling tune that is fascination in itself, the orchestra regained a lightness, fleetness, suppleness that in eighteenth-century music it has not known since Dr. Muck's day. Even in their most baffling field—that self-same music—conductor and band do go forward. Indeed, in the Introduction to the Third Act of "Lohengrin" Mr. Monteux went forward to Mengelbergian magnitude and magnificence of tone. The orchestra strode; the orchestra clashed and clamored—even as does the music. It was good to hear it so played. Mr. Mengelberg projects his pieces; energizes his composers. He is not anathema except to the superfluously refined. Within his own field he is example and precept. With profit other conductors may study him.

Not too pleased, seemingly, were the children and youth with this eighteenth-century music. More for adults, perhaps, are the actual and the retrospective pleasures of Haydn and Mozart. Possibly for full delight in them the listener must be a little old, more than a little weary. Even the blue and silver glint, the springing pace, the piquancies—in velvet—of the Overture to "Figaro's Wedding," left the young listeners puzzled—and applausive only because they like to clap. They were discoverably restless, too, under fragments of Debussy's Little Suite—"The Boat-Song" for melody, "The Procession" for rhythm. To the Debussyans they are "cambric-tea," and by the queer instinct that in mere children somehow divines, the youngsters agreed. They were interested but by no means elated over the ballerina's variations of the straw from the first act of "Coppélia." The music sorely needs a dancer; without her, Delibes's ballet-mechanics are stripped rather bare.

Again the young instincts were going true. Straight home they went to the joys of three dances from Chaikovsky's "Nutcracker"—the Dance of the Sugar-Plum Fairy to the silvering celesta; the Chinese Dance, pattering in the strings, piping shrill in the flutes; the Trepak for whirl and plunge. The youngsters saluted Mr. A. Fiedler as the virtuoso of the celesta that he is. Over again they would have and did have the fairy's dance. They would have been as pleased with repetitions of the other two; but for some reason Mr. Monteux took no cue. Evidently from the youngest to the oldest, the youngsters rise to bright rhythms, to melody beating to them, to the "character-dances" of such familiar things as "Chinks" and fairies. As pleased were the young ear with the full-throated tumult of the fragment of "Lohengrin"—din of chivalry, if ever in music it sounded, for that mixture of realities and dreams which is the mood of sensitive teens. No: these Young People's Concerts do not come and go in vain. Four times a year they prove how sound is youthful instinct with music, how amply it deserves cultivation.

H. T. P.

TRANS - APR. 4

Boston's Orchestra Presents a Noteworthy Program

The Boston Symphony Orchestra gave its twenty-first concert of the season yesterday afternoon. The program was as follows:

Sibelius—Symphony No. 5 in E flat major op. 82.
Liszt—"Dance of Death" for piano and orchestra.
Bach—Fifth Brandenburg Concerto for piano, flute and violin.
Huë—"Titania" Symphonic Suite for orchestra.

Alexander Siloti was the pianist, and the flute and violin sool parts in the Bach Concerto were played by Georges Laurent and Richard Burgin respectively.

No program of the season, and few of those past, have equaled that of yesterday either in the novelty and interest of the music or in the quality of the playing of both soloists and orchestra. Sibelius' Symphony and Huë's Suite were played for the first time in Boston, the pieces by Liszt and Bach were unusual and Mr. Siloti, the pianist, has not been heard here for many years.

Not only were the compositions played novel and unusual; they were also of absorbing musical interest, opinions as has this symphony it is at least a sign that the work is strong and virile. The strength of character, the originality of thought and utterance noticeable to greater or less degree in this composer's other works in the symphonic form are here more vividly brought out than ever. He seems to have found a musical speech thoroughly in conformity with his thought, and harsh and unsympathetic as it may seem to some, all must admit its sincerity and its power to express aptly the composer's moods. The simplicity of the thematic material employed in this symphony is striking. There is practically no development in the old-fashioned sense of the word. The influence of German musical thought, occasionally to be observed in the earlier symphonies, is here entirely absent. The composer evidently cared little for producing music which would charm by beauty of sound alone, for there are pages which barely escape downright ugliness. Yet there are impressive moments, as the opening of the andante, moments in which the imagination is stirred to complete the composer's thought, to fill in the outline barely indicated by a few telling strokes. Such music escapes analysis, yet like it or not its power cannot be denied.

Liszt, even at the present day hardly receiving due acknowledgment as a composer and usually represented on orchestral programs by his least significant compositions, was revealed yesterday in the full glory of his genius. No composer of recent times and few of his contemporaries could equal in imaginative power, in felicity of expression, in true romantic feeling this "Dance of Dealth." The reason why so powerful and effective a composition appears so rarely on programs is not hard to find. The pianists capable of giving it an adequate interpretation are few and far between. Of course few, and it must be confessed that among those of the present day no other name readily suggests itself, Mr. Siloti is undoubtedly the most capable. The piece, not of unusual technical difficulty, requires on the part of the pianist a creative imagination equal to that of the composer himself. Otherwise this grotesque parody, this satirical play upon the "Dies Irae" would degenerate into sacrligious buffonery. Not so under Mr. Siloti's hands. To speak in detail of so perfect a conception, so perfectly realized is impossible.

In Bach's Concerto, than which no greater contrast to Liszt's horrible realism could have been offered, the pianist displayed a no less beautiful and remarkable side of his art. Again it is impossible to give details of an interpretation in which every detail was so beautifully worked out. Mr. Siloti's beauty and variety of tone, the clarity of his passage work, the immense technical resources of which hs is master—all these may, of course, be mentioned, but all this, unusual as it is, is lost sight of in the force of his musical feeling, in his ability to recreate the composer's thought, that gift of the supreme artist.

Hue's Suite is agreeable music, well orchestrated, somewhat reminscent of Massenet, although this is not by way of reproach. Coming after the more stirring music of the earlier numbers it may, perhaps, haev lost somewhat of its full effect. It arouses no particular emotions, it has little distinction other than that of being wel land skillfully written. Such is the music of many composers, content to follow well beaten paths, content day after day and year after year to avoid giving offence or to excite bitter argument by attempting to create an individual musical speech for themselves. Musical progress owes them little, yet they serve to charm and sooth after the more arduous task of listening to their more adventurous brethren.

S. M.

MONITOR. APR. 8

SYMPHONY CONCERT

SIGNS, WONDERS AND NEW MUSIC OF SIBELIUS

His Fifth Symyphony for the First Tim in Characteristic Manner and Procedure in New Birth of Beauty, in Final Glo of Power—A Masterpiece (as It Seemed Revealed—Mr. Siloti from Liszt Eve to Bach—Sweetmeats to Old Recipe Vi Paris

THE ordeal has been safely passed—passed even with pleasure an plaudits. Sibelius's newest Sym phony—his fifth, in E-flat major—has been played at the Symphony Concert Since late-comers were few, none, appa ently, delayed arrival at Symphony Ha until the orchestra had advanced to othe numbers. Since no more departed in th course of Sibelius's piece, it is safe conclude that not a hearer found it uner durable or his resentful wrath not to b contained so long as he remained sitting Rather, the audience listened intently, a plauded warmly, was ill at ease only ove the unexepected close of the slow move ment. Even in the chatter of the inte mission, where Mr. Siloti occasionally di placed domestic gossip, there was n "grouching" over Sibelius—except fro those who find all unstencilled music "ex cruciating." So did superfluous forebo ings dwindle; while the repetition of th Symphony this evening will whisk the once and for all away. A little reluctant Mr. Monteux had undertaken the musi admitting that it deserved performance b mistrustful of hearers' mood and so the more plying the pains of preparation. Measurably apprehensive, too, were those who have long set Sibelius high and rare among the composers of our time. Now the event justifies the adventure, and the Finn's newer pieces bid fair to be as welcome in Symphony Hall as the old. The truth is that his baffling Fourth Symphony of Dr. Muck's time gave him a bad name undeserved. In the new Fifth he has been of no mind to ultra-modern experimentation; has spoken less close-lipped.

Above any other, Sibelius is the individualist among contemporary composers. In more senses than one, his music is as solitary, reticent, remote, as his Finnish life. He belongs to no school, like all and sundry in Paris, like the camps of Strauss and of Schönberg in Germany and Austria. He is no eclectic in thought and speech like the young Britons and the young Americans. No one has quite plausibly traced his antecedents, as though to say there he noted a manner and there he learned a method. Out of the failure of these cataloging devices has come the custom to explain Sibelius by Finland. This or that in his music, we are told, reflects Finnish air and lights, Finnish lakes and forests. Or he has assimilated into tones ancient Finnish legend and epic. Or through his measures run Finnish trait and temper in sharpened, sublimated play. Perhaps and perhaps; few of us know Finland by absorption or even by sight and hearing.

It is easy critical device to attribute a poet, a painter, a composer, to his environment. It is comfortable also when he happens to be baffling. The wonder is that Taine turned the trick so belatedly into rite of reviewing. Yet it seems quite as easy and well-cushioned to attribute such artist to himself. After all, men have been known to look in their own minds and hearts—and write or paint, carve or compose. Antecedents, environment, nationality, the "time-spirit," no doubt has each a place in the cosmos of a composer. Yet as a man thinks and feels in himself, by himself, for himself, so shall he make music. The secret of creation, the main-spring thereof is individuality. It abounds—and it limits—in Sibelius as, perhaps, in no other composer of our time. By it, assuredly, he has ascended to unique place in twentieth-century music.

From first measure to last this new Fifth Symphony is a wholly individual music. Recall Sibelius's orchestra—the usual strings, paired wind-instruments, four horns, three trumpets, three trombones, the kettle-drums—less than the band of Brahms, akin to the bands of Mendelssohn and Schumann. Many a twentieth-century composer would use such an orchestra condescendingly, employ it when he was writing by will and for adventure in the ancient style. Consider Sibelius's use of these instruments and find that he seeks no bizarre timbres, mated or isolated, that he lingers in no "register" as the phrase goes; that he would neither stretch nor confine these voices. Note the form of this Fifth Symphony—spare and bare as is the composer's cast of mind and hand, shunning the orthodox subjects and repetitions, the academic fluffs and tufts that scholiasts would hallow. Sibelius's music must speak stripped; while, like all discerning and self-reliant artists, he lets his design condition his form. Yet it departs not wholly from symphonic prescription: a movement Moderato quickens into a movement Scherzo-like; a songful Andante ensues at length—for Sibelius; a full-throated and striding Allegro—again for Sibelius—brings and rounds end.

Recall again—for the instant impression of the Symphony went deep enough to haunt memory—Sibelius's procedure. His terseness of musical speech, his economy of musical means, are an old story. He continues this concision on the new pages; indeed it is second nature to him; but he carries it less far, uses it less drastically, than he did in the immediate predecessor. Earlier still—say in his first two Symphonies and in some of his tone-poems—he unfolded his music in large, long, sweeping line. Now he more concentrates and broods upon it. The motivs, whence this Fifth Symphony ascends and amplifies, are for the most part brief and bare. They give birth in Sibelius's mind and imagination to minor motivs of kindred shape and surface. He less enlarges and enriches them than he holds them in his thought, letting pensive, moody, reticent, "very personal" impulse and imagery play upon them.

Often, for example, perhaps too often to escape the reproach of mannerism, Sibelius keeps the string-choir in whirring background; while through this tonal mist sound from the wind instruments his melancholy melodies, remote and penetrating. Recall, too, how of a sudden an instrumental voice will pierce this mist, as a gleam of northern sunshine, fitful, sharp, almost acidulous; or a harmony impinge upon it with as swift, as fine an iridescence. Remember most of all the complement to the Sibelian concision and economy—the reticence of mood whereby that mood in penetrating paradox—is the more eloquent. Therewith goes the other Sibelian virtue, almost divine. He is never commonplace; yet not once does he labor to avoid formula and familiarity. His mind, his heart, his speech in tones are a man's, his own.

Yet all these things, interesting as they are, remain but means to the beauty of the music, intrinsic, emanating, unfolding, sustained. True, it is not a beauty for all ears, for every imagination, or for the lack thereof. Yet it was persuasive enough to hold the miscellaneous company of a Friday afternoon in Symphony Hall still and rapt. The beginning of each movement brings it, as Sibelius's spirit seems to waken and quicken from some self-communion. The listener feels the instant thrill of the veritable act of creation. Let there be music—and there is music. Yet slowly through the first sion the composer's spirit seems to It walks in those mists of dream; fleck it; the voice, the illusion, is grave and poignant ecstasy as far soft sentiment, as it is from swollen vor—the ecstasy of a man, master self. Gradually the music clarifies escapes, takes form and motion. So to sharper-edged rce. Sibelius has no mind t ess of Beethoven and Bruckn music; he is as remote fro fluttering virtuoso-exercises tha nt fashion therewith. He sh merry-making, in no free play gayeties. He watches, records ters. So do the sons and the e men believe that life, whic ay mask as joy. The pity, t it. Wan, in spite of itself, music.

The longer Andante ensues, Sibelius would comfort himself ternal quest of the ideal beauty Now and then, perhaps, Moz found it; yet it slipped from hereafter has been only sear mighty, again wistful. Sibeliu a motiv that brief, bare as it with eagerness. He sets to t Through choir after choir, up changeful modulations, in the monies, in the snare of t rhythm that quivers and alm with his desire, he carries the never perhaps shall mortal ca unchain this hunted, evasive be is the nature of the ideal an who seek it that it should alw Yet in the pursuit they leave ea of beauty, and of such is the ment of this Fifth Symphony. sounds an absolute music wit but its own longing, no patte own wanderings. But the lon the heart with its depth of de the pattern is like the foot-pri flying beauty fugitive. Too d passion of the pursuer for aug stilled music. As often as Sibelius in the pangs that are the pleasures of such ecstasy. pains know also exaltation.

Through the finale, almost it is as though Sibelius wer these bonds. Again, as in his phonies, his music streams; ag sion drives and floods it. H whip; his modulations goad; swell; his orchestra beats and beauty evades him, yet may power, mount it, ride it down his Pegasus of tone. Life m mists; life may mock and be may seek and find not; yet life and superbly its prides and ene and superbly, its prides and ene sion of illusions, phantom of ghost of ghosts! Gaunt and gr mists again for the while the ishes. Does the end, sonoro only echo the energies? . . . Li Once again music to exalt th been written in our immediate d

In essence the rest of the Mr. Siloti. In this place yester was said of the return of the Russian to the profession tha to the America that through years has hardly known hi also was printed of Liszt's Death" which pianist and now resumed. A second not materially alter the im the first. Not too easy to foll grim mediæval grotesquerie in day lacks the grisly imaginat Dante over the circles of he gether unrejoicing, that fil Angelo's altar-piece in the Si with the terrors as well as t the Judgment-Day. Orcagna death and demons, of stinking perfumed damsels, of anchorit at play, is minor exercise in t fantastical, the far-ranging, fired Liszt believed he could and transfer it to piano and o moments the listener agrees w but hardly answers with th shudder. In 1922, the cade taves, the other trappings clo the imagery. Other times, fantasmal—even to "The Emp Yet, for enlightenment, mo Thursday in Cambridge, Mr. S the measures of the pale joy life or difficult beatitude th beauty and illusion.

Other, however, than Lisztia both as pianist and musician Laurent at the flute, Mr. Bu first violin and the gently a string orchestra, he played Bach's Brandenburg Concerto dle division is Trio for the ments. It flowed with Mr. Si gentle and musing song, of d lation, of suffusing euphoni with reason the younger virt Again in the first moment, long solo-passage, teeming figuration and ornament, a were lining contours and ara the resilient, smiling air. T luminous; artfully yet as it light and shade played over pianist. Elsewhere the lit Brandenburg—no doubt exa seurs—might have applau evenness, now his plasticity grandiloquent and grotesqu rene and spacious goes naught in either balks him.

And came to a longish co orchestral fancies and plati sieur Georges Hue—about fa thin, pale tones, about a lar dance, with a curiously titil about the bleakness of win in bare harmonies; about T ing resonantly before the mo preferred her fleeting, sinist to more homely virtuous lo music-drama, beyond perad strife of phantom-lure and e votion, at odds and racking the fairies' prey. Yet Mo not write it. He dispensed, ant confections made from ne to the boys and maide parents lead to the Opéra-C scription nights." In Bosto led into Symphony Hall o hoons. No doubt, here as they were pleased.

TRANS

might say that this Danse Macabre lends another terror to Death; yet there are strokes of genius even in the most extravagant portions of it. And then Mr. Siloti showed his versatility by playing delightfully with those admirable artists, Messrs. Laurent and Burgin, a concerto of Bach, with an endless opening Allegro of slight interest, an eloquent slow movement, and a finale that was not too spun-out.

The concert will be repeated tonight. The program of next week is as follows: Haydn, Symphony, D-major (B. and H. No. 2); Schumann, entr'acte, Ranz des Vaches, and invocation from the music to "Manfred;" Wagner, "Good Friday Spell," from "Parsifal;" Strauss, "Don Quixote" (violoncello, Mr. Bedetti; viola, Mr. Fourel).

HERALD. APR. 8.

TRIUMPH BY SILOTI AT THE SYMPHONY

Noted Russian Pianist Plays "Dance of Death"

Alexander Siloti, the noted Russian pianist, unheard here since 1898, was enthusiastically applauded by both orchestra and audience at yesterday's Symphony concert at the end of his teacher Liszt's "Dance of Death." His playing, both in this number and in the Bach "Brandenburg Concerto" in D major, which followed, was that of a great virtuoso who is also a great musician. Mr Siloti's performance is better balanced and more finely wrought than that of his pupil and cousin Rachmaninoff, with no sacrifice of dynamic energy.

Liszt's seldom heard music is an attempt to depict in tones Orcagna's fresco "The Triumph of Death," in the Campo Santo at Pisa. But it is neither naive, grotesque, nor sincere enough to achieve this aim. The nearest it carried one listener to Pisa was to recall the barren, desolate stretches in the Apennines between Bologna and Florence.

Bach's splendid, triumphantly vital music dwarfed everything else on the program. It was capably interpreted by all concerned. Mr Siloti's exquisite playing in the "adagio affetuoso," where he was ably seconded by Mr Burgin and Mr Laurent, will not soon be forgotten.

Sibelius' Fifth Symphony, composed in 1914, and played yesterday for the first time in Boston, is far less modern in idiom than his fourth, and in distinctly better taste than his first and second. He has apparently written what pleased him, disregarding musical fashions. The piece is no mere academic symphony, concocted after painstaking study of the best models. It is new ore from a vein which since Brahms has seemed exhausted. He is not afraid of melody, like most present day composers. Nor is he ashamed to write music intelligible to the middle-aged. His idiom is made up of elements that can be traced back to historic sources in Wagner, Mozart and others. But did not Bach, Beethoven and all the rest build upon the work of their predecessors? The performance was eloquent.

The other novelty was a suite drawn by Hue from his forgotten opera "Titania," produced in Paris in 1903, performed, perhaps, in honor of the composer's recent election to the institute in succession to Saint-Saens. There is no fault to find with it except that it tended to put one to sleep by its total lack of creative power. Everything that talent and taste can give, M Hue has, but not by these is great music achieved.

For next week a Haydn symphony, some excerpts from Schumann's incidental music for Byron's "Manfred," the "Good Friday Spell" from "Parsifal," and Strauss' "Don Quixote," are announced. There will be no soloist.

GLOBE - APR. 8.

HUB ORCHESTRA PLEASES THRONG

Director Monteux Given Ovation During Brilliant and Impressive Program

Brilliant and impressively beautiful was the concert program presented last evening at Le Chateau by the Boston Symphony orchestra of 100 players who appeared under the auspices of the Manchester Musical association in a program, beyond question, the most inspiring and enthusiastically received of the season.

The numbers chosen showed unerring judgment, being popular in character and of direct appeal, still representing the finest achievement in the rich field of symphony music.

This great orchestra which, under its present illustrious conductor, Pierre Monteaux, is said to equal and even exceed its long-standing preeminence among the orchestras of the world, is completing its 41st season, perhaps the most noteworthy in its history. To hear a Boston symphony concert is always a rare experience, affording as it does an opportunity to hear an ideal, perfect presentation of symphonic music, but never have the performances been more enjoyed or more highly praised than under Monsieur Monteux' direction.

The symphony which opened the program was the fourth of Tschaikowsky in F minor, which the great Russian composer considered one of the finest of his works, a judgment since reaffirmed enthusiastically by music lovers the world over. The playing of the horns in this piece was magnificent and the slow movements comprise some of the most melodiously beautiful passages in all music.

The modern school was represented by Debussy when M. Monteux, his confrere, presented the prelude to the afternoon of a Faun. This number is noted for the hauntingly beautiful flute solo parts played with the highest artistry by M. Laurent, the famous virtuoso.

Monteux Inspiring.

M. Monteux gave an inspiring reading of the Liszt prelude and his magnificent work throughout won him a veritable ovation reaching a climax in the storm of applause which followed the performance of Wagner's overture to "Tannhauser" when he was recalled again and again. It may be safely said that no artist has been accorded such a reception and last evening's concert may be considered the most important musical event which Manchester has enjoyed for several seasons.

During the intermission, A. B. Jenks, speaking for the committee, announced that the association was closing its seventh year with a deficit of several hundred dollars, due largely to unusual conditions this season, stating further that this deficit would be assumed by the committee. After announcing next season's program, Mr. Jenks said that a tentative program had been considered to feature the Peoples' Symphony orchestra and Harry C. Whittemore, well known local pianist. It is the plan of the committee to present this program in the auditorium of the new high school building, provided the school committee favors such an arrangement.

The program:

Tchaikovsky ....
  Symphony No. 4, in F minor, Op. 36
  (a) Andante sostenuto.
  (b) Andantino in modo di canzona.
  (c) Scherzo; Pizzicato ostinato: Allegro.
  (d) Finale: Allegro con fuoco.
Liszt, "Les Preludes,"
  Symphonic Poem No. 3 (after Lamartine)
Debussy, "Prelude a l'Apres-Midi d'un Faune" ("Prélude to The Afternoon of a Faun"), Eclogue by S. Mallarme.
Wagner, ...Overture to "Tannhauser"

MANCHESTER FEB. 29.

NEW YORK EVE. GLOBE

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Just three weeks after their first performance by the Boston Symphony Orchestra Henry Eicheim's "Oriental Impressions" will be played by the Chicago Symphony Orchestra, on April 14. The performance in Boston was conducted by the composer, who, it is interesting to note, though now a resident of that city, was born in Chicago in 1870. Mr. Eicheim's father, Meinhard Eicheim, was a 'cellist in Theodore Thomas's Orchestra for many years. Mr. Eicheim himself was at various times associated with the Thomas orchestra and the Boston band as one of the first violinists, and for four years was conductor of the Winchester (Mass.) Symphony Orchestra. He has twice visited in the Orient, where he studied the native music and gave concerts in the eastern cities.

The impressions on both these orchestral programmes are four in number: 1, Corean sketch; 2, Siamese sketch; 3, Japanese nocturne, and 4, Chinese sketch. Each contains a number of widely varied themes with orchestration calling variously for a Chinese drum (double-headed and without snares), antique cymbals, a large and a fluctuating tam-tam, a marimba, a fish head (wooden drum to accompany prayers, as well as for violins, flutes, oboes, etc. Other compositions by Mr. Eicheim include a symphonic poem for orchestra, "The Story of the Bell" (suggested by a story by Lafcadio Hearn), a sextet for strings, a string quartet, a violin and piano sonata, some forty songs, studies for the violin and piano pieces.

Mr. Eicheim first began composing oriental sketches when he was asked by Mrs. F. S. Coolidge to write music for the music festival at Pittsfield, Mass., for 1921, where four were performed in October. There are now seven in all. Three were given last year in New York by Eva Gauthier, soprano, and at one of the Concerts Internationaux de la Libre Esthétique in February at the Ambassador Hotel the Pittsfield programme was repeated. Some of them were performed in Philadelphia by the Philadelphia Orchestra Ensemble. As they now stand they will also be given in London under the direction of Albert Coates.

Third Concert for Young People

Yesterday afternoon at Symphony Hall the Boston Symphony Orchestra, with Pierre Monteux conducting, gave its third concert for young people. The program was pleasantly diversified, none of the pieces being long or complicated. Beginning with Mozart's gay Overture to the "Marriage of Figaro" it continued with two movements from a Haydn symphony, two pieces by Debussy ("En Bateau" and "Cortège" from the "Petite Suite") a part of Delibes' delightful music to "Coppelia," three movements from Tschaikowsky's "Nutcracker" suite and the Prelude to Act III of "Lohengrin." An evident sympathy existed between the conductor and his audience of small admirers and the orchestra too entered into the spirit of the afternoon. The program, although well suited to the occasion, contained nothing which was trivial or which would not have been a source of pleasure to a more musically experienced audience. The concert will be repeated tomorrow afternoon at 4 o'clock.

MONITOR - APR. 4.

WISE WAYS OF YOUTH

Another Young People's Concert by the Symphony Orchestra, with an Audience Astir to Wagner and Chaikovsky, Indifferent to Haydn and Mozart, Quite Sure That Debussy Is Dull—An Hour of Signs and Morals

"NO adults," said the admonishing announcement of the Concert for Young People by the Symphony Orchestra, "will be admitted unless they are accompanied by one or more children." Such "grown-ups" were few in Symphony Hall yesterday afternoon—for the most part teachers convoying flocks of pupils. Yet many who have put regretted teens a quarter of a century behind them, would have enjoyed Mr. Monteux's hour of miscellany. Praise be, these Young People's Concerts are not intended to be "educational." Elsewhere that nuisance sufficiently clutters and confounds what should be the ornaments, the hobbies, the diversions of life. It is the satisfactions of symphonic music that the listening youngsters are to absorb, unconscious of aught but new sensations and untried paths to pleasure. Mr. Monteux's pieces plentifully fulfilled such purpose; while the playing of the band might have contented even the connoisseurs of Saturday evenings. A few among them would doubtless have resented the bulk of tone, the breadth of phrase, the weight and incisiveness of accent bestowed by Mr. Monteux on the Minuet of a Symphony by Haydn. Surely such music, at once formal and lightsome, was never written to sound with this pseudo-Handelian stress and sonority. On the other hand, in the succeeding Finale, with a leaping, circling tune that is fascination in itself, the orchestra regained a lightness, fleetness, suppleness that in eighteenth-century music it has not known since Dr. Muck's day. Even in their most baffling field—that self-same music—conductor and band do go forward. Indeed, in the Introduction to the Third Act of "Lohengrin" Mr. Monteux went forward to Mengelbergian magnitude and magnificence of tone. The orchestra strode; the orchestra clashed and clamored—even as does the music. It was good to hear it so played. Mr. Mengelberg projects his pieces; energizes his composers. He is not anathema except to the superfluously refined. Within his own field he is example and precept. With profit other conductors may study him.

Not too pleased, seemingly, were the children and youth with this eighteenth-century music. More for adults, perhaps, are the actual and the retrospective pleasures of Haydn and Mozart. Possibly for full delight in them the listener must be a little old, more than a little weary. Even the blue and silver glint, the springing pace, the piquancies—in velvet—of the Overture to "Figaro's Wedding," left the young listeners puzzled—and applausive only because they like to clap. They were discoverably restless, too, under fragments of Debussy's Little Suite—"The Boat-Song" for melody, "The Procession" for rhythm. To the Debussyans they are "cambric-tea," and by the queer instinct that in mere children somehow divines, the youngsters agreed. They were interested but by no means elated over the ballerina's variations of the straw from the first act of "Coppélia." The music sorely needs a dancer; without her, Delibes's ballet-mechanics are stripped rather bare.

Again the young instincts were going true. Straight home they went to the joys of three dances from Chaikovsky's "Nutcracker"—the Dance of the Sugar-Plum Fairy to the silvering celesta; the Chinese Dance, pattering in the strings, piping shrill in the flutes; the Trepak for whirl and plunge. The youngsters saluted Mr. A. Fiedler as the virtuoso of the celesta that he is. Over again they would have and did have the fairy's dance. They would have been as pleased with repetitions of the other two; but for some reason Mr. Monteux took no cue. Evidently from the youngest to the oldest, the youngsters rise to bright rhythms, to melody beating to them, to the "character-dances" of such familiar things as "Chinks" and fairies. As pleased were the young ear with the full-throated tumult of the fragment of "Lohengrin"—din of chivalry, if ever in music it sounded, for that mixture of realities and dreams which is the mood of sensitive teens. No: these Young People's Concerts do not come and go in vain. Four times a year they prove how sound is youthful instinct with music, how amply it deserves cultivation.

H. T. P.

TRANS - APR. 4

Boston's Orchestra Presents a Noteworthy Program

The Boston Symphony Orchestra gave its twenty-first concert of the season yesterday afternoon. The program was as follows:

Sibelius—Symphony No. 5 in E flat major op. 82.
Liszt—"Dance of Death" for piano and orchestra.
Bach—Fifth Brandenburg Concerto for piano, flute and violin.
Hue—"Titania" Symphonic Suite for orchestra.

Alexander Siloti was the pianist, and the flute and violin sool parts in the Bach Concerto were played by Georges Laurent and Richard Burgin respectively.

No program of the season, and few of those past, have equaled that of yesterday either in the novelty and interest of the music or in the quality of the playing of both soloists and orchestra. Sibelius' Symphony and Hue's Suite were played for the first time in Boston, the pieces by Liszt and Bach were unusual and Mr. Siloti, the pianist, has not been heard here for many years.

Not only were the compositions played novel and unusual; they were also of absorbing musical interest, opinions as has this symphony it is at least a sign that the work is strong and virile. The strength of character, the originality of thought and utterance noticeable to greater or less degree in this composer's other works in the symphonic form are here more vividly brought out than ever. He seems to have found a musical speech thoroughly in conformity with his thought, and harsh and unsympathetic as it may seem to some, all must admit its sincerity and its power to express aptly the composer's moods. The simplicity of the thematic material employed in this symphony is striking. There is practically no development in the old-fashioned sense of the word. The influence of German musical thought, occasionally to be observed in the earlier symphonies, is here entirely absent. The composer evidently cared little for producing music which would charm by beauty of sound alone, for there are pages which barely escape downright ugliness. Yet there are impressive moments, as the opening of the andante, moments in which the imagination is stirred to complete the composer's thought, to fill in the outline barely indicated by a few telling strokes. Such music escapes analysis, yet like it or not its power cannot be denied.

Liszt, even at the present day hardly receiving due acknowledgment as a composer and usually represented on orchestral programs by his least significant compositions, was revealed yesterday in the full glory of his genius. No composer of recent times and few of his contemporaries could equal in imaginative power, in felicity of expression, in true romantic feeling this "Dance of Dealth." The reason why so powerful and effective a composition appears so rarely on programs is not hard to find. The pianists capable of giving it an adequate interpretation are few and far between. Of course few, and it must be confessed that among those of the present day no other name readily suggests itself, Mr. Siloti is undoubtedly the most capable. The piece, not of unusual technical difficulty, requires on the part of the pianist a creative imagination equal to that of the composer himself. Otherwise this grotesque parody, this satirical play upon the "Dies Irae" would degenerate into sacrligious buffonery Not so under Mr. Siloti's hands. To speak in detail of so perfect a conception, so perfectly realized is impossible.

In Bach's Concerto, than which n greater contrast to Liszt's horribl realism could have been offered, th pianist displayed a no less beautifu and remarkable side of his art. Agai it is impossible to give details of a interpretation in which every detai was so beautifully worked out. Mr Siloti's beauty and variety of tone, th clarity of his passage work, the immense technical resources of whic hs is master—all these may, of course be mentioned, but all this, unusual a it is, is lost sight of in the force o his musical feeling, in his ability t recreate the composer's thought, tha gift of the supreme artist.

Hue's Suite is agreeable music, well orchestrated, somewhat reminscent of Massenet, although this is not by way of reproach. Coming after the more stirring music of the earlier numbers it may, perhaps, haev lost somewhat of its full effect. It arouses no particular emotions, it has little distinction other than that of being wel land skillfully written. Such is the music of many composers, content to follow well beaten paths, content day after day and year after year to avoid giving offence or to excite bitter argument by attempting to create an individual musical speech for themselves. Musical progress owes them little, yet they serve to charm and sooth after the more arduous task of listening to their more adventurous brethren.

S. M.

MONITOR. APR. 8

SYMPHONY CONCERT

SIGNS, WONDERS AND NEW MUSIC OF SIBELIUS

His Fifth Symyphony for the First Tim in Characteristic Manner and Procedure in New Birth of Beauty, in Final Glov of Power—A Masterpiece (as It Seemed Revealed—Mr. Siloti from Liszt Eve to Bach—Sweetmeats to Old Recipe Vi Paris

THE ordeal has been safely passed—passed even with pleasure an plaudits. Sibelius's newest Symphony—his fifth, in E-flat major—has been played at the Symphony Concert Since late-comers were few, none, appa ently, delayed arrival at Symphony Ha until the orchestra had advanced to oth numbers. Since no more departed in th course of Sibelius's piece, it is safe conclude that not a hearer found it une durable or his resentful wrath not to contained so long as he remained sittin Rather, the audience listened intently, a plauded warmly, was ill at ease only ov the unexpected close of the slow mov ment. Even in the chatter of the inte mission, where Mr. Siloti occasionally di placed domestic gossip, there was "grouching" over Sibelius—except fro those who find all unstencilled music "ex cruciating." So did superfluous forebo ings dwindle; while the repetition of th Symphony this evening will whisk the once and for all away. A little reluctant Mr. Monteux had undertaken the musi admitting that it deserved performance b mistrustful of hearers' mood and so the more plying the pains of preparation. Measurably apprehensive, too, were those who have long set Sibelius high and rare among the composers of our time. Now the event justifies the adventure, and the Finn's newer pieces bid fair to be as welcome in Symphony Hall as the old. The truth is that his baffling Fourth Symphony of Dr. Muck's time gave him a bad name undeserved. In the new Fifth he has been of no mind to ultra-modern experimentation; has spoken less close-lipped.

Above any other, Sibelius is the individualist among contemporary composers. In more senses than one, his music is as solitary, reticent, remote, as his Finnish life. He belongs to no school, like all and sundry in Paris, like the camps of Strauss and of Schönberg in Germany and Austria. He is no eclectic in thought and speech like the young Britons and the young Americans. No one has quite plausibly traced his antecedents, as though to say there he noted a manner and there he learned a method. Out of the failure of these cataloging devices has come the custom to explain Sibelius by Finland. This or that in his music, we are told, reflects Finnish air and lights, Finnish lakes and forests. Or he has assimilated into tones ancient Finnish legend and epic. Or through his measures run Finnish trait and temper in sharpened, sublimated play. Perhaps and perhaps; few of us know Finland by absorption or even by sight and hearing.

It is easy critical device to attribute a poet, a painter, a composer, to his environment. It is comfortable also when he happens to be baffling. The wonder is that Taine turned the trick so belatedly into rite of reviewing. Yet it seems quite as easy and well-cushioned to attribute such artist to himself. After all, men have been known to look in their own minds and hearts—and write or paint, carve or compose. Antecedents, environment, nationality, the "time-spirit," no doubt has each a place in the cosmos of a composer. Yet as a man thinks and feels in himself, by himself, for himself, so shall he make music. The secret of creation, the main-spring thereof is individuality. It abounds—and it limits—in Sibelius as, perhaps, in no other composer of our time. By it, assuredly, he has ascended to unique place in twentieth-century music.

From first measure to last this new Fifth Symphony is a wholly individual music. Recall Sibelius's orchestra—the usual strings, paired wind-instruments, four horns, three trumpets, three trombones, the kettle-drums—less than the band of Brahms, akin to the bands of Mendelssohn and Schumann. Many a twentieth-century composer would use such an orchestra condescendingly, employ it when he was writing by will and for adventure in the ancient style. Consider Sibelius's use of these instruments and find that he seeks no bizarre timbres, mated or isolated; that he lingers in no "register" as the phrase goes; that he would neither stretch nor confine these voices. Note the form of this Fifth Symphony—spare and bare as is the composer's cast of mind and hand, shunning the orthodox subjects and repetitions, the academic fluffs and tufts that scholiasts would hallow. Sibelius's music must speak stripped; while, like all discerning and self-reliant artists, he lets his design condition his form. Yet it departs not wholly from symphonic prescription: a movement Moderato quickens into a movement Scherzo-like; a songful Andante ensues at length—for Sibelius; a full-throated and striding Allegro—again for Sibelius—brings and rounds end.

Recall again—for the instant impression of the Symphony went deep enough to haunt memory—Sibelius's procedure. His terseness of musical speech, his economy of musical means, are an old story. He continues this concision on the new pages; indeed it is second nature to him; but he carries it less far, uses it less drastically than he did in the immediate predecessor. Earlier still—say in his first two Symphonies and in some of his tone-poems—he unfolded his music in large, long, sweeping line. Now he more concentrates and broods upon it. The motivs, whence this Fifth Symphony ascends and amplifies, are for the most part brief and bare. They give birth in Sibelius's mind and imagination to minor motivs of kindred shape and surface. He less enlarges and enriches them than he holds them in his thought, letting pensive, moody, reticent, "very personal" impulse and imagery play upon them.

Often, for example, perhaps too often to escape the reproach of mannerism, Sibelius keeps the string-choir in whirring background; while through this tonal mist sound from the wind instruments his melancholy melodies, remote and piercing. Recall, too, how of a sudden an instrumental voice will pierce this mist, as a gleam of northern sunshine, fitful, sharp, almost acidulous; or a harmony impinge upon it with as swift, as fine an iridescence. Remember most of all the complement of the Sibelian concision and economy—the reticence of mood whereby that mood in penetrating paradox—is the more eloquent. Therewith goes the other Sibelian virtue, almost divine. He is never commonplace; yet not once does he labor to avoid formula and familiarity. His music is his heart, his speech in tones are the man's, his own.

Yet all these things, interesting as they are, remain but means to the beauty of the music, intrinsic, emanating, unfolding, sustained. True, it is not a beauty for all ears, for every imagination, or for the lack thereof. Yet it was pervasive enough to hold the miscellaneous company of a Friday afternoon in Symphony Hall still and rapt. The beginning of each movement brings it, as Sibelius's spirit seems to waken and quicken from some self-communion. The listener feels the instant thrill of the veritable act of creation. Let there be music—and there is music. Yet slowly through the first [illegible] sion the composer's spirit seems to [illegible] It walks in those mists of dream; [illegible] fleck it; the voice, the illusion, is of grave and poignant ecstasy as far from soft sentiment, as it is from swollen [illegible] vor—the ecstasy of a man, master of self. Gradually the music clarifies [illegible] esces, takes form and motion Sche

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TRANS APR

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Symphony—spare and bare
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The rhythms quicken, phrases and periods are sharper-edged; there is hint of moody dance. Sibelius has no mind to the lustiness of Beethoven and Bruckner in such music; he is as remote from flisking, fluttering virtuoso-exercises that are present fashion therewith. He shares in no merry-making, in no free play of human gayeties. He watches, records—and wonders. So do the sons and the daughters of men believe that life, which is cruel, may mask as joy. The pity, the pang of it. Wan, in spite of itself, turns the music.

The longer Andante ensues, as though Sibelius would comfort himself with the eternal quest of the ideal beauty of sound. Now and then, perhaps, Mozart almost found it; yet it slipped from him; and thereafter has been only searching now mighty, again wistful. Sibelius seeks it in a motiv that brief, bare as it is, haunts with eagerness. He sets to the pursuit. Through choir after choir, up and down changeful modulations, in the net of harmonies, in the snare of timbres, to rhythm that quivers and almost breaks with his desire, he carries the chase. Yet never perhaps shall mortal capture and enchain this hunted, evasive beauty. For it is the nature of the ideal and of them who seek it that it should always recede. Yet in the pursuit they leave each his trail of beauty, and of such is the slow movement of this Fifth Symphony. Out of it sounds an absolute music with no voice but its own longing, no pattern but its own wanderings. But the longing melts the heart with its depth of desire; while the pattern is like the foot-prints of the flying beauty fugitive. Too deep is the passion of the pursuer for aught but this stilled music. As often as not sounds Sibelius in the pangs that are more than the pleasures of such ecstasy. Yet these pains know also exaltation.

Through the finale, almost to the end, it is as though Sibelius were bursting these bonds. Again, as in his earlier symphonies, his music streams; again his passion drives and floods it. His rhythms whip; his modulations goad; his periods swell; his orchestra beats and surges. If beauty evades him, yet may he capture power, mount it, ride it down the winds—his Pegasus of tone. Life may swim in mists; life may mock and be cruel; life may seek and find not; yet life may swing, and superbly its prides and energies. Illu- and superbly, its prides and energies. Illusion of illusions, phantom of phantoms, ghost of ghosts! Gaunt and gray into the mists again for the while the music vanishes. Does the end, sonorous as it is, only echo the energies? . . . Little matters. Once again music to exalt the name has been written in our immediate day.

In essence the rest of the concert was Mr. Siloti. In this place yesterday, enough was said of the return of the illustrious Russian to the profession that he adorns, to the America that through twenty-five years has hardly known him. Enough also was printed of Liszt's "Dance of Death" which pianist and orchestra now resumed. A second hearing did not materially alter the impressions of the first. Not too easy to follow is Liszt's grim mediæval grotesquerie in tones. Our day lacks the grisly imagination that led Dante over the circles of hell, not altogether unrejoicing, that filled Michael Angelo's altar-piece in the Sistine Chapel with the terrors as well as the glories of the Judgment-Day. Orcagna's fresco of death and demons, of stinking corpses and perfumed damsels, of anchorites and youth at play, is minor exercise in the vein. The fantastical, the far-ranging, the easily fired Liszt believed he could capture it and transfer it to piano and orchestra. At moments the listener agrees with the mind, but hardly answers with the becoming shudder. In 1922, the cadenzas, the octaves, the other trappings clot and crowd the imagery. Other times, other things fantasmal—even to "The Emperor Jones." Yet, for enlightenment, more than on Thursday in Cambridge, Mr. Siloti gave to the measures of the pale joy of haunted life or difficult beatitude the voice of beauty and illusion.

Other, however, than Lisztian can he be both as pianist and musician. With Mr. Laurent at the flute, Mr. Burgin at the first violin and the gently accompanying string orchestra, he played the fifth of Bach's Brandenburg Concertos. The middle division is Trio for the three instruments. It flowed with Mr. Siloti's sense of gentle and musing song, of delicate modulation, of suffusing euphonies; from him with reason the younger virtuosi took cue. Again in the first moment, he played the long solo-passage, teeming with intricate figuration and ornament, as though he were lining contours and arabesques upon the resilient, smiling air. The design was luminous; artfully yet as it seemed simply, light and shade played over it—from the pianist. Elsewhere the little court of Brandenburg—no doubt exacting connoisseurs—might have applauded—now his evenness, now his plasticity. From Liszt, grandiloquent and grotesque to Bach serene and spacious goes Mr. Siloti—and naught in either balks him.

End came to a longish concert in pretty orchestral fancies and platitudes of Monsieur Georges Hüe—about fairy bowers in thin, pale tones, about a languorous fairy-dance, with a curiously titillating rhythm; about the bleakness of winter contrasting in bare harmonies; about Titania shimmering resonantly before the mortal youth who preferred her fleeting, sinister fascinations to more homely virtuous loves. There is music-drama, beyond peradventure, in this strife of phantom-lure and earth-bound devotion, at odds and racking in him who is the fairies' prey. Yet Monsieur Hüe did not write it. He dispensed, instead, pleasant confections made from well-tested recipe to the boys and maidens whom their parents lead to the Opéra-Comique on "subscription nights." In Boston they are also led into Symphony Hall on Friday afternoons. No doubt, here as well as in Paris, they were pleased.

H. T. PARKER

TRANS-APR. 8.

At the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux will undertake for the first times in Boston one of the longer tone-poems of Strauss, viz: "Don Quixote," the celebrated "Variations on a Knightly Theme," unheard here since Dr. Muck's day. The solo violoncello and the solo viola, representing respectively Don Quixote and Sancho Panza, will be played by Mr. Bedetti and Mr. Fourel. The other numbers of the programme are a little symphony of Haydn, No. 2 in D Major; the beautiful music of spring lights, airs, colors, the so-called "Good Friday Spell," from "Parsifal"; three fragments of Schumaann's incidental music to Byron's play, "Manfred," viz: an Entr'acte, the Cowherd's Melody for English horn, and the Invocation to the Fairy of the Alps. Mr. Speyer of the wind-choir will play the English horn.

On Monday evening in Symphony Hall the Symphony Orchestra will pass to the fifth and last of the "Special Concerts" designed to please a more miscellaneous and less regular public than that of the regular series. Eagerly and in numbers the desired audience has come. The full orchestra will play; Mr. Monteux will conduct and Mr. Burgin, first violinist of the band, will take the solo-part in Mendelssohn's Concerto. The other items of the programme are Goldmark's Overture, to the poetic Hindu play, "Sakuntala." Strauss's tone-poem, "Till Eulenspiegel's Merry Pranks" and Saint-Saëns's large voiced Symphony with Organ.

TRANS-APR-8.

LAST EXTRA SYMPHONY

Richard Burgin, the young concertmaster of the Boston Symphony Orchestra, will appear as soloist at the last symphony concert of the Monday evening series of five, which will take place in Symphony Hall next Monday evening, April 10, at 8:15. Pierre Monteux will also present at this concert Goldmark's overture to "Sakuntala," Richard Strauss's humorous rondo, "Till Eulenspiegel's Merry Pranks," and the symphony, with organ, by Saint-Saens.

TRAV APR-8.

Boston Symphony Concerts Extra and Regular

The Symphony Orchestra will add to the unexpected profusion of musical entertainments offered here during Holy Week by giving the fifth and last of its extra series of concerts Monday evening, with its admirable concert master, Richard Burgin, as soloist. Mr Monteaux, wishing, one assumes, to honor the recently dead French composer, has chosen Saint-Saens' organ symphony for the chief piece on the program, although the work has never been particularly popular on any of the numerous occasions when it has been played here. The audience would probably have preferred Beethoven, Mozart or even Brahms.

For the regular concerts Friday and Saturday he has set an interesting program, ranging from a not hackneyed symphony of Haydn to Strauss' "Don Quixote," unheard here since before the war. In honor of Good Friday the familiar "Spell" from "Parsifal" will as on similar occasions in the past, be played.

GLOBE-APR. 9.

Vincent d'Indy, having this season conducted performances by the Boston Symphony Orchestra in Boston and other cities and having himself given a number of concerts in the course of his trip, having also been privileged to lead first American performances of a new symphonic work of his own, returns to Paris, settles himself with a sigh of relief in his study at the Schola Cantorum, and talks to a reporter.

He says that there is a feverish and exaggerated craving for musical novelties over here, that American orchestral conductors vie with each other in giving first performances of works by Europeans whether they are good or bad, while a sound taste for the classics and the great enduring masterpieces of the music is rare, and much in need of cultivation on this side of the water.

Mr. d'Indy consoles himself with the remark that he did his duty on his American tour, and is happy at having been able to conduct what he considers some effective propaganda for the glory of French music.

Mr. d'Indy, a very great composer, a profound scholar, and, from certain aspects at least, a brilliant critic of his art, has not always shown consistency in his musical opinions or his attitude toward the public. Some of the charges he makes against the musical taste of America are undoubtedly true. They have more than once been lamented in these columns. On the other hand, criticism of the American curiosity to hear new music comes from Mr. d'Indy with a rather bad grace.

When Mr. d'Indy first appeared in Boston as guest conductor with the Boston Symphony Orchestra he had prepared a programme of modern French music which included his own second symphony, but recently issued from the presses, and he thought that much if not all of this programme would be novel to American ears. As a matter of fact, every one of the compositions, including Mr. d'Indy's new symphony, had been performed here before he came.

It is probable that his music has had nowhere such excellent performances as in America, and not only he, but the entire modern French school, must concede that America, much sooner than either Germany or England, was quick to perceive the originality and productiveness of the modern French school and make for it friendly, intelligent "propaganda."

The writer was in Paris during the summer of 1909. He talked there with a number of musicians. None of them were familiar, most of them had not heard performances of works by modern French composers which, thanks to the programmes of the Boston Symphony, the newspaper man from that city had heard.

The American curiosity to hear the newest music, the American willingness to co-operate in the very work which Mr. d'Indy congratulates himself on having furthered here during his recent tour, has been of the highest value, artistic and material, to French composers, including Mr. d'Indy.

Literati and cognoscenti are rowing over Sibelius' 5th Symphony, played last night and Friday afternoon, for the first times in Boston, by Mr. Monteux and his men in Symphony Hall.

Thoroughly damned in advance by most of the men who had rehearsed it, in performance it more than fulfilled expectation. That is to say, it proved to have originality and inspiration. A work heartily condemned is likely to have something in it.

This 5th Symphony is one of Sibelius' most interesting compositions. It is interesting for itself and for the additional light which it throws on the evolution of an extraordinary musical personality.

In the early symphonies Sibelius arrested the attention of the world by the primeval force and color of his music and by the magnificent strength and beauty of his themes. They towered to the high forbidding heavens. His rhythms were as the shock of battle. His orchestra reflected the fury and the grandeur of the tempest.

Sibelius' later works have less of the picturesque, though a deeper, more introspective spirit. They are simpler, more modern and original in expression than the picturesque and beautiful symphonies of the earlier days.

The fifth symphony is less bitter and harmonically less modern than the enigmatical fourth, but it is better proportioned than the fourth and saner in spirit. Its outlines are softer, although there is still the prevailing back ground of wild, bleak moors and winds that wail over the earth. A curious and inexplicable thing about this latest symphony is the looking back, as it appears, far back, in the second and third movements, to idioms which have an exterior suggestion of Mozart and even of Haydn. At the same time, the effect is logical and continuous. Rules cannot be made by which themes with actual relationship can be invented. It can be done on paper but not in fact. A counterpoint primer tils a student how to make a good kind of a melody. A counterpoint primer tells a student fashions a melody which is at odds with every principle of the musical phrase-maker, yet lives and speaks to the heart. Similarly with this music of Sibelius. There is something in it that cannot be explained which makes a first movement that is impressionistic and very subjective and melancholy in the modern manner develop without a break into a second movement bright in color, joyous in spirit, even a little like Haydn.

There is at once solace and confusion for the lover of the balanced and completed period in the third movement. The main theme has formal, proportioned phrases, regular, harmonically orthodox cadences. Repeated a number of times in variation, it is interrupted by the eternal questioning of fate, then comes to an abrupt and unforseen conclusion, a conclusion without weight, or emphasis, or conclusiveness. These two middle movements are for the greater part more conventional in an exterior sense than any other music of Sibelius we know. Yet how eloquent they are! How unmistagably they emanate from a modern and a Northern personality!

It is in the finale that the composer returns to his native heath and to the mood which those who understand him know and love, and it is in this movement that there occurs the melody, set over an obstinate, square-rhythmed accompaniment, as melancholy as Astarte's ghost before Manfred. Then, very unusual for Sibelius, comes a concluding section, with a brightening of color and mood, a resolution, if not a hope, a vigor of spirit that breaks through the clouds, as if in the midst of winter should occur the thought of the distant coming of spring.

It was with apprehension and relief that this music was heard by the writer. It had, of course, met with wide approval. But there had been signs of a possible decadence in the Fourth Symphony, and a man of Sibelius' power, a composer with his unique possession of the spirit of heroic tragedy, could ill be spared.

POST-APR. 9.

EXTRA SMYPHONY

Richard Burgin, brilliant young concert master of the Boston Symphony Orchestra, is to appear as soloist at the closing concert of the newly instituted Monday evening services tomorrow evening at Symphony Hall. Mendelssohn's concert is the music in which Burgin will be heard with the orchestra. Pierre Monteux will also conduct Goldmark's overture to "Sakuntala," Richard Strauss' humorous tone-poem, "Till Eulenspiegel's Merry Pranks," and the great Symphony of Saint-Saens in C minor, with organ.

SYMPHONY PROGRAM

The principal number to be played at the Symphony concerts next Friday afternoon and Saturday evening will be Richard Strauss' tone-poem, "Don Quixote." The "Good Friday Spell" from Wagner's "Parsifal," Haydn's D major symphony and some of the incidental music which Schumann wrote to Byron's "Manfred" will complete the program.

ADVTSR. APR. 9.

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RICHARD BURGIN,

22D SYMPHONY PROGRAM

The principal number to be played at the 22d pair of concerts by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening, wil be Strauss's tone-poem "Don Quixote." This remarkable piece of program music, which graphically describes the various exploits of the legendary knight, is in the form of a theme with variations. The violoncello solo will be taken by Mr. Bedetti and the viola solo by Mr. Fourel, leaders of those respective sections in the orchestra.

Holy week will be observed at these concerts by the performance of the "Good Friday Spell" from "Parsifal." major (B. and H. No. 2) will be played. Mr. Monteux will revive three numbers from the Incidental Music which Schumann wrote to Byron's "Manfred." They have not been played at these concerts for a number of years. They include the Entr'acte, the Ranz des Vaches, an English horn solo (Louis Speyer), and the Invocation of the Witch of the Alps.

LAST EXTRA SYMPHONY CONCERT TOMORROW

Enviable is the reputation of Richard Burgin, the brilliant young concert master of the Boston Symphony Orchestra, soloist at the closing concert of the newly instituted Monday evening series of five by the orchestra, which will take place tomorrow evening at 8:15. One of the youngest concert masters the orchestra has had since the days of Franz Kneisel, Mr. Burgin has organized from the leaders of the string sections the Burgin string quartet, as Mr. Kneisel organized the Kneisel quartet from the ranks of the orchestra in its earlier days. Many hold great hopes as to its future. As soloist with the orchestra and in recitals in Boston, New York and several other cities, Mr. Burgin has impressed all who heard him by the beauty of his playing.

He came to his present post from eastern Europe two seasons ago. He was a pupil of Joachim and later became a pupil of Leopold Auer, likewise serving as assistant teacher under Auer in 1916-17. Following his first appearance at the age of 11, he toured eastern Europe in a series of recitals and subsequently became concert master and soloist with the foremost symphony orchestras of Russia, Finland and Scandinavia. He has served as concert master in Europe under two former conductors of the Boston Symphony Orchestra—Fiedler and the late Nikisch; likewise under Richard Strauss and other European celebrities. At this concert he will play Mendelssohn's Violin Concerto. Mr. Monteux will also conduct Goldmark's Overture to "Sakuntala," Strauss's humorous tone-poem, "Till Eulenspiegel's Merry Pranks," and the great symphony of Saint-Saens in C minor, with organ—Albert Snow, organist.

HERALD-APR. 9.

Religious Atmosphere Reflected in Boston Symphony's Tuesday Programme.—Announcement of Choral Society's Appearance.

Appropriate to the deepening religious feeling and significance of to-day and the days to come are the special programmes in the churches. From a musical standpoint, also, selections have been made that are of particular interest.

As in the churches the religious atmosphere will be reflected in the final concert of the Boston Symphony Orchestra next Tuesday night in addition to the purely musical attraction of the occasion. The latter element is foremost in the first public appearance here of the Boston Symphony players in their young people's concert Tuesday afternoon, and the Monte

Final of Symphony Concert Series

With the orchestra's inclusion of the prelude to "Parsifal," and Miss Alcock's three religious numbers by Pergolese, the final concert by the Boston Symphony Orchestra next Tuesday night in Infantry Hall will have something of Lenten atmosphere about it. In addition to the selections from the 18th century Italian composer, Miss Alcock is to sing "O don fatale" from Verdi's "Don Carlos." The tonal beauty and dramatic intensity of her contralto voice have won for her high recognition on the concert stage wherever she has appeared, including visits to this city.

There is no symphony on the programme but in its place will be d'Indy's musical setting of Schiller's triology "Wallenstein," which Mr. [illegible] will play probably for the first time in Providence. Like the other earlier works of the illustrious French composer, "Wallenstein" is translated with a certain romanticism, and this quality seems to go far in giving it so high and favored a place among the many fine scores which d'Indy has written. The music follows the career of the famous General of the Thirty Years War and, according to the scheme of Schiller, is divided into three parts. The middle section is an amorous interlude concerning the thwarted loves of Max and Thekla.

This concert and the season will close with Liszt's popular and impressively brilliant symphonic poem, "Les Preludes," said to describe the passage of Lamartine beginning, "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by Death?"

PROV-JOURNAL APR. 9.

Mr. Monteux has lately "tried over" with the Symphony Orchestra fragments from Pfitzner's opera, "Palestrina," music-drama that has made much stir in Germany and Austria. They pleased him and they are likely to be played at the Symphony Concerts next autumn. The Metropolitan has also turned favoring eye and ear to "Palestrina"; yet mistrusts a piece in which women's voices are scarcely heard.

Apropos these rising Germans, Mr. Monteux is semi-minded to repeat Schrecker's "Prelude to a Drama" at one of the remaining pairs of Symphony Concerts. He may rest assured that not a few frequenters of them would willingly hear anew so interesting a piece.

H. T. P.

TRANS.-APR 10.

THE end crowned the work at the fifth and last of the "special concerts" of the Symphony Orchestra in Symphony Hall last evening. For once innovation upon the routine of music-making in Boston has won ready, clear, sustaining response; and timely a leaf of the programme-book announced that next autumn the series would be renewed. Then, perhaps, these concerts may find a fitting name, easier to lip, ear and memory than "special," "extra" or other adjective current by labelling them. Possibly, the programme-book has solved the problem when it calls them "Monday Evening Concerts." Whatever the designation, monthly they have flourished from November to April; while they bid fair to keep like vogue and desert through another musical year. At each of the five concerts, the audience has filled Symphony Hall, alert, appreciative, manifestly pleasured. It is not the company of the regular "subscription concerts;" no more is it the merely occasional listeners of the semi-annual concerts for The Pension Fund. It is a far more youthful assembly than the audiences of Friday afternoon and Saturday evening, less marked, withal, by musical or social cachet. It is relatively inexperienced in symphonic music; yet therefrom, as plainly, it craves and receives satisfaction. Last evening, for example, of the four items on the programme, only Strauss's "Till Eulenspiegel" somewhat baffled it, even as more practised ears now and then find continuity and suggestion slipping.

No small part, then, of these audiences of Mondays is learning and liking, and in the process finding both fresh sensation and new pleasure. The remainder may be more versed in symphonic music; but prefers not to bind itself to twenty-four concerts, or lacks time or means for such lengthy commitment. Five, at monthly intervals, suffice it, even as two content the casual audiences for The Pension Fund—and Wagner. So has the Symphony Orchestra, under the new régime less institutionally superior and more intelligently progressive than of old, tapped two new and desirable publics. Of them, those who prefer five to twenty-four concerts, now have their pleasure and in turn contribute to the well-being of the band. From the other public, more numerous and more important, will come in degree the audiences of the future for the full course of the season. Especially for Saturday evenings are these Monday evenings breeding them. Not often in the immediate past has the barometer of public and orchestra so plainly marked "Set Fair."

To the assembling and the satisfaction of these audiences, Mr. Monteux's programme-making has materially contributed. In nothing is he more intelligent, open-minded, generally and particularly laudable than in this exercise of his profession. In choice of music, a careless conductor might have held these Monday-Evening concerts little above the level of "The Pops." A stupid, a narrow, conductor might have cumbered them with exacting or novel pieces, or both, desirable at the regular concerts, but unsuitable and vexing to newly assembled ears. Between this Scylla and this Charybdis, Mr. Monteux has held smooth and even course. For these Monday evenings he has indeed set "popular classics," like Dvorák's Symphony from "The New World," Liszt's tone-poem, "Preludes," Wagner's Overture to "Tannhäuser," Dukas's Scherzo of "The Sorcerer's Apprentice." Yet side by side with them have stood classics more hallowed and exacting—say the Fifth Symphony of Beethoven, the Symphony of Franck, the Unfinished Symphony of Schubert, the Prelude to "Tristan."

In turn, the conductor has not overlooked the established moderns to which he would accustom newly hearing ears. With "The Afternoon of a Faun," he has tempted them to Debussy; with "Till Eulenspiegel" (though the plainer "Death and Transfiguration" might have been wiser choice), he has invited them to Strauss; while with Rimsky-Korsakov's "Spanish Caprice," he has led them into the vivid, exciting field of displayful, virtuoso-music as in these latter days, it is written. In the whole list of numbers for the five concerts, only one, Svendsen's "Carnival in Paris" may pass as mere trifle, and for those shallows Mr. Monteux seems to have a pardonable personal liking. Even to New York did he carry this "Carnival." A discreet management, on its part, strewed the five concerts each with a soloist. They played or sang pieces of kin with the rest. In three instances—Mr. Powell, the pianist, Mr. Burgin, the violinist, and Mr. Bedetti, the violoncellist—they were musicians of

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rhaps, in no other composer
By it, assuredly, he has
nique place in twentieth-cen-

measure to last this new
ny is a wholly individual
Sibelius's orchestra—the
paired wind-instruments,
hree trumpets, three trom-
e-drums—less than the band
kin to the bands of Men-
Schumann. Many a twen-
omposer would use such an
scendingly, employ it when
by will and for adventure
t style. Consider Sibelius's
nstruments and find that he
e timbres, mated or isolated;
s in no "register" as the
at he would neither stretch
se voices. Note the form
Symphony—spare and bare
poser's cast of mind and
the orthodox subjects and
academic fluffs and tufts
would hallow. Sibelius's
ak stripped; while like all
self-reliant artists, he lets
ition his form. Yet it de-
olly from symphonic pre-
ovement Moderato quickens
ent Scherzo-like; a songful
s at length—for Sibelius; a
nd striding Allegro—again
ngs and rounds end.
—for the instant impression
ony went deep enough to
Sibelius's procedure. His
sical speech, his economy of
are an old story. He con-
cision on the new pages;
end nature to him; but he
ar, uses it less drastically,
the immediate predecessor.
y in his first two Sympho-
me of his tone-poems—he
usic in large, long, sweep-
he more concentrates and
The motivs, whence this
ascends and amplifies, are
art brief and bare. They
belius's mind and imagina-
otive of kindred shape and
ess enlarges and enriches
holds them in his thought,
moody, reticent, "very per
and imagery play upon

ample, perhaps too often
reproach of mannerism,
he string-choir in whirring
ile through this tonal mist
wind instruments his mel-
es, remote and piercing,
of a sudden an instru-
ill pierce this mist, as in
ern sunshine, fitful, sharp,
s; or a harmony impinge
swift, as fine an iridescence.
of all the complement to
ncision and economy—the
ood whereby that mood—
paradox—is the more elo-
th goes the other Sibelian
divine. He is never com-
not once does he labor to
and familiarity. His mind,
speech in tones are one

things, interesting as they
t means to the beauty of
rinsic, emanating, unfold-
True, it is not a beauty
every imagination, or for
f. Yet it was pervasive
the miscellaneous com-
ay afternoon in Symphony
pt. The beginning of each
s it, as Sibelius's spirit
and quicken from sombre
The listener feels the
the veritable act of crea
e be music—and there is
wly through the first divi
ser's spirit seems to stir
se mists of dream; gleam
oice, the illusion, is of
nant ecstasy as far from
as it is from swollen
of a man, master of
the music clarifies
[illegible]

The rhythms quicken, phrases and periods are sharper-edged; there is hint of moody dance. Sibelius has no mind to the lustiness of Beethoven and Bruckner in such music; he is as remote from flicking, fluttering virtuoso-exercises that are present fashion therewith. He shares in no merry-making, in no free play of human gayeties. He watches, records—and wonders. So do the sons and the daughters of men believe that life, which is cruel, may mask as joy. The pity, the pang of it. Wan, in spite of itself, turns the music.

The longer Andante ensues, as though Sibelius would comfort himself with the eternal quest of the ideal beauty of sound. Now and then, perhaps, Mozart almost found it; yet it slipped from him; and thereafter has been only searching now mighty, again wistful. Sibelius seeks it in a motiv that brief, bare as it is, haunts with eagerness. He sets to the pursuit. Through choir after choir, up and down changeful modulations, in the net of harmonies, in the snare of timbres, to rhythm that quivers and almost breaks with his desire, he carries the chase. Yet never perhaps shall mortal capture and enchain this hunted, evasive beauty. For it is the nature of the ideal and of them who seek it that it should always recede. Yet in the pursuit they leave each his trail of beauty, and of such is the slow movement of this Fifth Symphony. Out of it sounds an absolute music with no voice but its own longing, no pattern but its own wanderings. But the longing melts the heart with its depth of desire; while the pattern is like the foot-prints of the flying beauty fugitive. Too deep is the passion of the pursuer for aught but this stilled music. As often as not sounds Sibelius in the pangs that are more than the pleasures of such ecstasy. Yet these pains know also exaltation.

Through the finale, almost to the end, it is as though Sibelius were bursting these bonds. Again, as in his earlier symphonies, his music streams; again his passion drives and floods it. His rhythms whip; his modulations goad; his periods swell; his orchestra beats and surges. If beauty evades him, yet may he capture power, mount it, ride it down the winds—his Pegasus of tone. Life may swim in mists; life may mock and be cruel; life may seek and find not; yet life may swing, and superbly its prides and energies. Illu- and superbly, its prides and energies. Illusion of illusions, phantom of phantoms, ghost of ghosts! Gaunt and gray into the mists again for the while the music vanishes. Does the end, sonorous as it is, only echo the energies? . . . Little matters. Once again music to exalt the name has been written in our immediate day.

In essence the rest of the concert was Mr. Siloti. In this place yesterday, enough was said of the return of the illustrious Russian to the profession that he adorns, to the America that through twenty-five years has hardly known him. Enough also was printed of Liszt's "Dance of Death" which pianist and orchestra now resumed. A second hearing did not materially alter the impressions of the first. Not too easy to follow is Liszt's grim mediæval grotsequerie in tones. Our day lacks the grisly imagination that led Dante over the circles of hell, not altogether unrejoicing, that filled Michael Angelo's altar-piece in the Sistine Chapel with the terrors as well as the glories of the Judgment-Day. Orcagna's fresco of death and demons, of stinking corpses and perfumed damsels, of anchorites and youth at play, is minor exercise in the vein. The fantastical, the far-ranging, the easily fired Liszt believed he could capture it and transfer it to piano and orchestra. At moments the listener agrees with the mind but hardly answers with the becoming shudder. In 1922, the cadenzas, the octaves, the other trappings clot and crowd the imagery. Other times, other things fantasmal—even to "The Emperor Jones." Yet, for enlightenment, more than on Thursday in Cambridge, Mr. Siloti gave to the measures of the pale joy of haunted life or difficult beatitude the voice of beauty and illusion.

Other, however, than Lisztian can he be both as pianist and musician. With Mr. Laurent at the flute, Mr. Burgin at the first violin and the gently accompanying string orchestra, he played the fifth of Bach's Brandenburg Concertos. The middle division is Trio for the three instruments. It flowed with Mr. Siloti's sense of gentle and musing song, of delicate modulation, of suffusing euphonies; from him with reason the younger virtuosi took cue. Again in the first moment, he played the long solo-passage, teeming with intricate figuration and ornament, as though he were lining contours and arabesques upon the resilient, smiling air. The design was luminous; artfully yet as it seemed simply, light and shade played over it—from the pianist. Elsewhere the little court of Brandenburg—no doubt exacting connoisseurs—might have applauded—now his evenness, now his plasticity. From Liszt grandiloquent and grotesque to Bach serene and spacious goes Mr. Siloti—and naught in either balks him.

End came to a longish concert in pretty orchestral fancies and platitudes of Monsieur Georges Huë—about fairy bowers in thin, pale tones, about a languorous fairy-dance, with a curiously titillating rhythm; about the bleakness of winter contrasting in bare harmonies; about Titania shimmering resonantly before the mortal youth who preferred her fleeting, sinister fascinations to more homely virtuous loves. There is music-drama, beyond peradventure, in this strife of phantom-lure and earth-bound devotion, at odds and racking in him who is the fairies' prey. Yet Monsieur Huë did not write it. He dispensed, instead, pleasant confections made from well-tested recipe to the boys and maidens whom their parents lead to the Opéra-Comique on "subscription nights." In Boston they are also led into Symphony Hall on Friday afternoons. No doubt, here as well as in Paris, they were pleased.

H. T. PARKER

TRANS. APR. 8.

At the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux will undertake for the first times in Boston one of the longer tone-poems of Strauss, viz: "Don Quixote," the celebrated "Variations on a Knightly Theme," unheard here since Dr. Muck's day. The solo violoncello and the solo viola, representing respectively Don Quixote and Sancho Panza, will be played by Mr. Bedetti and Mr. Fourel. The other numbers of the programme are a little symphony of Haydn, No. 2 in D Major; the beautiful music of spring lights, airs, colors, the so-called "Good Friday Spell," from "Parsifal"; three fragments of Schumaann's incidental music to Byron's play, "Manfred," viz: an Entr'acte, the Cowherd's Melody for English horn, and the Invocation to the Fairy of the Alps. Mr. Speyer of the wind-choir will play the English horn.

On Monday evening in Symphony Hall the Symphony Orchestra will pass to the fifth and last of the "Special Concerts" designed to please a more miscellaneous and less regular public than that of the regular series. Eagerly and in numbers the desired audience has come. The full orchestra will play; Mr. Monteux will conduct and Mr. Burgin, first violinist of the band, will take the solo-part in Mendelssohn's Concerto. The other items of the programme are Goldmark's Overture, to the poetic Hindu play, "Sakuntala," Strauss's tone-poem, "Till Eulenspiegel's Merry Pranks" and Saint-Saëns's large voiced Symphony with Organ.

TRA.15-APR.8.

LAST EXTRA SYMPHONY

Richard Burgin, the young concert-master of the Boston Symphony Orchestra, will appear as soloist at the last symphony concert of the Monday evening series of five, which will take place in Symphony Hall next Monday evening, April 10, at 8:15. Pierre Monteux will also present at this concert Goldmark's overture to "Sakuntala," Richard Strauss's humorous rondo, "Till Eulenspiegel's Merry Pranks," and the symphony, with organ, by Saint-Saens.

TRAV APR-8.

Boston Symphony Concerts Extra and Regular

The Symphony Orchestra will add to the unexpected profusion of musical entertainments offered here during Holy Week by giving the fifth and last of its extra series of concerts Monday evening, with its admirable concert master, Richard Burgin, as soloist. Mr Monteaux, wishing, one assumes, to honor the recently dead French composer, has chosen Saint-Saens' organ symphony for the chief piece on the program, although the work has never been particularly popular on any of the numerous occasions when it has been played here. The audience would probably have preferred Beethoven, Mozart or even Brahms.

For the regular concerts Friday and Saturday he has set an interesting program, ranging from a not hackneyed symphony of Haydn to Strauss' "Don Quixote," unheard here since before the war. In honor of Good Friday the familiar "Spell" from "Parsifal" will as on similar occasions in the past, be played.

GLOBE-APR.9.

Vincent d'Indy, having this season conducted performances by the Boston Symphony Orchestra in Boston and other cities and having himself given a number of concerts in the course of his trip, having also been privileged to lead first American performances of a new symphonic work of his own, returns to Paris, settles himself with a sigh of relief in his study at the Schola Cantorum, and talks to a reporter.

He says that there is a feverish and exaggerated craving for musical novelties over here, that American orchestral conductors vie with each other in giving first performances of works by Europeans whether they are good or bad, while a sound taste for the classics and the great enduring masterpieces of the music is rare, and much in need of cultivation on this side of the water.

Mr. d'Indy consoles himself with the remark that he did his duty on his American tour, and is happy at having been able to conduct what he considers some effective propaganda for the glory of French music.

Mr. d'Indy, a very great composer, a profound scholar, and, from certain aspects at least, a brilliant critic of his art, has not always shown consistency in his musical opinions or his attitude toward the public. Some of the charges he makes against the musical taste of America are undoubtedly true. They have more than once been lamented in these columns. On the other hand, criticism of the American curiosity to hear new music comes from Mr. d'Indy with a rather bad grace.

When Mr. d'Indy first appeared in Boston as guest conductor with the Boston Symphony Orchestra he had prepared a programme of modern French music which included his own second symphony, but recently issued from the presses, and he thought that much if not all of this programme would be novel to American ears. As a matter of fact, every one of the compositions, including Mr. d'Indy's new symphony, had been performed here before he came.

It is probable that his music has had nowhere such excellent performances as in America, and not only he, but the entire modern French school, must concede that America, much sooner than either Germany or England, was quick to perceive the originality and productiveness of the modern French school and make for it friendly, intelligent "propaganda."

The writer was in Paris during the summer of 1909. He talked there with a number of musicians. None of them were familiar, most of them had not heard performances of works by modern French composers which, thanks to the programmes of the Boston Symphony, the newspaper man from that city had heard.

The American curiosity to hear the newest music, the American willingness to co-operate in the very work which Mr. d'Indy congratulates himself on having furthered here during his recent tour, has been of the highest value, artistic and material, to French composers, including Mr. d'Indy.

Literati and cognoscenti are rowing ever Sibelius' 5th Symphony, played last night and Friday afternoon, for the first times in Boston, by Mr. Monteux and his men in Symphony Hall.

Thoroughly damned in advance by most of the men who had rehearsed it, in performance it more than fulfilled expectation. That is to say, it proved to have originality and inspiration. A work heartily condemned is likely to have something in it.

This 5th Symphony is one of Sibelius' most interesting compositions. It is interesting for itself and for the additional light which it throws on the evolution of an extraordinary musical personality.

In the early symphonies Sibelius arrested the attention of the world by the primeval force and color of his music and by the magnificent strength and beauty of his themes. They towered to the high forbidding heavens. His rhythms were as the shock of battle. His orchestra reflected the fury and the grandeur of the tempest.

Sibelius' later works have less of the picturesque, though a deeper, more introspective spirit. They are simpler, more modern and original in expression than the picturesque and beautiful symphonies of the earlier days.

The fifth symphony is less bitter and harmonically less modern than the enigmatical fourth, but it is better proportioned than the fourth and saner in spirit. Its outlines are softer, although there is still the prevailing back ground of wild, bleak moors and winds that wail over the earth. A curious and inexplicable thing about this latest symphony is the looking back, as it appears, far back, in the second and third movements, to idioms which have an exterior suggestion of Mozart and even of Haydn. At the same time, the effect is logical and continuous. Rules cannot be made by which themes with actual relationship can be invented. It can be done on paper but not in fact. A counterpoint primer tlls a student how to make a good kind of a melody. A counterpoint primer tells a student fashions a melody which is at odds with every principle of the musical phrase-maker, yet lives and speaks to the heart. Similarly with this music of Sibelius. There is something in it that cannot be explained which makes a first movement that is impressionistic and very subjective and melancholy in the modern manner develop without a break into a second movement bright in color, joyous in spirit, even a little like Haydn.

There is at once solace and confusion for the lover of the balanced and completed period in the third movement. The main theme has formal, proportioned phrases, regular, harmonically orthodox cadences. Repeated a number of times in variation, it is interrupted by the eternal questioning of fate, then comes to an abrupt and unforseen conclusion, a conclusion without weight, or emphasis, or conclusiveness. These two middle movements are for the greater part more conventional in an exterior sense than any other music of Sibelius we know. Yet how eloquent they are! How unmistagably they emanate from a modern and a Northern personality!

It is in the finale that the composer returns to his native heath and to the mood which those who understand him know and love, and it is in this movement that there occurs the melody, set over an obstinate, square-rhythmed accompaniment, as melancholy as Astarte's ghost before Manfred. Then, very unusual for Sibelius, comes a concluding section, with a brightening of color and mood, a resolution, if not a hope, a vigor of spirit that breaks through the clouds, as if in the midst of winter should occur the thought of the distant coming of spring.

It was with apprehension and relief that this music was heard by the writer. It had, of course, met with wide approval. But there had been signs of a possible decadence in the Fourth Symphony, and a man of Sibelius' power, a composer with his unique possession of the spirit of heroic tragedy, could ill be spared.

POST-APR.9

EXTRA SMYPHONY

Richard Burgin, brilliant young concert master of the Boston Symphony Orchestra, is to appear as soloist at the closing concert of the newly instituted Monday evening services tomorrow evening at Symphony Hall. Mendelssohn's concert is the music in which Burgin will be heard with the orchestra. Pierre Monteux will also conduct Goldmark's overture to "Sakuntala," Richard Strauss' humorous tone-poem, "Till Eulenspiegel's Merry Pranks," and the great Symphony of Saint-Saens in C minor, with organ.

SYMPHONY PROGRAM

The principal number to be played at the Symphony concerts next Friday afternoon and Saturday evening will be Richard Strauss' tone-poem, "Don Quixote." The "Good Friday Spell" from Wagner's "Parsifal," Haydn's D major symphony and some of the incidental music which Schumann wrote to Byron's "Manfred" will complete the program.

ADVTSR. APR.9.

RICHARD BURGIN,

22D SYMPHONY PROGRAM

The principal number to be played at the 22d pair of concerts by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening, wil be Strauss's tone-poem "Don Quixote." This remarkable piece of program music, which graphically describes the various exploits of the legendary knight, is in the form of a theme with variations. The violoncello solo will be taken by Mr. Bedetti and the viola solo by Mr. Fourel, leaders of those respective sections in the orchestra.

Holy week will be observed at these concerts by the performance of the "Good Friday Spell" from "Parsifal,"

major (B. and H. No. 2) will be played. Mr. Monteux will revive three numbers from the Incidental Music which Schumann wrote to Byron's "Manfred." They have not been played at these concerts for a number of years. They include the Entr'acte, the Ranz des Vaches, an English horn solo (Louis Speyer), and the Invocation of the Witch of the Alps.

LAST EXTRA SYMPHONY CONCERT TOMORROW

Enviable is the reputation of Richard Burgin, the brilliant young concert master of the Boston Symphony Orchestra, soloist at the closing concert of the newly instituted Monday evening series of five by the orchestra, which will take place tomorrow evening at 8:15. One of the youngest concert masters the orchestra has had since the days of Franz Kneisel, Mr. Burgin has organized from the leaders of the string sections the Burgin string quartet, as Mr. Kneisel organized the Kneisel quartet from the ranks of the orchestra in its earlier days. Many hold great hopes as to its future. As soloist with the orchestra and in recitals in Boston, New York and several other cities, Mr. Burgin has impressed all who heard him by the beauty of his playing.

He came to his present post from eastern Europe two seasons ago. He was a pupil of Joachim and later became a pupil of Leopold Auer, likewise serving as assistant teacher under Auer in 1916-17. Following his first appearance at the age of 11, he toured eastern Europe in a series of recitals and subsequently became concert master and soloist with the foremost symphony orchestras of Russia, Finland and Scandinavia. He has served as concert master in Europe under two former conductors of the Boston Symphony Orchestra—Fiedler and the late Nikisch; likewise under Richard Strauss and other European celebrities. At this concert he will play Mendelssohn's Violin Concerto. Mr. Monteux will also conduct Goldmark's Overture to "Sakuntala," Strauss's humorous tone-poem, "Till Eulenspiegel's Merry Pranks," and the great symphony of Saint-Saens in C minor, with organ—Albert Snow, organist.

HERALD-APR.9.

Religious Atmosphere Reflected in Boston Symphony's Tuesday Programme.—Announcement of Choral Society's Appearance.

Appropriate to the deepening religious feeling and significance of to-day and the days to come are the special programmes in the churches. From a musical standpoint, also, selections have been made that are of particular interest.

As in the churches the religious atmosphere will be reflected in the final concert of the Boston Symphony Orchestra next Tuesday night in addition to the purely musical attraction of the occasion. The latter element is foremost in the first public appearance here of the Boston Symphony players in their young people's concert Tuesday afternoon, and the Monte

Final of Symphony Concert Series

With the orchestra's inclusion of the prelude to "Parsifal," and Miss Alcock's three religious numbers by Pergolese, the final concert by the Boston Symphony Orchestra next Tuesday night in Infantry Hall will have something of Lenten atmosphere about it. In addition to the selections from the 18th century Italian composer, Miss Alcock is to sing "O don fatale" from Verdi's "Don Carlos." The tonal beauty and dramatic intensity of her contralto voice have won for her high recognition on the concert stage wherever she has appeared, including visits to this city.

There is no symphony on the programme but in its place will be d'Indy's musical setting of Schiller's triology "Wallenstein," which Mr. Monteux will play probably for the first time in Providence. Like the other earlier works of the illustrious French composer, "Wallenstein" is translated with a certain romanticism, and this quality seems to go far in giving it so high and favored a place among the many fine scores which d'Indy has written. The music follows the career of the famous General of the Thirty Years War and, according to the scheme of Schiller, is divided into three parts. The middle section is an amorous interlude concerning the thwarted loves of Max and Thekla.

This concert and the season will close with Liszt's popular and impressively brilliant symphonic poem, "Les Preludes," said to describe the passage of Lamartine beginning, "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by Death?"

PROV-JOURNAL APR.9.

Mr. Monteux has lately "tried over" with the Symphony Orchestra fragments from Pfitzner's opera, "Palestrina," music-drama that has made much stir in Germany and Austria. They pleased him and they are likely to be played at the Symphony Concerts next autumn. The Metropolitan has also turned favoring eye and ear to "Palestrina"; yet mistrusts a piece in which women's voices are scarcely heard.

Apropos these rising Germans, Mr. Monteux is semi-minded to repeat Schrecker's "Prelude to a Drama" at one of the remaining pairs of Symphony Concerts. He may rest assured that not a few frequenters of them would willingly hear anew so interesting a piece.

H. T. P.

TRANS.-APR.10

The end crowned the work at the fifth and last of the "special concerts" of the Symphony Orchestra in Symphony Hall last evening. For once innovation upon the routine of music-making in Boston has won ready, clear, sustaining response; and timely a leaf of the programme-book announced that next autumn the series would be renewed. Then, perhaps, these concerts may find a fitting name, easier to lip, ear and memory than "special," "extra" or other adjective current by labelling them. Possibly, the programme-book has solved the problem when it calls them "Monday Evening Concerts." Whatever the designation, monthly they have flourished from November to April; while they bid fair to keep like vogue and desert through another musical year. At each of the five concerts, the audience has filled Symphony Hall, alert, appreciative, manifestly pleasured. It is not the company of the regular "subscription concerts;" no more is it the merely occasional listeners of the semi-annual concerts for The Pension Fund. It is a far more youthful assembly than the audiences of Friday afternoon and Saturday evening, less marked, withal, by musical or social cachet. It is relatively inexperienced in symphonic music; yet therefrom, as plainly, it craves and receives satisfaction. Last evening, for example, of the four items on the programme, only Strauss's "Till Eulenspiegel" somewhat baffled it, even as more practised ears now and then find continuity and suggestion slipping.

No small part, then, of these audiences of Mondays is learning and liking, and in the process finding both fresh sensation and new pleasure. The remainder may be more versed in symphonic music; but prefers not to bind itself to twenty-four concerts, or lacks time or means for such lengthy commitment. Five, at monthly intervals, suffice it, even as two content the casual audiences for The Pension Fund—and Wagner. So has the Symphony Orchestra, under the new régime less institutionally superior and more intelligently progressive than of old, tapped two new and desirable publics. Of them, those who prefer five to twenty-four concerts, now have their pleasure and in turn contribute to the well-being of the band. From the other public, more numerous and more important, will come in degree the audiences of the future for the full course of the season. Especially for Saturday evenings are these Monday evenings breeding them. Not often in the immediate past has the barometer of public and orchestra so plainly marked "Set Fair."

To the assembling and the satisfaction of these audiences, Mr. Monteux's programme-making has materially contributed. In nothing is he more intelligent, open-minded, generally and particularly laudable than in this exercise of his profession. In choice of music, a careless conductor might have held these Monday-Evening concerts little above the level of "The Pops." A stupid, a narrow, conductor might have cumbered them with exacting or novel pieces, or both, desirable at the regular concerts, but unsuitable and vexing to newly assembled ears. Between this Scylla and this Charybdis, Mr. Monteux has held smooth and even course. For these Monday evenings he has indeed set "popular classics," like Dvořák's Symphony from "The New World," Liszt's tone-poem, "Preludes," Wagner's Overture to "Tannhäuser," Dukas's Scherzo of "The Sorcerer's Apprentice." Yet side by side with them have stood classics more hallowed and exacting—say the Fifth Symphony of Beethoven, the Symphony of Franck, the Unfinished Symphony of Schubert, the Prelude to "Tristan."

In turn, the conductor has not overlooked the established moderns to which he would accustom newly hearing ears. With "The Afternoon of a Faun," he has tempted them to Debussy; with "Till Eulenspiegel" (though the plainer "Death and Transfiguration" might have been wiser choice), he has invited them to Strauss; while with Rimsky-Korsakov's "Spanish Caprice," he has led them into the vivid, exciting field of displayful virtuoso-music as in these latter days, it is written. In the whole list of numbers for the five concerts, only one, Svendsen's "Carnival in Paris" may pass as mere trifle, and for those shallows Mr. Monteux seems to have a pardonable personal liking. Even to New York did he carry this "Carnival." A discreet management, on its part, strewed the five concerts each with a soloist. They played or sang pieces of kin with the rest. In three instances—Mr. Powell, the pianist, Mr. Burgin, the violinist, and Mr. Bedetti, the violoncellist—they were musicians of

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[illegible] and interest. Two of the three, it is pleasant to note, came from the orchestra itself.

In nearly every particular the concert of last evening corresponded with the predecessors. It began with the sumptuous and sensuous measures of Goldmark's Overture to the ancient Hindu play, "Sakuntala," or rather his tone-poem of that legend, now languorous and longing, again passionate and tumultuous, thick-textured as drug of the Orient, yet sharp at need with Orient bite and tang—music, moreover, that fifty years have hardly anywhere worn bare. It continued with Strauss's tone-picturing of the pranksome "Eulenspiegel," the masterpiece in our time of characterization in and by music—savored, as repetition more and more discloses, with Strauss as half-amused, half-pitying and wholly artful narrator. There is inventive genius in that teetering, cheeping motiv wherein Till lives, moves and has his tonal being. With equal fertility of imagination and certainty of means Strauss makes it as many sided as his buffoon. If Till teeters and leers, yet also does he swell and swagger. If he pipes, none the less loudly does he riot in boastful pride. Akin are the successive pranks—market-place, academy, courtroom. The music pictures and points, grins and chortles—yet remains music; while over all, especially in prologue and epilogue, the composer cocks an ironic eye. The more the pity that here and there in the piece Mr. Monteux laid on with over-weight of tone and so, as it were, "gummed" more than one fine, sharp line. Minded also to large sweep of impetuous tone was the conductor through much of Saint-Saëns "organ" Symphony. Sonorous indeed were the beginning and the end and thrilled accordingly was the audience over this pseudo-Lisztian grandiloquence. Better lasts into these days the fine mapping of the slow movement. Softly of tone and of mood Saint-Saëns etches it and never once scratches.

For soloist's interlude Mr. Burgin played Mendelssohn's Concerto for Violin. To the ear, the restless, laboring concert-master was as one who strove with his music, his instrument, himself. Poise, repose, the Kreislerian illusion that all is effortless, Mr. Burgin, in solo-pieces, has not yet conquered. Yet to the ear, he made Mendelssohn's music sound as with divining sense of the fineness of texture, the gentleness of curve and undulation, the grace of phrase, modulation, transition, the niceties of emphasis and euphony which in these days are the life of a slender, fading piece. Not once did Mr. Burgin strain so much as a measure of this placid, playful, rippling music, even though over a whole division of it the composer wrote "Allegro Appassionato." And as soft, finespun, luminous and resilient was the violinist's tone. Sensitive of musical mind is Mr. Burgin, hearing a composer's true voice. With imagination, though the composer be as ancient and mannered as Mendelssohn in this concerto, he persuades that voice to sound anew. H. T. P.

TRANS. APR 11

LAST EXTRA CONCERT BY SYMPHONY

Richard Burgin's Playing Features Brilliant Performance

BY OLIN DOWNES

The fifth of the extra series of Symphony concerts, Pierre Monteux conducting, was given last night in Symphony Hall. The programme was very attractive: Goldmark's "Sakuntala" overture; the Mendelssohn violin concerto, played by Mr. Burgin, concert-master; Richard Strauss' rondo, "Till Eulenspiegel's Merry Pranks," and Saint-Saens' Third Symphony, with organ. Albert Snow was organist.

MR. BURGIN RECALLED

Goldmark's overtures may have some conventional padding, but once the luscious melody of Sakuntala is heard in the clarinet, and the strings take up the dreamy counter-theme, and the composer draws upon his orchestral palette of purple and gold—the spell is cast, the hearer listens entranced.

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POST-APR 11

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Mendelssohn Concerto Is Played With Skill and Taste

The extra series of five Monday evening Symphony concerts ended last night with a program which seemed to please the usual capacity audience. Richard Burgin, concert master of the orchestra, was the soloist, playing Mendelssohn's violin concerto with a skill and taste which won him many recalls. This concerto seems rather dull and faded music nowadays, no matter who the violinist may be, but Mr Burgin made the most of the opportunities it offers for nuances of phrasing and dynamics, not to mention the feats of merely technical skill. When at his best, as he was last night, he is an admirable solo performer as well as an exceptionally capable orchestral player.

Saint-Saens' C minor Symphony, with Albert Snow playing the organ part, was the chief item on the program. Mr Monteux gave it a reading more eloquent than polished. This symphony has never seemed spontaneous, original or profound music, but it has what might be called the qualities of its defects, good taste, a superficially skillful thematic structure, a clever use of the orchestra with piano and organ added. The adagio alone seems really moving, the rest is concocted by freshening time-worn musical devices.

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These concerts at popular prices were offered by the trustees of the orchestra in the hope of attracting people not subscribers to the regular series. Three out of the five have been given to capacity audiences, which have been pleased without any concessions to what is commonly miscalled popular taste. Programs and almost always performances have been of the same high level set by the Friday and Saturday Boston Symphony concerts. All concerned ought to be gratified at the success of what in most cities could not be achieved.

Five extra concerts will be offered next season, on Monday evenings. Although this year's subscribers have until Nov 1 to reengage their seats applications from others will be placed on a waiting list in order of receipt.

APR 11 GLOBE

FINAL CONCERT OF MONDAY SYMPHONIES

Large Audience Enjoys Good Program With Burgin as Soloist

Symphony Hall was filled last night for the last concert of the Monday night series of five. Mr. Monteux conducted and Richard Burgin, concert master, was soloist.

The program was as follows: Overture to "Sakuntala," Goldmark; concerto in E minor for violin, Mendelssohn; "Till Eulenspiegel's Merry Pranks," Strauss; symphony in C minor with organ, Saint-Saens. The program as a whole rather lacked variety except for the Strauss number, which was delightful and very unusually well given.

Mr. Burgin acquitted himself well and was recalled four or five times. He played with the background of the orchestra much better than he has on the occasions of his work in connection with the quartet bearing his name.

The other feature of interest was the symphony with organ. Albert Snow was at the organ and his work added very decidedly to the success of that number. Mr. Snow is a musician of the highest rank and he made the work of Saint-Saens far more interesting than it might have easily been with an organist of lesser note.

There have been other concerts of the series wherein the program as a whole was more interesting. However, the large audience liked it all immensely.

AMER APR-11

SYMPHONY CLOSES 'POPULAR' SERIES

Last Monday Concert Pleases Music Lovers

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave in Symphony Hall last evening the fifth and last concert in the Monday evening series begun in November. Well-intentioned, to give lovers of music of substance an opportunity quite apart from the regular Symphony season to hear this famous band in carefully arranged programs; well attended, from first to last, by just that strata to which Mr. Monteux and his advisers made appeal—the experiment has proved very successful. It should become a fixed feature in years to come.

Last night's program: Goldmark, overture to "Sakuntala," Op. 13; Mendelssohn, concerto in E minor for violin, with orchestra, Op. 64, Richard Burgin, soloist; Richard Strauss, "Till Eulenspiegel's Merry Pranks," (after the old-fashioned roguish manner, in rondo form), Op. 28; Saint-Saens, Symphony, with organ, in C minor, No. 3, Op. 78. Albert Snow at the organ. It was a program cumulative in interest and instructiveness. The Goldmark masterpiece, by now fairly familiar, served chiefly to warm the players to the more difficult work at hand, for the Mendelssohn concerto is in many ways as exacting of ensemble as of soloist. Mr. Burgin played with rare fervor and brilliancy; to the second movement, andante, he gave beauty of tone and color worthy of Kreisler himself. He was recalled five times at the end of his fine performance.

Then, it was as if Mr. Monteux said to his audience, "Now, my children, I am going to give you something appetizing, something that tastes nice, and then I am going to give you something which may not seem so palatable but which yet will be good for you." And he proceeded to unfold the "once upon a time" legend of Eulenspiegel, in all the richness and novelty of the Strauss inventiveness, until all were in abundant good humor. Then, with unwonted impressiveness, imparted to every player before him, he gave such a reading of the mighty Saint-Saens symphony, through to the thunderous finale, as to rouse even the most turgid soul. It was a justification of his choice of this number for the climax of this so-called "popular" series. It was music in its highest, most absolute form. For those who heard it, and still were unmoved, there will come soon the lighter things, the summer trifles proffered by the Pops. W. E. G.

HERALD-APR 11.

The Boston Orchestra's Extra Series of Concerts Ended

The fifth and last of the "extra" series of Monday evening concerts by the Boston Symphony Orchestra was given last night in Symphony Hall. The program was as follows:

Overture to "Sakuntala"........Goldmark
Concerto for violin...........Mendelssohn
"Till Eulenspiegel's Merry Pranks," Strauss
Symphony No. 3 in C Minor..Saint-Saëns

The programs of this series of symphony concerts have in no wise deviated from the usual standard maintained at the Friday and Saturday concerts but in arranging them Mr. Monteux has evidently borne in mind that his public on these Monday evenings would perhaps be likely to consist of persons less regular in their attendance upon concerts of symphonic music than that frequenting the long established Friday and Saturday gatherings. His good taste in his choice of the pieces has been commendable, for he has avoided the hackneyed and commonplace as well as those novel experiments in musical composition of certain disquieting moderns which undoubtedly have a right to be heard but which would be out of keeping with the general purpose for which these concerts of Monday were instituted. In this way he has succeeded in giving the programs a character all their own, quite as delightful and interesting as those which he makes for other occasions, yet distinctly different. In their performance too, he has often brought to the playing of long familiar pieces a freshness and animation none the less remarkable, so that a listener, no matter how familiar he may be with such music, is always able to derive pleasure and profit from the hearing of it. This is no mean attainment on Mr. Monteux's part for the task must have been no light one. The continuation of this new series next year may, therefore, be looked forward to with anticipation for it has added a distinctly characteristic note to the past musical season.

Last evening the outstanding feature of the program was Saint-Saëns' Symphony. Familiar as it is, each rehearing reveals new beauties, new perfections of form and constructive skill. It was played with an unusually sympathetic understanding and sense of proportion. Richard Burgin, the concert master of the orchestra, was the soloist in Mendelssohn's concerto, grateful to both soloist and listener. He has never played here with greater authority of style or perfection of technic, and he succeeded in giving an interpretation of this thrice familiar work which was free from sentimentality, yet which was musically convincing. Strauss' tone poem and Goldmark's Overture were brilliantly played. The orchestra and its conductor cannot be accused of not understanding German music. The playing of the tone poem was as filled with the spirit of German folk music as was that of the Saint-Saëns' Symphony with Gallic grace and clarity.

S. M.

MONITOR APR. 11

A new Symphony by Mr. Converse, his second, to be played for the first times anywhere, and fragments from Wagner's operas will divide the programme for the Symphony concerts of next week. The Wagnerian excerpts are the music of the Venusberg from "Tannhäuser," the music of the forest from "Siegfried," and the "Ascent to Brünnhilde's Fire-Girt Rock, the Dawn and The Rhine-Journey" as arranged by Richter from "Siegfried" and "Götterdämmerung." To them Mr. Monteux, of his motion and for larger end, has appended the final pages of the latter music-drama.

TRANS-APR. 13.

SYMPHONY CONCERT

Pierre Monteux, conductor of the Symphony Orchestra, yesterday afternoon arranged a program that the audience found very interesting through the contrast that was offered. The arrangement was: The Haydn symphony in D major; the Schumann "Manfred" music; the "Good Friday Spell" from "Parsifal," Wagner; and the Strauss "Don Quixote" theme and variations. Surely, greater contrast than that between the Haydn and the Strauss numbers could not be imagined.

There was no soloist except, that in the Manfred number, Louis Speyer played exquisitely a solo on the English horn, and he was applauded to the echo, which by the way, was appropriate since the solo was of the pastoral type with echoes throughout.

In the "Don Quixote," the burden of the music was carried successfully by Jean Bedetti, cellist, and Georges Fourel, who had the viola solos. Their work was difficult and very beautifully done.

The program, considered as a whole, was one of the best that has been given lately, and the audience gave Conductor Monteux every indication of its admiration for him and his men. He finally called the entire orchestra to their feet to respond to the plaudits.

The Haydn symphony was delightful throughout the four movements. There are not many conductors today who give the nice consideration for every little beauty that is in the Haydn that Mr. Monteux does. It is and should be appreciated by his hearers.

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening, the last pair but one of the regular series of Symphony concerts in Symphony Hall will take place. Pierre Monteux will on this occasion give the first public performance of the latest symphony of Frederick S. Converse, the celebrated New England composer. The latter portion of the program will consist of the following excerpts from the music dramas of Richard Wagner: "The Bacchanale," from "Tannhauser"; "Forest Murmurs" from Siegfried; "The Ascent of Brunnhilde's Rock" from Siegfried's "Daybreak"; and Siegfried's "Rhine Journey," from the "Dusk of the Gods."

AMER-APR. 15.

Symphony Plays Parsifal Music

To give a religious tone to this week's Symphony concerts, Pierre Monteux is conducting the Good Friday Spell music from Wagner's sacred music drama, "Parsifal." The most brilliant feature of yesterday's matinee was "Don Quixote," one of the most graphic and entertaining of the Richard Strauss tone poems. Haydn's melodious D major symphony and the romantic, colorful music that Schumann wrote to accompany Byron's "Manfred" are the other numbers on the program.

ADITOR APR. 15

THE "POPS"

On the night of May 1 the last vestige of the "high-brow" season of concerts in Symphony Hall having finished, the delightful Spring relaxation of the "Pop" concerts will take possession and extend every night, except Sunday, through the Spring and into the early Summer. This, the thirty-seventh season of the historical "Pops," which are so very much Boston's own institution, promises with a splendid array of Pop nights to be one of the most gloriously successful of them all. Agide Jacchia, conductor of the Pops for five seasons past and surely the most popular leader that the Pops have ever had, will again be at the helm.

AMER APR. 15

SYMPHONY ENNOBLES STRAUSS

Telling Performance of Tone Poem, "Don Quixote"

BY OLIN DOWNES

Had it been said, even 50 years ago, that the music of the future would present, among other things, orchestral compositions in which solo instruments would take the place of personages in drama; that these instruments would play a kind of music as free, as irregular in its rhythms, as intelligible and varied in its meanings as speech; that an instrument would address the audience with an individuality as striking as that of any great actor who might appear on the stage, and wring the heart—had such things been said, there would have been only incredulity and amusement to echo the statements.

IN "DON QUIXOTE"

There are still those incredulous and amused at the idea of music doing any thing like that, just as people were amused when Balzac in the '30's or '40's wrote his story of "Gambetta, the Mad Musician." But exactly these things have been accomplished by Richard Strauss in his tone-poem, "Don Quixote," played yesterday afternoon at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. An admirable performance of a most impressive work.

As it sounded yesterday, a quarter of a century since the first blazing manifestations of Strauss's genius stirred the world, there was not a weak spot in the whole work. It is a tour de force, both of inspiration and workmanship. It is the immediate and thoughtless thing to poke fun at the variations which imitate the bleating of sheep or the whirring of wind. These things were intended by the composer to be laughed at. They are details of a picture; they throw into the higher relief the absurd, noble, tragic figure of the Knight of the Sorrowful Countenance.

Strauss Supremely Human

In those variations which treat of this Ideal, of the argument with Panza on chivalry, of the sleep of Panza while the Don invokes the vision of his beloved, and above all the unforgettable pathos of the concluding pages, Strauss is supremely pitiful, unforgettably human. He is human, too, if sardonic and merciless in his picturing of the bourgeois, fat-witted Sancho.

Here is indeed a rare pair, limned by the instruments as distinctly as if they were together on the stage. These solo instruments, these characters, as it were, were taken by Mr. Bedetti, first 'cellist of the orchestra, as Don Quixote; by Georges Fourel, violinist, as Sancho Panza, in which connection the tenor tuba also deserves special mention, for Sancho is at times sounds like a viola, at other times like a tenor tuba and even a bass clarinet!

Mr. Bedetti's Virtuosity

Of all the performances of the 'cello part given in Boston Mr. Bedetti's seemed to us the most eloquent. He had noble music of laughter, and gentleness, and tears. It will be long before his interpretation of the final pages of the composition, in which Don Quixote, in all humbleness and prayer, gives up the ghost, will be forgotten. Mr. Fourel, too, gave an excellent performance. The orchestra distinguished itself.

The other compositions were the good natured symphony of Haydn in D major, briskly played; excerpts—the "Entracte," "Ranz des Vaches," and "Invocation"—from the charming but rather weak music which Schumann wrote for Byron's "Manfred"—music which is Schumann, and not Byron at all, and in honor of the season, the wonderful music of the "Good Friday Spell," from Wagner's "Parsifal." This was one of Mr. Monteux's most notable concerts.

APR. 15

Strauss and the Spanish Don at Boston Concert

The Boston Symphony Orchestra gave its twenty-third concert yesterday afternoon in Symphony Hall. The program was:

Symphony in D major (B. and H. No. 2) ....Haydn
Three movements from the music to Byron's "Manfred..........Schumann
"Good Friday Spell" from "Parsifal," Wagner
"Don Quixote"......................Strauss

It is too late in the day to discourse of the genius of Richard Strauss. That has long since been admitted by all, although some still make the admission with reservations. Yet the impression created by yesterday's performance of his "Don Quixote" was none the less novel and vivid than on its first hearing many years ago. It is possible that its long absence from Boston programs may have served to heighten its effect at this time, but none the less it is a work which grows with the years and which will reveal more and more of its beauty as time goes on. Taken by themselves, many portions of the composition are no doubt harsh and strident, but in their proper setting they are seen to be necessary to the effect of the work as a whole, and in a composition planned on so large a scale the passages of mere filling in are few and far between. No composer of modern times, save Strauss, could have successfully indulged in such flights of fancy, such bold and daring realism and only the imaginative power and orchestral skill of a Berlioz could have equaled him among those of the past in the musical portrayal of such a fantastic hero as the Spanish Don.

Each and every variation is a marvel of the just expression of the underlying poetic idea, yet the music never descends to mere caricature

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part with his accustom
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The D major symphony o
ne of his most perfect wo
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this teacher and friend of
Wagner, for once, seemed ou
His "Good Friday Spell" is
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atrical and forced.

MONITOR-APR

OLD AND MODERN SYMPHONY PROG

Orchestra Proves Equ at Home in Each

Yesterday's Symphony concert
with a lively, well-balanced pe
ance of Haydn's D major Sym
and ended with Strauss' "Don
ote," eloquently played, provin
present orchestra equally at ho
old and modern music, despite
doubts lately expressed on the su
In between came curiously fragme
excerpts from Schumann's incid
music to Byron's "Manfred," an
honor of the day, the "Good F
Spell" from Act 3 of Wagner's "
fal."
There was no formal soloist, bu
Speyer in the "Ran des Vaches"
"Manfred," and Messrs Bedetti
Fourel in "Don Quixote" were de
edly named in the program for
important incidental solos. Their
ing was far more musicianly than
of some of the official "soloists"
been.
"Don Quixote," never popular
as some of its companion pieces
become, was coldly received, excep
a few hundred enthusiasts, alth
the orchestra has seldom of late
done better work. The variations
not easily followed or referred bac
the theme, and much of the m
seems rather dull except as a d
and slavish following of Cerva
story, which Strauss claims it is
Yet there are many beautiful pass
scattered through it, warmly, lyri
emotional in the vein of the compo
best songs.
Mr. Monteaux has reversed Dr. Mu
custom of never giving excerpts f
pieces not composed for concert
formance, in the main wisely. But so
times the excerpts are not comp
in themselves, like tantalizing snat
of tunes which one never hears finis
The "Good Friday Spell" yesterday
quite capable of standing alone,
not even the prop of Byron's
quoted at length in the programs sa
the "Manfred" snatches from seem
pointless.
Haydn's D Major Symphony,
twelfth of those composed for
English impressario Salomon, is a v
favorable specimen of his music, for
right, squaretoed, with its skele
structure painfully emphasized to
ears unused to the sonata form,
full of homely energy and good spir
with an occasional bit of serious, d
nified eloquence added. It was b
accurately and sympathetically playe
Next week a new Symphony in
Major, by F. S. Converse, of Bost
will be given its first public perfor
ance. The rest of the program is ma
up of excerpts from Wagner operas.

GLOBE

SYMPHONY CONCERT

STRAUSS'S "DON QUIXOTE" AFT PRELUDINGS

A Tone-Poem That Remains Masterp
of Large Design and Unflagging
complishment, That Ranges from G
tesquerie to Pity and Ecstasy, Tha
Tragi-Comedy Summed and Vivid
Tones—Haydn, Wagner, Mr. S
and Sp[illegible]ng

I[illegible]

high merit and interest. Two of the three, it is pleasant to note, came from the orchestra itself.

In nearly every particular the concert of last evening corresponded with the predecessors. It began with the sumptuous and sensuous measures of Goldmark's Overture to the ancient Hindu play, "Sakuntala," or rather his tone-poem of that legend, now languorous and longing, again passionate and tumultuous, thick-textured as drug of the Orient, yet sharp at need with Orient bite and tang—music, moreover, that fifty years have hardly anywhere worn bare. It continued with Strauss's tone-picturing of the pranksome "Eulenspiegel," the masterpiece in our time of characterization in and by music—savored, as repetition more and more discloses, with Strauss as half-amused, half-pitying and wholly artful narrator. There is inventive genius in that teetering, cheeping motiv wherein Till lives, moves and has his tonal being. With equal fertility of imagination and certainty of means Strauss makes it as many sided as his buffoon. If Till teeters and leers, yet also does he swell and swagger. If he pipes, none the less loudly does he riot in boastful prides. Akin are the successive pranks—market-place, academy, courtroom. The music pictures and points, grins and chortles—yet remains music; while over all, especially in prologue and epilogue, the composer cocks an ironic eye. The more the pity that here and there in the piece Mr. Monteux laid on with over-weight of tone and so, as it were, "gummed" more than one fine, sharp line. Minded also to large sweep of impetuous tone was the conductor through much of Saint-Saëns "organ" Symphony. Sonorous indeed were the beginning and the end and thrilled accordingly was the audience over this pseudo-Lisztian grandiloquence. Better lasts into these days the fine mapping of the slow movement. Softly of tone and of mood Saint-Saëns etches it and never once scratches.

For soloist's interlude Mr. Burgin played Mendelssohn's Concerto for Violin. To the ear, the restless, laboring concert-master was as one who strove with his music, his instrument, himself. Poise, repose, the Kreislerian illusion that all is effortless, Mr. Burgin, in solo-pieces, has not yet conquered. Yet to the ear, he made Mendelssohn's music sound as with divining sense of the fineness of texture, the gentleness of curve and undulation, the grace of phrase, modulation, transition, the niceties of emphasis and euphony which in these days are the life of a slender, fading piece. Not once did Mr. Burgin strain so much as a measure of this placid, playful, rippling music, even though over a whole division of it the composer wrote "Allegro Appassionato." And as soft, fine-spun, luminous and resilient was the violinist's tone. Sensitive of musical mind is Mr. Burgin, hearing a composer's true voice. With imagination, though the composer be as ancient and mannered as Mendelssohn in this concerto, he persuades that voice to sound anew. H. T. P.

TRANS. APR 11

LAST EXTRA CONCERT BY SYMPHONY

Richard Burgin's Playing Features Brilliant Performance

BY OLIN DOWNES

The fifth of the extra series of Symphony concerts, Pierre Monteux conducting, was given last night in Symphony Hall. The programme was very attractive: Goldmark's "Sakuntala" overture; the Mendelssohn violin concerto, played by Mr. Burgin, concert-master; Richard Strauss' rondo, "Till Eulenspiegel's Merry Pranks," and Saint-Saens' Third Symphony, with organ. Albert Snow was organist.

MR. BURGIN RECALLED

Goldmark's overtures may have some conventional padding, but once the luscious melody of Sakuntala is heard in the clarinet, and the strings take up the dreamy counter-theme, and the composer draws upon his orchestral palette of purple and gold—the spell is cast, the hearer listens entranced.

Mr. Bergin played Mendelssohn's concerto with the certainty, the sanity, the sure grip of his technic and his composition, and the youthful enthusiasm which will probably always characterize his playing. There are virtuosi who play like old men at the age of 20, and there are elderly men, like the soloist Siloti who played at the subscription concerts of last year, who will play to their dying day like young geniuses. The brilliancy and the sincerity of feeling, the contempt of any theatrical tricks to catch applause, and this same contagious enthusiasm which always characterize Mr. Burgin as an artist—conduced to a most effective and artistic performance of the famous concerto. The soloist was repeatedly recalled.

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of audacity and inspiration, his art founded deeply and unshakably on the folklore and the folk-spirit of his race.

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Last night's program: Goldmark, overture to "Sakuntala," Op. 13; Mendelssohn, concerto in E minor for violin, with orchestra, Op. 64, Richard Burgin, soloist; Richard Strauss, "Till Eulenspiegel's Merry Pranks," (after the old-fashioned roguish manner, in rondo form), Op. 28; Saint-Saens, Symphony, with organ, in C minor, No. 3, Op. 78. Albert Snow at the organ. It was a program cumulative in interest and instructiveness. The Goldmark masterpiece, by now fairly familiar, served chiefly to warm the players to the more difficult work at hand, for the Mendelssohn concerto is in many ways as exacting of ensemble as of soloist. Mr. Burgin played with rare fervor and brilliancy; to the second movement, andante, he gave beauty of tone and color worthy of Kreisler himself. He was recalled five times at the end of his fine performance.

Then, it was as if Mr. Monteux said to his audience, "Now, my children, I am going to give you something appetizing, something that tastes nice, and then I am going to give you something which may not seem so palatable but which yet will be good for you." And he proceeded to unfold the "once upon a time" legend of Eulenspiegel, in all the richness and novelty of the Strauss inventiveness, until all were in abundant good humor. Then, with unwonted impressiveness, imparted to every player before him, he gave such a reading of the mighty Saint-Saens symphony, through to the thunderous finale, as to rouse even the most turgid soul. It was a justification of his choice of this number for the climax of this so-called "popular" series. It was music in its highest, most absolute form. For those who heard it, and still were unmoved, there will come soon the lighter things, the summer trifles proffered by the Pops. W. E. G.

HERALD-APR 11.

The Boston Orchestra's Extra Series of Concerts Ended

The fifth and last of the "extra" series of Monday evening concerts by the Boston Symphony Orchestra was given last night in Symphony Hall. The program was as follows:

Overture to "Sakuntala"........Goldmark
Concerto for violin...........Mendelssohn
"Till Eulenspiegel's Merry Pranks," Strauss
Symphony No. 3 in C Minor..Saint-Saëns

The programs of this series of symphony concerts have in no wise deviated from the usual standard maintained at the Friday and Saturday concerts but in arranging them Mr. Monteux has evidently borne in mind that his public on these Monday evenings would perhaps be likely to consist of persons less regular in their attendance upon concerts of symphonic music than that frequenting the long established Friday and Saturday gatherings. His good taste in his choice of the pieces has been commendable, for he has avoided the hackneyed and commonplace as well as those novel experiments in musical composition of certain disquieting moderns which undoubtedly have a right to be heard but which would be out of keeping with the general purpose for which these concerts of Monday were instituted. In this way he has succeeded in giving the programs a character all their own, quite as delightful and interesting as those which he makes for other occasions, yet distinctly different. In their performance too, he has often brought to the playing of long familiar pieces a freshness and animation none the less remarkable, so that a listener, no matter how familiar he may be with such music, is always able to derive pleasure and profit from the hearing of it. This is no mean attainment on Mr. Monteux's part for the task must have been no light one. The continuation of this new series next year may, therefore, be looked forward to with anticipation for it has added a distinctly characteristic note to the past musical season.

Last evening the outstanding feature of the program was Saint-Saëns' Symphony. Familiar as it is, each rehearing reveals new beauties, new perfections of form and constructive skill. It was played with an unusually sympathetic understanding and sense of proportion. Richard Burgin, the concert master of the orchestra, was the soloist in Mendelssohn's concerto, grateful to both soloist and listener. He has never played here with greater authority of style or perfection of technic, and he succeeded in giving an interpretation of this thrice familiar work which was free from sentimentality, yet which was musically convincing. Strauss' tone poem and Goldmark's Overture were brilliantly played. The orchestra and its conductor cannot be accused of not understanding German music. The playing of the tone poem was as filled with the spirit of German folk music as was that of the Saint-Saëns' Symphony with Gallic grace and clarity. S. M.

MONITOR APR. 11

A new Symphony by Mr. Converse, his second, to be played for the first times anywhere, and fragments from Wagner's operas will divide the programme for the Symphony concerts of next week. The Wagnerian excerpts are the music of the Venusberg from "Tannhäuser," the music of the forest from "Siegfried," and the "Ascent to Brünnhilde's Fire-Girt Rock, the Dawn and The Rhine-Journey" as arranged by Richter from "Siegfried" and "Götterdämmerung." To them Mr. Monteux, of his motion and for larger end, has appended the final pages of the latter music-drama.

TRANS-APR. 13.

SYMPHONY CONCERT

Pierre Monteux, conductor of the Symphony Orchestra, yesterday afternoon arranged a program that the audience found very interesting through the contrast that was offered. The arrangement was: The Haydn symphony in D major; the Schumann "Manfred" music; the "Good Friday Spell" from "Parsifal," Wagner; and the Strauss "Don Quixote" theme and variations. Surely, greater contrast than that between the Haydn and the Strauss numbers could not be imagined.

There was no soloist except, that in the Manfred number, Louis Speyer played exquisitely a solo on the English horn, and he was applauded to the echo, which by the way, was appropriate since the solo was of the pastoral type with echoes throughout.

In the "Don Quixote," the burden of the music was carried successfully by Jean Bedetti, cellist, and Georges Fourel, who had the viola solos. Their work was difficult and very beautifully done.

The program, considered as a whole, was one of the best that has been given lately, and the audience gave Conductor Monteux every indication of its admiration for him and his men. He finally called the entire orchestra to their feet to respond to the plaudits.

The Haydn symphony was delightful throughout the four movements. There are not many conductors today who give the nice consideration for every little beauty that is in the Haydn that Mr. Monteux does. It is and should be appreciated by his hearers.

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening, the last pair but one of the regular series of Symphony concerts in Symphony Hall will take place. Pierre Monteux will on this occasion give the first public performance of the latest symphony of Frederick S. Converse, the celebrated New England composer. The latter portion of the program will consist of the following excerpts from the music dramas of Richard Wagner: "The Bacchanale," from "Tannhauser"; "Forest Murmurs" from Siegfried; "The Ascent of Brunnhilde's Rock" from Siegfried's "Daybreak"; and Siegfried's "Rhine Journey," from the "Dusk of the Gods."

AMER-APR. 15.

Symphony Plays Parsifal Music

To give a religious tone to this week's Symphony concerts, Pierre Monteux is conducting the Good Friday Spell music from Wagner's sacred music drama, "Parsifal." The most brilliant feature of yesterday's matinee was "Don Quixote," one of the most graphic and entertaining of the Richard Strauss tone poems. Haydn's melodious D major symphony and the romantic, colorful music that Schumann wrote to accompany Byron's "Manfred" are the other numbers on the program.

ADITOR APR. 15

THE "POPS"

On the night of May 1 the last vestige of the "high-brow" season of concerts in Symphony Hall having finished, the delightful Spring relaxation of the "Pop" concerts will take possession and extend every night, except Sunday, through the Spring and into the early Summer. This, the thirty-seventh season of the historical "Pops," which are so very much Boston's own institution, promises with a splendid array of Pop nights to be one of the most gloriously successful of them all. Agide Jacchia, conductor of the Pops for five seasons past and surely the most popular leader that the Pops have ever had, will again be at the helm.

AMER-APR. 15

SYMPHONY ENNOBLES STRAUSS

Telling Performance of Tone Poem, "Don Quixote"

BY OLIN DOWNES

Had it been said, even 50 years ago, that the music of the future would present, among other things, orchestral compositions in which solo instruments would take the place of personages in drama; that these instruments would play a kind of music as free, as irregular in its rhythms, as intelligible and varied in its meanings as speech; that an instrument would address the audience with an individuality as striking as that of any great actor who might appear on the stage, and wring the heart—had such things been said, there would have been only incredulity and amusement to echo the statements.

IN "DON QUIXOTE"

There are still those incredulous and amused at the idea of music doing anything like that, just as people were amused when Balzac in the '30's or '40's wrote his story of "Gambetta, the Mad Musician." But exactly these things have been accomplished by Richard Strauss in his tone-poem, "Don Quixote," played yesterday afternoon at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. An admirable performance of a most impressive work.

As it sounded yesterday, a quarter of a century since the first blazing manifestations of Strauss's genius stirred the world, there was not a weak spot in the whole work. It is a tour de force, both of inspiration and workmanship. It is the immediate and thoughtless thing to poke fun at the variations which imitate the bleating of sheep or the whirring of wind. These things were intended by the composer to be laughed at. They are details of a picture; they throw into the higher relief the absurd, noble, tragic figure of the Knight of the Sorrowful Countenance.

Strauss Supremely Human

In those variations which treat of this Ideal, of the argument with Panza on chivalry, of the sleep of Panza while the Don invokes the vision of his beloved, and above all the unforgettable pathos of the concluding pages, Strauss is supremely pitiful, unforgettably human. He is human, too, if sardonic and merciless in his picturing of the bourgeois, fat-witted Sancho.

Here is indeed a rare pair, limned by the instruments as distinctly as if they were together on the stage. These solo instruments, these characters, as it were, were taken by Mr. Bedetti, first 'cellist of the orchestra, as Don Quixote; by Georges Fourel, violinist, as Sancho Panza, in which connection the tenor tuba also deserves special mention, for Sancho is at times sounds like a viola, at other times like a tenor tuba and even a bass clarinet!

Mr. Bedetti's Virtuosity

Of all the performances of the 'cello part given in Boston Mr. Bedetti's seemed to us the most eloquent. He had noble music of laughter, and gentleness, and tears. It will be long before his interpretation of the final pages of the composition, in which Don Quixote, in all humbleness and prayer, gives up the ghost, will be forgotten. Mr. Fourel, too, gave an excellent performance. The orchestra distinguished itself.

The other compositions were the good natured symphony of Haydn in D major, briskly played; excerpts—the "Entracte," "Ranz des Vaches," and "Invocation"—from the charming but rather weak music which Schumann wrote for Byron's "Manfred"—music which is Schumann, and not Byron at all, and in honor of the season, the wonderful music of the "Good Friday Spell," from Wagner's "Parsifal." This was one of Mr. Monteux's most notable concerts.

APR. 15

Strauss and the Spanish Don at at Boston Concert

The Boston Symphony Orchestra gave its twenty-third concert yesterday afternoon in Symphony Hall. The program was:

Symphony in D major (B. and H. No. 2) .... Haydn
Three movements from the music to Byron's "Manfred"........Schumann
"Good Friday Spell" from "Parsifal," Wagner
"Don Quixote"........................Strauss

It is too late in the day to discourse of the genius of Richard Strauss. That has long since been admitted by all, although some still make the admission with reservations. Yet the impression created by yesterday's performance of his "Don Quixote" was none the less novel and vivid than on its first hearing many years ago. It is possible that its long absence from Boston programs may have served to heighten its effect at this time, but none the less it is a work which grows with the years and which will reveal more and more of its beauty as time goes on. Taken by themselves, many portions of the composition are no doubt harsh and strident, but in their proper setting they are seen to be necessary to the effect of the work as a whole, and in a composition planned on so large a scale the passages of mere filling in are few and far between. No composer of modern times, save Strauss, could have successfully indulged in such flights of fancy, such bold and daring realism and only the imaginative power and orchestral skill of a Berlioz could have equaled him among those of the past in the musical portrayal of such a fantastic hero as the Spanish Don.

Each and every variation is a marvel of the just expression of the underlying poetic idea, yet the music never descends to mere caricature but

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markable that a French
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spirit. To others who ha
his career since he became
of this orchestra it is on
added proof of his interpret
bilities in the music of
Mr. Bedetti played the solo
part with his accustomed
one and felicity of expres
playing of Mr. Fourel, the
was no less excellent.
Schumann's music to "M
one of his greatest works.
to be regretted that the
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most interesting ones.
played the all too short so
English horn with fine
phrasing. Placed somewha
behind the scenes, his ec
could scarcely have been
those sitting in the rear o
The D major symphony o
one of his most perfect wo
form. Too often he is r
by his lighter, gayer, more
positions. In this symphony
we find him in more seri
The introduction sounds a so
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fuller and more varied th
After all our modern improv
orchestration, in form, in
there is still much to be lea
this master, apparently sim
music seems. Even Mozart
phonic works scarcely equ
and Beethoven, great as was
inality of his genius, owes
this teacher and friend of
Wagner, for once, seemed ou
His "Good Friday Spell" is
his greatest inspirations, an
of the scenes with which it
ated in the opera, it often sou
atrical and forced.

MONITOR-APR

OLD AND MODERN SYMPHONY PROG

Orchestra Proves Equ at Home in Each

Yesterday's Symphony concert
with a lively, well-balanced pe
ance of Haydn's D major Sym
and ended with Strauss' "Don
ote," eloquently played, provin
present orchestra equally at ho
old and modern music, despite
doubts lately expressed on the su
In between came curiously fragme
excerpts from Schumann's incid
music to Byron's "Manfred," an
honor of the day, the "Good F
Spell" from Act 3 of Wagner's "
fal."

There was no formal soloist, bu
Speyer in the "Ran des Vaches"
"Manfred," and Messrs. Bedetti
Fourel in "Don Quixote" were de
edly named in the program for
important incidental solos. Their
ing was far more musicianly than
of some of the official "soloists"
been.

"Don Quixote," never popular
as some of its companion pieces
become, was coldly received, excep
a few hundred enthusiasts, alth
the orchestra has seldom of late
done better work. The variations
not easily followed or referred bac
the theme, and much of the
seems rather dull except as a d
and slavish following of Cerva
story, which Strauss claims it is
Yet there are many beautiful pass
scattered through it, warmly, lyri
emotional in the vein of the compo
best songs.

Mr Monteaux has reversed Dr Mu
custom of never giving excerpts f
pieces not composed for concert
formance, in the main wisely. But so
times the excerpts are not comp
in themselves, like tantalizing snat
of tunes which one never hears finis
The "Good Friday Spell" yesterda
quite capable of standing alone,
not even the prop of Byron's
quoted at length in the programs sa
the "Manfred" snatches from seem
pointless.

Haydn's D Major Symphony,
twelfth of those composed for
English impresario Salomon, is a v
favorable specimen of his music, fo
right, squaretoed, with its skele
structure painfully emphasized to
ears unused to the sonata form,
full of homely energy and good spir
with an occasional bit of serious,
nified eloquence added. It was be
accurately and sympathetically playe

-Next week a new Symphony in
major, by F. S. Converse, of Bost
will be given its first public perfor
ance. The rest of the program is ma
up of excerpts from Wagner operas.

GLOBE APR 15

SYMPHONY CONCERT

STRAUSS'S "DON QUIXOTE" AFT PRELUDINGS

A Tone-Poem That Remains Masterp
of Large Design and Unflagging
complishment, That Ranges from G
tesquerie to Pity and Ecstasy, That
Tragi-Comedy Summed and Vivid
Tones—Haydn, Wagner, Mr. S
and Spring

IT may be, as some like to
[illegible]

high merit and interest. Two of the three, it is pleasant to note, came from the orchestra itself.

In nearly every particular the concert of last evening corresponded with the predecessors. It began with the sumptuous and sensuous measures of Goldmark's Overture to the ancient Hindu play, "Sakuntala," or rather his tone-poem of that legend, now languorous and longing, again passionate and tumultuous, thick-textured as drugs of the Orient, yet sharp at need with Orient bite and tang—music, moreover, that fifty years have hardly anywhere worn bare. It continued with Strauss's tone-picturing of the prankscome "Eulenspiegel," the masterpiece in our time of characterization in and by music—savored, as repetition more and more discloses, with Strauss as half-amused, half-pitying and wholly artful narrator. There is inventive genius in that teetering, cheeping motiv wherein Till lives, moves and has his tonal being. With equal fertility of imagination and certainty of means Strauss makes it as many sided as his buffoon. If Till teeters and leers, yet also does he swell and swagger. If he pipes, none the less loudly does he riot in boastful prides. Akin are the successive pranks—market-place, academy, courtroom. The music pictures and points, grins and chortles—yet remains music; while over all, especially in prologue and epilogue, the composer cocks an ironic eye. The more the pity that here and there in the piece Mr. Monteux laid on with over-weight of tone and so, as it were, "gummed" more than one fine, sharp line. Minded also to large sweep of impetuous tone was the conductor through much of Saint-Saëns "organ" Symphony. Sonorous indeed were the beginning and the end and thrilled accordingly was the audience over this pseudo-Lisztian grandiloquence. Better lasts into these days the fine mapping of the slow movement. Softly of tone and of mood Saint-Saëns etches it and never once scratches.

For soloist's interlude Mr. Burgin played Mendelssohn's Concerto for Violin. To the ear, the restless, laboring concert-master was as one who strove with his music, his instrument, himself. Poise, repose, the Kreislerian illusion that all is effortless, Mr. Burgin, in solo-pieces, has not yet conquered. Yet to the ear, he made Mendelssohn's music sound as with divining sense of the fineness of texture, the gentleness of curve and undulation, the grace of phrase, modulation, transition, the niceties of emphasis and euphony which in these days are the life of a slender, fading piece. Not once did Mr. Burgin strain so much as a measure of this placid, playful, rippling music, even though over a whole division of it the composer wrote "Allegro Appassionato." And as soft, finespun, luminous and resilient was the violinist's tone. Sensitive of musical mind is Mr. Burgin, hearing a composer's true voice. With imagination, though the composer be as ancient and mannered as Mendelssohn in this concerto, he persuades that voice to sound anew.

H. T. P.

TRANS. APR 11

LAST EXTRA CONCERT BY SYMPHONY

Richard Burgin's Playing Features Brilliant Performance

BY OLIN DOWNES

The fifth of the extra series of Symphony concerts, Pierre Monteux conducting, was given last night in Symphony Hall. The programme was very attractive: Goldmark's "Sakuntala" overture; the Mendelssohn violin concerto, played by Mr. Burgin, concert-master; Richard Strauss' rondo, "Till Eulenspiegel's Merry Pranks," and Saint-Saens' Third Symphony, with organ. Albert Snow was organist.

MR. BURGIN RECALLED

Goldmark's overtures may have some conventional padding, but once the luscious melody of Sakuntala is heard in the clarinet, and the strings take up the dreamy counter-theme, and the composer draws upon his orchestral palette of purple and gold—the spell is cast, the hearer listens entranced.

Mr. Bergin played Mendelssohn's concerto with the certainty, the sanity, the sure grip of his technic and his composition, and the youthful enthusiasm which will probably always characterize his playing. There are virtuosi who play like old men at the age of 20, and there are elderly men, like the soloist Siloti who played at the subscription concerts of last year, who will play to their dying day like young geniuses. The brilliancy and the sincerity of feeling, the contempt of any theatrical tricks to catch applause, and this same contagious enthusiasm which always characterize Mr. Burgin as an artist—conduced to a most effective and artistic performance of the famous concerto. The soloist was repeatedly recalled.

Then Mr. Monteux gave an extremely brilliant and imaginative reading of what will probably emerge from the crucible of time as Strauss' greatest work, as perhaps his one immortal work. In "Till Eulenspiegel" you have [illegible] creative musician, full of audacity and inspiration, his art founded deeply and unshakably on the folklore and the folk-spirit of his race.

Again there was admiration of the architectural breath and nobility of the structure of Saint-Saens' symphony, of his prophetic treatment of certain orchestral instrument, and his modern interpretation of the old classic form. Mr. Snow's performance added to the significance of the composition.

POST-APR.11

BURGIN SOLOIST AT SYMPHONY CONCERT

Mendelssohn Concerto Is Played With Skill and Taste

The extra series of five Monday evening Symphony concerts ended last night with a program which seemed to please the usual capacity audience. Richard Burgin, concert master of the orchestra, was the soloist, playing Mendelssohn's violin concerto with a skill and taste which won him many recalls. This concerto seems rather dull and faded music nowadays, no matter who the violinist may be, but Mr Burgin made the most of the opportunities it offers for nuances of phrasing and dynamics, not to mention the feats of merely technical skill. When at his best, as he was last night, he is an admirable solo performer as well as an exceptionally capable orchestral player.

Saint-Saens' C minor Symphony, with Albert Snow playing the organ part, was the chief item on the program. Mr Monteux gave it a reading more eloquent than polished. This symphony has never seemed spontaneous, original or profound music, but it has what might be called the qualities of its defects, good taste, a superficially skillful thematic structure, a clever use of the orchestra with piano and organ added. The adagio alone seems really moving, the rest is concocted by freshening time-worn musical devices.

A brilliant performance of Strauss' "Till Eulenspiegel" greatly pleased the musical modernists present, though one apparently old-fashioned and unpracticed listener was heard calling it "an epileptic fit set to music." It is really much simpler and more genuinely melodious than it sounds at a first hearing.

The opening number was Goldmark's "Sakuntala" overture, in which Mr Monteux brought out the warm romanticism of the music effectively. It wears rather better than the composer's other orchestral works.

These concerts at popular prices were offered by the trustees of the orchestra in the hope of attracting people not subscribers to the regular series. Three out of the five have been given to capacity audiences, which have been pleased without any concessions to what is commonly miscalled popular taste. Programs and almost always performances have been of the same high level set by the Friday and Saturday Boston Symphony concerts. All concerned ought to be gratified at the success of what in most cities could not be achieved.

Five extra concerts will be offered next season, on Monday evenings. Although this year's subscribers have until Nov 1 to reengage their seats applications from others will be placed on a waiting list in order of receipt.

APR.11 GLOBE

FINAL CONCERT OF MONDAY SYMPHONIES

Large Audience Enjoys Good Program With Burgin as Soloist

Symphony Hall was filled last night for the last concert of the Monday night series of five. Mr. Monteux conducted and Richard Burgin, concert master, was soloist.

The program was as follows: Overture to "Sakuntala," Goldmark; concerto in E minor for violin, Mendelssohn; "Till Eulenspiegel's Merry Pranks," Strauss; symphony in C minor with organ, Saint-Saens. The program as a whole rather lacked variety except for the Strauss number, which was delightful and very unusually well given.

Mr. Burgin acquitted himself well and was recalled four or five times. He played with the background of the orchestra much better than he has on the occasions of his work in connection with the quartet bearing his name.

The other feature of interest was the symphony with organ. Albert Snow was at the organ and his work added very decidedly to the success of that number. Mr. Snow is a musician of the highest rank and he made the work of Saint-Saens far more interesting than it might have easily been with an organist of lesser note.

There have been other concerts of the series wherein the program as a whole was more interesting. However, the large audience liked it all immensely.

AMER-APR-11.

SYMPHONY CLOSES 'POPULAR' SERIES

Last Monday Concert Pleases Music Lovers

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave in Symphony Hall last evening the fifth and last concert in the Monday evening series begun in November. Well-intentioned, to give lovers of music of substance an opportunity quite apart from the regular Symphony season to hear this famous band in carefully arranged programs; well attended, from first to last, by just that strata to which Mr. Monteux and his advisers made appeal—the experiment has proved very successful. It should become a fixed feature in years to come.

Last night's program: Goldmark, overture to "Sakuntala," Op. 13; Mendelssohn, concerto in E minor for violin, with orchestra, Op. 64, Richard Burgin, soloist; Richard Strauss, "Till Eulenspiegel's Merry Pranks," (after the old-fashioned roguish manner, in rondo form), Op. 28; Saint-Saens, Symphony, with organ, in C minor, No. 3, Op. 78. Albert Snow at the organ. It was a program cumulative in interest and instructiveness. The Goldmark masterpiece, by now fairly familiar, served chiefly to warm the players to the more difficult work at hand, for the Mendelssohn concerto is in many ways as exacting of ensemble as of soloist. Mr. Burgin played with rare fervor and brilliancy; to the second movement, andante, he gave beauty of tone and color worthy of Kreisler himself. He was recalled five times at the end of his fine performance.

Then, it was as if Mr. Monteux said to his audience, "Now, my children, I am going to give you something appetizing, something that tastes nice, and then I am going to give you something which may not seem so palatable but which yet will be good for you." And he proceeded to unfold the "once upon a time" legend of Eulenspiegel, in all the richness and novelty of the Strauss inventiveness, until all were in abundant good humor. Then, with unwonted impressiveness, imparted to every player before him, he gave such a reading of the mighty Saint-Saens symphony, through to the thunderous finale, as to rouse even the most turgid soul. It was a justification of his choice of this number for the climax of this so-called "popular" series. It was music in its highest, most absolute form. For those who heard it, and still were unmoved, there will come soon the lighter things, the summer trifles proffered by the Pops.

W. E. G.

HERALD-APR 11.

The Boston Orchestra's Extra Series of Concerts Ended

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Overture to "Sakuntala"........Goldmark
Concerto for violin...........Mendelssohn
"Till Eulenspiegel's Merry Pranks," Strauss
Symphony No. 3 in C Minor..Saint-Saëns

The programs of this series of symphony concerts have in no wise deviated from the usual standard maintained at the Friday and Saturday concerts but in arranging them Mr. Monteux has evidently borne in mind that his public on these Monday evenings would perhaps be likely to consist of persons less regular in their attendance upon concerts of symphonic music than that frequenting the long established Friday and Saturday gatherings. His good taste in his choice of the pieces has been commendable, for he has avoided the hackneyed and commonplace as well as those novel experiments in musical composition of certain disquieting moderns which undoubtedly have a right to be heard but which would be out of keeping with the general purpose for which these concerts of Monday were instituted. In this way he has succeeded in giving the programs a character all their own, quite as delightful and interesting as those which he makes for other occasions, yet distinctly different. In their performance too, he has often brought to the playing of long familiar pieces a freshness and animation none the less remarkable, so that a listener, no matter how familiar he may be with such music, is always able to derive pleasure and profit from the hearing of it. This is no mean attainment on Mr. Monteux's part for the task must have been no light one. The continuation of this new series next year may, therefore, be looked forward to with anticipation for it has added a distinctly characteristic note to the past musical season.

Last evening the outstanding feature of the program was Saint-Saëns' Symphony. Familiar as it is, each rehearing reveals new beauties, new perfections of form and constructive skill. It was played with an unusually sympathetic understanding and sense of proportion. Richard Burgin, the concert master of the orchestra, was the soloist in Mendelssohn's concerto, grateful to both soloist and listener. He has never played here with greater authority of style or perfection of technic, and he succeeded in giving an interpretation of this thrice familiar work which was free from sentimentality, yet which was musically convincing. Strauss' tone poem and Goldmark's Overture were brilliantly played. The orchestra and its conductor cannot be accused of not understanding German music. The playing of the tone poem was as filled with the spirit of German folk music as was that of the Saint-Saëns' Symphony with Gallic grace and clarity.

S. M.

MONITOR-APR-11

[99]

A new Symphony by Mr. Converse, his second, to be played for the first times anywhere, and fragments from Wagner's operas will divide the programme for the Symphony concerts of next week. The Wagnerian excerpts are the music of the Venusberg from "Tannhäuser," the music of the forest from "Siegfried," and the "Ascent to Brünnhilde's Fire-Girt Rock, the Dawn and The Rhine-Journey" as arranged by Richter from "Siegfried" and "Götterdämmerung." To them Mr. Monteux, of his motion and for larger end, has appended the final pages of the latter music-drama.

TRANS-APR.13.

SYMPHONY CONCERT

Pierre Monteux, conductor of the Symphony Orchestra, yesterday afternoon arranged a program that the audience found very interesting through the contrast that was offered. The arrangement was: The Haydn symphony in D major; the Schumann "Manfred" music; the "Good Friday Spell" from "Parsifal," Wagner; and the Strauss "Don Quixote" theme and variations. Surely, greater contrast than that between the Haydn and the Strauss numbers could not be imagined.

There was no soloist except, that in the Manfred number, Louis Speyer played exquisitely a solo on the English horn, and he was applauded to the echo, which by the way, was appropriate since the solo was of the pastoral type with echoes throughout.

In the "Don Quixote," the burden of the music was carried successfully by Jean Bedetti, cellist, and Georges Fourel, who had the viola solos. Their work was difficult and very beautifully done.

The program, considered as a whole, was one of the best that has been given lately, and the audience gave Conductor Monteux every indication of its admiration for him and his men. He finally called the entire orchestra to their feet to respond to the plaudits.

The Haydn symphony was delightful throughout the four movements. There are not many conductors today who give the nice consideration for every little beauty that is in the Haydn that Mr. Monteux does. It is and should be appreciated by his hearers.

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening, the last pair but one of the regular series of Symphony concerts in Symphony Hall will take place. Pierre Monteux will on this occasion give the first public performance of the latest symphony of Frederick S. Converse, the celebrated New England composer. The latter portion of the program will consist of the following excerpts from the music dramas of Richard Wagner: "The Bacchanale," from "Tannhauser"; "Forest Murmurs" from Siegfried; "The Ascent of Brunnhilde's Rock" from Siegfried's "Daybreak"; and Siegfried's "Rhine Journey," from the "Dusk of the Gods."

AMER-APR.15.

Symphony Plays Parsifal Music

To give a religious tone to this week's Symphony concerts, Pierre Monteux is conducting the Good Friday Spell music from Wagner's sacred music drama, "Parsifal." The most brilliant feature of yesterday's matinee was "Don Quixote," one of the most graphic and entertaining of the Richard Strauss tone poems. Haydn's melodious D major symphony and the romantic, colorful music that Schumann wrote to accompany Byron's "Manfred" are the other numbers on the program.

MONITOR APR.15

THE "POPS"

On the night of May 1 the last vestige of the "high-brow" season of concerts in Symphony Hall having finished, the delightful Spring relaxation of the "Pop" concerts will take possession and extend every night, except Sunday, through the Spring and into the early Summer. This, the thirty-seventh season of the historical "Pops," which are so very much Boston's own institution, promises with a splendid array of Pop nights to be one of the most gloriously successful of them all. Agide Jacchia, conductor of the Pops for five seasons past and surely the most popular leader that the Pops have ever had, will again be at the helm.

AMER-APR.15

SYMPHONY ENNOBLES STRAUSS

Telling Performance of Tone Poem, "Don Quixote"

BY OLIN DOWNES

Had it been said, even 50 years ago, that the music of the future would present, among other things, orchestral compositions in which solo instruments would take the place of personages in drama; that these instruments would play a kind of music as free, as irregular in its rhythms, as intelligible and varied in its meanings as speech; that an instrument would address the audience with an individuality as striking as that of any great actor who might appear on the stage, and wring the heart—had such things been said, there would have been only incredulity and amusement to echo the statements.

IN "DON QUIXOTE"

There are still those incredulous and amused at the idea of music doing anything like that, just as people were amused when Balzac in the '30's or '40's wrote his story of "Gambetta, the Mad Musician." But exactly these things have been accomplished by Richard Strauss in his tone-poem, "Don Quixote," played yesterday afternoon at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. An admirable performance of a most impressive work.

As it sounded yesterday, a quarter of a century since the first blazing manifestations of Strauss's genius stirred the world, there was not a weak spot in the whole work. It is a tour de force, both of inspiration and workmanship. It is the immediate and thoughtless thing to poke fun at the variations which imitate the bleating of sheep or the whirring of wind. These things were intended by the composer to be laughed at. They are details of a picture; they throw into the higher relief the absurd, noble, tragic figure of the Knight of the Sorrowful Countenance.

Strauss Supremely Human

In those variations which treat of this Ideal, of the argument with Panza on chivalry, of the sleep of Panza while the Don invokes the vision of his beloved, and above all the unforgettable pathos of the concluding pages, Strauss is supremely pitiful, unforgettably human. He is human, too, if sardonic and merciless in his picturing of the bourgeois, fat-witted Sancho.

Here is indeed a rare pair, limned by the instruments as distinctly as if they were together on the stage. These solo instruments, these characters, as it were, were taken by Mr. Bedetti, first 'cellist of the orchestra, as Don Quixote; by Georges Fourel, violinist, as Sancho Panza, in which connection the tenor tuba also deserves special mention, for Sancho is at times sounds like a viola, at other times like a tenor tuba and even a bass clarinet!

Mr. Bedetti's Virtuosity

Of all the performances of the 'cello part given in Boston Mr. Bedetti's seemed to us the most eloquent. He had noble music of laughter, and gentleness, and tears. It will be long before his interpretation of the final pages of the composition, in which Don Quixote, in all humbleness and prayer, gives up the ghost, will be forgotten. Mr. Fourel, too, gave an excellent performance. The orchestra distinguished itself.

The other compositions were the good natured symphony of Haydn in D major, briskly played; excerpts— the "Entracte," "Ranz des Vaches," and "Invocation"—from the charming but rather weak music which Schumann wrote for Byron's "Manfred"—music which is Schumann, and not Byron at all, and in honor of the season, the wonderful music of the "Good Friday Spell," from Wagner's "Parsifal." This was one of Mr. Monteux's most notable concerts.

Strauss and the Spanish Don at at Boston Concert

The Boston Symphony Orchestra gave its twenty-[illegible] yesterday afternoon in Symphony Hall. The program was:

Symphony [illegible] (B. and H. No. [illegible]) ......Haydn
Three [illegible] the music to Byron's "Manfred" ......Schumann
"Good Friday Spell" from "Parsifal," Wagner
"Don Quixote"...... Strauss

It is too late in the day to discourse of the genius of Richard Strauss. That has long since been admitted by all, although some still make the admission with reservations. Yet the impression created by yesterday's performance of his "Don Quixote" was none the less novel and vivid than on its first hearing many years ago. It is possible that its long absence from Boston programs may have served to heighten its effect at this time, but none the less it is a work which grows with the years and which will reveal more and more of its beauty as time goes on. Taken by themselves, many portions of the composition are no doubt harsh and strident, but in their proper setting they are seen to be necessary to the effect of the work as a whole, and in a composition planned on so large a scale the passages of mere filling in are few and far between. No composer of modern times, save Strauss, could have successfully indulged in such flights of fancy, such bold and daring realism, and only the imaginative power and orchestral skill of a Berlioz could have equaled him among those of the past in the musical portrayal of such a fantastic hero as the Spanish Don.

Each and every variation is a marvel of the just expression of the underlying poetic idea, yet the music never descends to mere caricature but

ways sympathetic [illegible] and in the conclusion it st[illegible] f real pathos. Mr. Monteu ork with true understand haracter. To some it may markable that a Frenchman ret a distinctively German so complete a comprehens spirit. To others who hav his career since he became of this orchestra it is onl added proof of his interpreta bilities in the music of a Mr. Bedetti played the solo part with his accustomed tone and felicity of expres playing of Mr. Fourel, the was no less excellent.

Schumann's music to "M one of his greatest works. to be regretted that the th ments played yesterday we most interesting ones. M played the all too short so English horn with fine phrasing. Placed somewha behind the scenes, his ec could scarcely have been those sitting in the rear o

The D major symphony o one of his most perfect wo form. Too often he is r by his lighter, gayer, more t positions. In this symphony we find him in more seri The introduction sounds a so rare with him, and the orche fuller and more varied t After all our modern impro orchestration, in form, in there is still much to be lea this master, apparently sim music seems. Even Mozart phonic works scarcely equ and Beethoven, great as wa inality of his genius, owes this teacher and friend of Wagner, for once, seemed o His "Good Friday Spell" is his greatest inspirations, a of the scenes with which it ated in the opera, it often so atrical and forced.

MONITOR-APR.

OLD AND MODERN SYMPHONY PROG

Orchestra Proves Eq at Home in Each

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There was no formal soloist, Speyer in the "Ran des Vaches" "Manfred," and Messrs Bedet Fourel in "Don Quixote" were edly named in the program fo important incidental solos. Th ing was far more the smooth of some of the official "soloists" been.

"Don Quixote," never popular as some of its companion piec become, was coldly received, ex a few hundred enthusiasts, all the orchestra has seldom of late done better work. The variation not easily followed or inferred f the theme, and much of the seems rather dull except as a and slavish following of Cerv story, which Strauss claims it Yet there are many beautiful pa scattered through it, warmly, ly emotional in the vein of the comp best songs.

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Next week a new Symphony Major, by F. S. Converse, will be given its first public pe ance. The rest of the program up of excerpts from Wagner operas

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SYMPHONY CONCER

STRAUSS'S "DON QUIXOTE" A PRELUDINGS

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106-110 SEVENTH AVE.
NEW YORK
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FROM
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New York City.

A Farewell Symphony

By Deems Taylor

THE orchestra season in New York is over. The New York Symphony and Boston Orchestras are through, the Philharmonic has completed its regular series and has only two performances of Beethoven's Ninth Symphony to play, and the Philadelphia Orchestra gives its farewell concert of the year on Tuesday evening. In another week or two New York, which has had as many as three symphonic concerts in a day, will have none at all until the Stadium Concerts begin next July. Meanwhile, a brief valedictory upon this year's orchestral activities might possess a certain fascination for those who have an eye for statistics.

For the purposes of this discussion we will stick to Manhattan Island, as that is the field beyond which few of the reviewers ever stray in their concert going. On Manhattan Island, then, during the season of 1921-22, there were given 167 orchestral concerts. This figure includes the two coming Beethoven performances of the Philharmonic and excludes the free concerts given at the Metropolitan Museum of Art and other places. These were given by the following organizations: By the Philharmonic Orchestra, under Josef Stransky, Willem Mengelberg, Artur Bodanzky and Henry Hadley, seventy-five; by the New York Symphony Orchestra, under Walter Damrosch and Albert Coates, fifty; by the Society of the Friends of Music, under Artur Bodanzky, ten; by the Philadelphia Orchestra, under Leopold Stokowski, ten; by the Boston Symphony Orchestra, under Pierre Monteaux, ten. In addition to these regular subscription series Richard Strauss conducted the Philharmonic and Philadelphia Orchestras in ten concerts; the Cleveland Orchestra, under Nikolai Sokoloff, gave one, and the Harvard University Orchestra gave one. Pablo Casals conducted the New York Symphony Orchestra in one concrt, Willem Van Hoogstraten conducted the Philharmonic in two and at one concert five conductors in turn conducted a mammoth orchestra assembled from the forces of the New York Symphony, the Philadelphia and the Philharmonic. The World reviewer heard sixty-six of these concerts, and is still fond of orchestral music.

* * *

THERE were no new orchestras formed this year and, so far as this chronicler knows, none are planned. One of last year's, the National Symphony, died and went to heaven—or at least was absorbed by the Philharmonic, together with its two conductors, Willem Mengelberg and Artur Bodanzky. This gave the Philharmonic almost as many leaders as a South American army, and made it necessary for the management to book an extra series of Tuesday evening concerts at the Metropolitan Opera House in order to find work for so many hands. Mr. Stransky and Mr. Hadley divided the first half of the season between them—the exact proportion was Stransky, thirty-five concerts; Hadley, one—with Mr. Bodanzky and Mr. Mengelberg sharing the concerts from Jan. 31 on.

The New York Symphony got along with two conductors—Mr. Damrosch, the regular, and Mr. Coates, the guest—the same as last season; while the Philadelphia and Boston bands contented themselves with Mr. Stokowsky and Mr. Monteux respectively.

* * *

ANY attempt to rank the orchestras that have been heard here this season can be, of course, only a purely personal selection, and must be taken as such. I should place the Philadelphia Orchestra first for all-round excellence as an agency for the purveying of symphonic music. It has several superlative players, notably William Kincaid, the first flute; Michel Penha, the first cellist; Thaddeus Rich, the concertmaster, and Ernest Williams, the first trumpet; and, more than that, it possesses a beauty and homogeneity of tone, a perfection of discipline, and a certain exhilarating buayancy and flexibility in its playing that make it a delight to the ear. It is a wonderful instrument, and to one listener, at least, the finest he has heard.

I should place the New York Symphony Orchestra second. It, too, has its quota of star players, headed by Georges Barrere, the first flute, and as a body possesses possibly the finest tone quality of all. Its violin section is about flawless. It lacks, however, the perfection in ensemble possessed by the Philadelphia organization.

* * *

THE Boston Orchestra is a close third. It retains some of its great players—Georges Longy, the first oboe, remains supreme in his class—but has some of the marvellous tonal balance and technical precision that it used to possess. The Philharmonic ranks fourth, but not discreditably so. It is a huge organization (103 men), nearly half of whose personnel have been with it only a year. Consequenty it is still in a state of flux. Its first-desk men incude some of the best players in the country—for example, Scipione Guidi, the concertmaster; Gustav Langenus, the first clarinet, and Xaver Reiter, the first horn—and it has improved notably in tone balance and precision of attack during the season.

The Orchestra of the Society of the Friends of Music can hardly be assayed as a regular symphony organization, as its members are recruited from the personnel of the Metropolitan Opera House Orchestra. The Metropolitan Sunday night concerts, by the way, are not included in the number of symphonic concerts given during the season.

* * *

NEW YORK heard thirteen different conductors during the season—nine regulars and four new ones. The greatest of all, considered solely as an orchestral leader, is undoubtedly Willem Mengelberg, the Dutch guest conductor of the Philharmonic. He has an almost uncanny power to make orchestra players give more than they have, and his performances reached a degree of technical finish, subtle tone-blending and emotional power that set them quite apart. The other regulars—Bodanzky, Coates, Damrosch, Hadley, Monteux, Sokoloff, Stokowski, Stransky—remained much as we had known them before. Mr. Coates hardly repeated the profound impression he made the season before, when Mr. Damrosch first introduced him to New York audiences. The British conductor has undoubted energy and fire, and plays certain British and Russian works superbly, but a longer acquaintance with his powers revealed his tendency to push orchestral sonority clear across the borderline of noise, and to take much of his music at a breakneck speed that blurred everything. Mr. Stokowski also lets his orchestra wax a bit overemphatic occasionally, but he seldom indulges in sheer noise.

Richard Strauss appeared as a conductor after a lapse of so many years that he may be considered as a newcomer. He achieved brilliant results with the Philadelphia Orchestra, some of which were due to Mr. Stokowski's preliminary rehearsals of the Strauss works. Vincent D'Indy conducted two concerts of the New York Symphony Orchestra—his first appearance since 1905—with no very earth-shaking results. The best of the newcomers were Willem Van Hoogstraten, Elly Ney's husband, who conducted the Philharmonic Orchestra in two excellent concerts at Carnegie Hall, and Pablo Casals, the famous cellist, who conducted the New York Symphony Orchestra a week or so ago, revealing himself as a conductor of great gifts. Mr. Van Hoogstraten, by the way, is to share with Henry Hadley the responsibility of conducting the Stadium Concerts this summer.

* * *

PERHAPS the most interesting concert of the year was that given for the benefit of the American Academy at Rome, where the New York Symphony, Philharmonic and Philadelphia Orchestras joined forces and played under five consecutive conductors—Stransky, Bodanzky, Mengelberg, Coates and Stokowski. The huge body of players, thanks to some careful rehearsing, played with wonderful unanimity, quite unlike the usual instrumental scrambling of such impromptu organizations.

* * *

TO a reviewer Mr. Stokowski and Mr. Damrosch are the most helpful conductors. Both excel as programme makers. There was hardly a concert given by each of them that did not present a novelty, an interesting soloist, a striking revival, or some other feature calculated to give one something to write about. Mr. Monteux is another good programme maker, catholic in his tastes, with an exceptional ear for interesting new music. Mr. Mengelberg is the least helpful, with Mr. Bodanzky a close second. Both stuck pretty closely to the German classics, rarely becoming more contemporaneous than Wagner or Chaikovsky. They play great music, it is true, but they provide little opportunity for extended discussion. It is difficult to think of anything astonishing to say about the Pastoral symphony.

* * *

THE orchestras played thirty-six new compositions this season. Geographically, they ranked as follows: American, 8; British, 8; German (including Austrian), 7; French, 6; Dutch, 3; Russian, Finnish, Spanish, Italian, Polish, 1 each. They were distributed among the orchestras as follows: Philharmonic—American, 5; Dutch, 3; Finnish, French, Austrian, 1 each. New York Symphony—British, 6; French, 4; American, 1. Boston—German, Spanish, Polish, American, 1 each. Philadelphia—German, 2; Italian and American, 1 each. Philharmonic (with Toronto Choir, under H. A. Fricker)—British, 1. Friends of Music—German, 3; French, 1; Russian, 1.

* * *

AGAIN, any attempt to appraise the merits of these new works can be based only upon the principle of "I know what I like." From that point of view, then, the outstanding new composition of the year is Karol Szymanowski's Symphony No. 2, in B-flat, played by the Boston Symphony Orchestra on the evening of Feb. 3. In this opinion The World reviewer is probably as unsupported by his critical brethren as any one could be, but he can only maintain doggedly that to him the Szymanowski symphony was and remains a work of enormous technical skill, and surpassing beauty and eloquence, and that it moved him profoundly.

In second place goes Charles Martin Loeffler's orchestral setting for voice and orchestra of three Irish poems. This was also introduced by Mr. Monteux, on March 16, with John McCormack as the soloist. The music falls short of complete success in conveying the mysticism and Celtic melancholy of the poems, but it is beautiful music, exquisitely scored, and has vitality.

In third place should go Ravel's choreographic tone-poem, "La Valse," a work of moody and ironic beauty, which Mr. Mengelberg introduced on Feb. 17. Vaughan-Williams's Fantasy on a Theme by Thomas Tallis, played by the New York Symphony under Damrosch on March 9, ranks well with the Ravel work except for its undue length. If its composer would cut three or four minutes out of it there seems to be no good reason why it should not become a part of the regular orchestral repertoire.

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OF the other novelties, the most interesting were De Falla's con dances from "The Three-Cornered Hat," played by th by the Symphony; Lord Berner's "Fantasy Espagnole," pl Skilton's New York Symphony; Gilbert's "Indian Sketches" enter's "A Pilgrim Vision," played by the Philadelphia Or a. The last named suffers through keeping too long me mood, but has fine thematic material

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ably survive chiefly in their influence upon more creatively gifted men. The "Give a Thought to Mahler" Society, of which Mr. Mengelberg and Mr. Bodanzky are ardent charter members, did its best for the Viennese master. Mr. Bodanzky had the Friends of Music perform his "Das Lied Von Der Erde" twice, while Mr. Mengelberg played his third symphony five consecutive times. Nothing happened.

* * *

THERE was a certain amount of propaganda, of course. Mr. Coates played no novelties other than of British extraction, Mr. D'Indy conducted three new French works, including his own, and even Mr. Mengelberg, the moment he got a few spare rehearsals, yielded to temptation and produced three works by contemporary Dutch composers. None of these was worth a second hearing. Two or three were not worth a first. It is illuminating to notice that the most interesting and exciting music of the year was introduced by two conductors who had neither a favorite composer to boost nor a nationalistic axe to grind, Mr. Monteux and Mr. Stokowski. The former played the year's two best novelties, while the latter gave us a chance to hear some of the most violently discussed music of the present day. The best test of new music remains, as it always has been, not "Who wrote it?" but "Is it any good?"

* * *

MR. STRANSKY was the only conductor to introduce many American works. He played three. Mr. Hadley, Mr. Damrosch, Mr. Mengelberg and Mr. Stokowski played one apiece. This scanty showing might be more discouraging to America if it were not for the fact that the activities of Mengelberg, Coates and D'Indy rather demonstrated that Holland, Great Britain and France are doing no better. There were certain American works that should have been played, of course—and weren't—but there is another season coming. Perhaps next year, now that Dopper's "Gothic Chaconne" and Van Goudoever's cello suite and Schrecker's "Prelude to a Drama" are out of the way, we shall have a chance to hear again Carpenter's "Perambulator" suite and Charles Griffes's "The Pleasure Dome of Khubla Khan" and "The White Peacock."

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ways sympathetic; and in the conclusion it strikes a note of real pathos. Mr. Monteux gave the work with true understanding of its character. To some it may seem remarkable that a Frenchman can interpret a distinctively German work with so complete a comprehension of its spirit. To others who have followed his career since he became the leader of this orchestra it is only another added proof of his interpretative capabilities in the music of all schools. Mr. Bedetti played the solo violoncello part with his accustomed beauty of tone and felicity of expression. The playing of Mr. Fourel, the solo viola, was no less excellent.

Schumann's music to "Manfred" is one of his greatest works. It is only to be regretted that the three movements played yesterday were not the most interesting ones. Mr. Speyer played the all too short solo for the English horn with fine tone and phrasing. Placed somewhat too far behind the scenes, his echo effects could scarcely have been audible to those sitting in the rear of the hall.

The D major symphony of Haydn is one of his most perfect works in this form. Too often he is represented by his lighter, gayer, more trivial compositions. In this symphony, however, we find him in more serious mood. The introduction sounds a solemn note, rare with him, and the orchestration is fuller and more varied than usual. After all our modern improvements in orchestration, in form, in harmony, there is still much to be learned from this master, apparently simple as his music seems. Even Mozart in his symphonic works scarcely equaled him, and Beethoven, great as was the originality of his genius, owes much to this teacher and friend of his youth. Wagner, for once, seemed out of place. His "Good Friday Spell" is not one of his greatest inspirations, and in spite of the sceues with which it is associated in the opera, it often sounded theatrical and forced.

S. M.

MONITOR-APR 15.

OLD AND MODERN ON SYMPHONY PROGRAM

Orchestra Proves Equally at Home in Each

Yesterday's Symphony concert began with a lively, well-balanced performance of Haydn's D major Symphony and ended with Strauss' "Don Quixote," eloquently played, proving the present orchestra equally at home in old and modern music, despite some doubts lately expressed on the subject. In between came curiously fragmentary excerpts from Schumann's incidental music to Byron's "Manfred," and, in honor of the day, the "Good Friday Spell," from Act 3 of Wagner's "Parsifal."

There was no formal soloist, but Mr Speyer in the "Ran des Vaches" from "Manfred," and Messrs Bedetti and Fourel in "Don Quixote" were deservedly named in the program for their important incidental solos. Their playing was far more musicianly than that of some of the official "soloists" has been.

"Don Quixote," never popular here, as some of its companion pieces have become, was coldly received, except by a few hundred enthusiasts, although the orchestra has seldom of late years done better work. The variations are not easily followed or referred back to the theme, and much of the music seems rather dull except as a direct and slavish following of Cervantes' story, which Strauss claims it is not. Yet there are many beautiful passages scattered through it, warmly, lyrically emotional in the vein of the composer's best songs.

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GLOBE-APR. 15.

Excellent Voice From Little Tube

Louis Speyer (Photograph by Horner)

Virtuoso of the English Horn in the Boston Symphony Orchestra

Heard Yesterday as Soloist in Schumann's Music to Byron's "Manfred"

SYMPHONY CONCERT

STRAUSS'S "DON QUIXOTE" AFTER PRELUDINGS

Tone-Poem That Remains Masterpiece of Large Design and Unflagging Accomplishment, That Ranges from Grotesquerie to Pity and Ecstasy, That Is Tragi-Comedy Summed and Vivid in [illegible]—Haydn, Wagner, Mr. Speyer [illegible] Spring

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As for the questioned pieces of the later years, "A Hero-Life" still assembles an audience from stage to door-posts, especially when Mr. Mengelberg clothes it also in his own eloquence; "Zarathustra" by no means passes unheard; while, yesterday at the Symphony Concert, "Don Quixote" overshadowed all else on the programme, put orchestra, conductor and audience to their mettle, held hearers intent through nearly forty minutes, won the applause of general and genuine pleasure. As it is, and possibly for not a few, Richard Strauss in these later tone-poems remains that irritating object—a corpse obstinately alive.

Contrary to the usual course in such impressions, the first response of many a hearer to "Don Quixote" is enjoyment and admiration of the mind. To characterize in music, whatever the subject-matter, has been a passion of composers from Berlioz and Liszt to Milhaud and Malipiero. In particular, such characterization of an individual figure out of poetry, picture, legend, tale, has possessed them. Project it musically upon the ears and the imagination of the audience; amplify, adorn it by like means; lead it tonally through adventures and fates, appointed or devised; write, if need or fancy prompt, prologue and epilogue. A favorite means to these ends has been the theme with variations, made ready by an introduction, rounded with a finale. So Strauss, unpretentiously, semi-conventionally, as it almost seems, has chosen to work in "Don Quixote."

An introduction prepares the way for the theme of Cervantes's knight, anticipates in degree the content and course of the tone-poem. The music sets forth that theme and makes the first violoncello insistent and imparting voice. A secondary theme stands beside it, of the "grousing" Sancho Panza for whom tuba or bass-clarinet or viola are appointed voices. Then ensue ten variations—of Quixote's adventures usually grotesque and ludicrous; of his night-vigil and rapt visioning by his arms; of his dreams and speech upon the glories of perfect knighthood. As his hallucinations have waxed in the introduction, so they wane at the end of the variations. The finale lays him on his death-bed, leads him back again to simplicity and serenity, speaks pity and blessing for him. No very original scheme, perhaps, for a composer of Strauss's fertile, well-furnished, ever eager mind. Yet a scheme that for scope and diversity has hardly been matched in the whole development of the symphonic poem, demanding a super-mastery of design, progress, cumulation, unity; inexhaustible inventive resource; the utmost command of technical means; the "staying power" of imagination and projection stretched to the utmost. Merely to perceive and to contemplate Strauss's plan is to stir with admiration.

That admiration expands and deepens when this design, at once vast and minute, is accomplished upon ear and mind un[illegible]ingly. Like or mislike the scheme, the [illegible]

both; yet at every turn Strauss holds and fulfils his purpose, undimmed of mind, undulled of heart, unwearied of hand. True he taxes the listeners, assumes in them in a considerable degree of musical intelligence, quickness, concentration, preparation—large askings for the transient, scatter-witted commerce of the concert-hall. Some of the variations are remote enough from the theme, intricately evolved from it. Yet the linking, unifying chain never quite breaks—especially when the performance is as luminous and close-knit as was Mr. Monteux's. From the beginnings in "Don Juan," a perverse inclination to minute detail has pursued Strauss and often vexed hearers. (There used to be a joke in Munich according to which certain measures in that earliest tone-poem implied red locks upon the pate of one of the enamored ladies.) Akin is Strauss's inclination to write, for a moment and possibly for his own satisfaction, "paper-music"—that is music to be read rather than heard and of little or no implication in the swift interchanges of performance. Here and there he writes such measures in the variations of "Don Quixote" and thereby buries listeners' heads in the programme books whereas they should be upraised to the orchestra.

A like impulse in Strauss, with similar hint of perversity, impels him toward the grotesque—not too fair or fruitful field with music "absolute" or delineative. The sheep that Don Quixote fancies an emperor's host must bleat in muted brass. When the knight, earth-bound, yet fancies he rides the air, a wind-machine, borrowed from the theatre, must whirr and puff in comic obbligato. In double bassoon and tuba, Sancho, falling asleep, must snore like a whole dormitory in a lodging house. No doubt there is a small measure of humor and a large measure of technical ingenuity in these strokes. They do sharpen the grotesquerie sought by Strauss in some of the variations. None the less, they are lapses, like sundry others in the music of his maturity, from his usual standards of tonal narrative and characterization, touched with beauty, power, poetry. Such variations fall below the humor and the pity of the variation of the peasant wench encountered as Dulcinea, the narrating flow and color, vigor and savor, of other adventures. They are far inferior to the variation of exalted speech upon knighthood, to the vision and rapture of the variation of the vigil.

In itself, the theme projecting and characterizing Don Quixote, may not be as vivid and vitalizing as that which flings Don Juan or The Hero deep into the imagination of listeners. It may lack the pungency of the tonal personification of Till, of one or another characterization in the "Sinfonia Domestica." Yet, as it seems, Strauss has invented, moulded, motioned this "knightly theme" with a clear, sure mind to his purpose. As he unfolds and intensifies it, at need it speaks with chivalric accent. If he so wills, it suggests the glamored haze of the knight's mind as he conned old heroic legend of quest and joust. It can germinate richly the exaltation and the ecstasy of the two variations—speech and vigil—in which the tone-poem attains the purest stuff of music. Yet most it serves two purposes that from the first Strauss must have had in mind.

As composer he would suggest the gradual hallucination of Quixote as the phantasms of knighthood steal upon and possess him. He does so in measures of the introduction that in graphic imagery remain miracles of music. The hearer creeps, the hearer quivers with Don Quixote. The theme aids such purpose. It helps also to fulfill another and finer end. Time and again in the tone-poem Strauss—the truly human Strauss, the Strauss knowing and feeling the tragicomedy which is life—would strike the note of pity for Cervantes's poor knight beset

To some sensitive, attuned ears, it will whisper of a sudden and for the instant, out of this or that variation. In the introduction, as in tremulous insinuation, it is discoverable. From the end of the variation of final knightly discomfiture, it pervades the Finale. If it is in a peace, both remembering and forgetting, that Quixote, still, soothed, illumined, makes his end, pity also haunts his poor room, guards his meagre bed, is viaticum to his departing soul. With pity, with humanity, the music sings.

For with all the range and power of intellect that Strauss lavishes upon "Don Quixote," his music most prevails when it is most human. Then does it summon and sustain beauty; then does poetry suffuse it; then does it sound in illusion irresistible. The tragi-comedy, the grotesquerie, of the variations is ended—and stilled, moist-eyed, we listeners hear Don Quixote a-dying, translated, mourned. The narrative, the humors of the variations pause; barely may Sancho Panza grunt and grouch in the chosen instruments. Therewith Don Quixote speaks of the ideals, the loyalties of the chivalry which is no mediæval legend but endures eternal in the hearts of men. He speaks also of the high deeds that are its works, of the honors and glories that may—sometimes—reward it. The music expands and deepens into Strauss's far spread, soaring, incandescent melody. The great phrases flame and throb; aloft goes beauty nobly.

Again the knight keeps vigil by his arms—visioning his dreams in still, solitary ecstasy. Again the melody that is magic of imagination and illusion—and the beauty and the pity of this watch of the spirit drench summoned scene and listening ear. Strauss himself can barely mar it with that over-done quiver of harps and violins which is mere stroke of the theatre. . . . Such a masterpiece of intellect and imagination, of design and creation remains "Don Quixote," a little world of music — "Fantastical Variations on a Knightly Theme" as Strauss labelled it, fantastical variations also upon humanity and the beauty, poetry, exaltation, folly, grotesquerie, and also pity, that in mankind go everlasting.

In such music as "Don Quixote," Mr. Monteux excels, since he can vision it as in passing scene upon the theatre of his imagination, since he can direct and intensify each image and illusion, coming, going upon orchestra and audience. To Strauss's intricacies he brought his Gallic sense of lucidity; to Strauss's variety of matter, his practised sense of diversity, proportion, contrast and cumulation. The outcome was a performance as clear as it was eloquent, lacking only, here and there, the tragi-comic bite, especially with the grotesquerie, that more ironic conductors sometimes infuse. As spokesman for the knight was Mr. Bedetti at the violoncello. He missed not an accent that characterized, a phrase that pitied or ennobled. Indeed, beside such a piece and such playing, from one end of the orchestra to the other, the rest of the concert seemed hardly more than pleasant preluding.

A little Symphony of Haydn, the second, in D major, as present cataloguing goes, began the afternoon. For a few pages, the music is strangely grave, dun, introspective, almost morose—of symphonic beginnings in 1922 rather than 1795. Thereafter Haydn throws off this anticipatory mood and is as pellucid and plastic, as homely or gay as tradition could wish. Supple also and as light as may be were conductor and orchestra. Next followed brief fragments of Schumann's incidental music to Byron's tortured and turgid dramatic poem of "Manfred." The music passed as in little romantic, pictorial flair and flicker, across which played in the solo for English horn, the beauty of Mr. Speyer's tone, the grace of his phrasing, his sensibility to a music of revery and melancholy. Ill-placed, however, off the stage, too few of the audience could hear and know. His stance, possibly to be rectified this evening, was in the orchestra he enriches. Last Wagner's song of the lights, the airs, the colors of the spring which in the sanctities or the sanctimonies of "Parsifal" is called "Good-Friday Spell." No spring of passion, like that of the first act of "Die Walküre," no spring of release and aspiration, like that of "Tannhäuser," are these vernal measures. Rather are they the benediction of melody upon the loveliness of earth new-born, upon human content, warm, deep, still. A more perfect tune Wagner has hardly made.

H. T. PARKER

Friday afternoon, April 28, in Symphony Hall, the twenty-fourth and last of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. Rimsky-Korsakov's glowing oriental Suite, "Scheherazade"; dances from an eighteenth-century opera, by Grétry, "Céphale et Procris"; Chabrier's Overture, "Gwendoline," and Schreker's "Prelude to a Drama," repeated by general request, fill the programme.

Saturday evening, April 29, in Symphony Hall, the twenty-fourth and last of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting and the programme just specified.

TRANS-APR 15.

"POPS"

On the night of May 1, the last concert in Symphony Hall having finished, the delightful spring relaxation of the "Pop" concerts will take possession and extend every night, except Sunday, through the spring and into the early summer. This is the 37th season of the historical "Pops" which are so very much Boston's own institution.

23D SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening the last pair, but one of the regular series of Symphony concerts in Symphony Hall will take place. Pierre Monteux will on this occasion give the first public performance of the latest symphony of Frederick S. Converse, the New England composer.

TRAN APR. 15

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Frederick S. Converse's new symphony will have its first public performance. The second half of the program will consist of selections from "Tannhauser," "Siegfried," "The Dusk of the Gods."

SPRING POPS COMING

The celebrated "Pops" will begin May 1, taking complete possession of Symphony Hall and providing Boston with music every night except Sunday through the Spring and early Summer.

This "Pops" season will be the thirty-seventh of Boston's unique institution. One potent reason for the popularity of the "Pops" lies in the skill of Agide Jacchia, conductor for five seasons, who is to preside once more. He will have a full-sized symphony orchestra of seventy-five musicians.

ADVTS-APR. 16

Friday at 2:30 and Saturday at 8: Boston Symphony Orchestra; 23d program. Symphony, F. S. Converse (first performance); Bacchanale from "Tannhauser," "Forest Murmurs," and "The Ascent of Brunnhilde's Rock," from "Siegfried"; "Daybreak" and "Siegfried's Rhine Journey," from "Goetterdammerung," Wagner. There is no soloist.

Friday at 8: Ella Kolar, mezzo soprano (first time in America), assisted by the Italian Symphony Orchestra, Raeffaele Martino, conductor. Overture to "Norma," Bellini; "Voi lo sapete," Mascagni; Berceuse, Sgambati; Tambourin, Rameau; Gavotte, Martini; Aria from "Mignon," Thomas; Procession, Ippolitov-Ivanov; Introduction to Act 3 of "Lohengrin," Wagner; "Stride la Vampa," Verdi; Spanish Caprice, Rimsky Korsakov; Aria "O mio Fernando," from "La Favorita," Donizetti; "Italia," Martino.

GLOBE-APR. 16

23D SYMPHONY PROGRAM

At the last pair but one of the Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening the program will be divided between music of Wagner and of Frederick S. Converse. Mr. Converse's new Symphony will be performed for the first time. The second half of the program will consist of the following excerpts from Wagner's music dramas. Introduction and Bacchanale, "Tannhaeuser;" Forest Murmurs from "Siegfried," Siegfried's passage to Bruennhilde's Rock, "Daybreak," and Siegfried's Rhine Journey from "Dusk of the Gods."

THE "POPS" ARE COMING

Although this is only Easter, the "Pops," which bless the warmth of every spring in Boston, are already talked and thought of. They will begin the night of May 1 and thenceforward into the early summer. They will take possession of Symphony Hall every night except Sunday. The Pop Concerts are very much a part of history, for this season will be the 37th. They are also Boston's own, for envy and emulation in other cities have never led to permanent results.

Agide Jacchia, the celebrated conductor of opera, symphony and choral concerts, and of the Pops for five seasons past, will again be the leader. He will have at his command 75 musicians; a full-sized symphony orchestra of a quality which would be impossible to match anywhere in the summer season. One reason (which is one of several) for the great popularity of Agide Jacchia with Pop goers far and wide is the wealth and charm of his repertory. It ranges from Handel to Herbert, from Delibes and Strauss to the thunderous and thrilling Wagner and Tchaikovsky. Operatic selections under Mr. Jacchia's baton are in interest second only to the operas themselves. He is as keen to add a successful number as he is to drop an indifferent one. He has arranged for full orchestra some fine new pieces which will vie in popularity with his "Volga Bargemen's Song," "Dubinushka," and "Eli, Eli."

Pops programs have delights for all; they are made the more palatable by the sociable gayety that pervades the Pops, and by the refreshments that freely circulate at the tables and over the "bar" (now to be regarded as a permanent feature of the Pops). Virtually all of the societies, clubs, colleges, schools and conventions that celebrated at the Pops last year are booked for this, together with many new ones. About 97 per cent. of all Pop nights, however, are open to the public.

HERALD-APR. 16

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"DON QUIXOTE"

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at other times like a tenor
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edetti's Virtuosity

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-APR. 15

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Wagner
..........Strauss

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ways sympathetic, even in its humor, and in the conclusion it strikes a note of real pathos. Mr. Monteux gave the work with true understanding of its character. To some it may seem remarkable that a Frenchman can interpret a distinctively German work with so complete a comprehension of its spirit. To others who have followed his career since he became the leader of this orchestra it is only another added proof of his interpretative capabilities in the music of all schools. Mr. Bedetti played the solo violoncello part with his accustomed beauty of tone and felicity of expression. The playing of Mr. Fourel, the solo viola, was no less excellent.

Schumann's music to "Manfred" is one of his greatest works. It is only to be regretted that the three movements played yesterday were not the most interesting ones. Mr. Speyer played the all too short solo for the English horn with fine tone and phrasing. Placed somewhat too far behind the scenes, his echo effects could scarcely have been audible to those sitting in the rear of the hall.

The D major symphony of Haydn is one of his most perfect works in this form. Too often he is represented by his lighter, gayer, more trivial compositions. In this symphony, however, we find him in more serious mood. The introduction sounds a solemn note, rare with him, and the orchestration is fuller and more varied than usual. After all our modern improvements in orchestration, in form, in harmony, there is still much to be learned from this master, apparently simple as his music seems. Even Mozart in his symphonic works scarcely equaled him, and Beethoven, great as was the originality of his genius, owes much to this teacher and friend of his youth. Wagner, for once, seemed out of place. His "Good Friday Spell" is not one of his greatest inspirations, and in spite of the scenes with which it is associated in the opera, it often sounded theatrical and forced.

S. M.

MONITOR-APR. 15.

OLD AND MODERN ON SYMPHONY PROGRAM

Orchestra Proves Equally at Home in Each

Yesterday's Symphony concert began with a lively, well-balanced performance of Haydn's D major Symphony and ended with Strauss' "Don Quixote," eloquently played, proving the present orchestra equally at home in old and modern music, despite some doubts lately expressed on the subject. In between came curiously fragmentary excerpts from Schumann's incidental music to Byron's "Manfred," and, in honor of the day, the "Good Friday Spell," from Act 3 of Wagner's "Parsifal."

There was no formal soloist, but Mr Speyer in the "Ran des Vaches" from "Manfred," and Messrs Bedetti and Fourel in "Don Quixote" were deservedly named in the program for their important incidental solos. Their playing was far more musicianly than that of some of the official "soloists" has been.

"Don Quixote," never popular here, as some of its companion pieces have become, was coldly received, except by a few hundred enthusiasts, although the orchestra has seldom of late years done better work. The variations are not easily followed or referred back to the theme, and much of the music seems rather dull except as a direct and slavish following of Cervantes' story, which Strauss claims it is not. Yet there are many beautiful passages scattered through it, warmly, lyrically emotional in the vein of the composer's best songs.

Mr Monteaux has reversed Dr Muck's custom of never giving excerpts from pieces not composed for concert performance, in the main wisely. But sometimes the excerpts are not complete in themselves, like tantalizing snatches of tunes which one never hears finished. The "Good Friday Spell" yesterday is quite capable of standing alone, but not even the prop of Byron's text quoted at length in the programs saved the "Manfred" snatches from seeming pointless.

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E-APR. 15.

SYMPHONY CONCERT

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A Tone-Poem That Remains Masterpiece of Large Design and Unflagging Accomplishment, That Ranges from Grotesquerie to Pity and Ecstasy, That Is Tragi-Comedy Summed and Vivid in [illegible]—Haydn, Wagner, Mr. Speyer [illegible] Spring

It may be, as some like to say in Europe, that Strauss belongs to a generation in music past and unlikely to return. It may be, as some in America [illegible] this dictum, that the interest of auditors in his symphonic pieces now begins and ends with "Don Juan," "Till [illegible]" and "[illegible] Transfigura-

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Louis Speyer

(Photograph by Horner)

Virtuoso of the English Horn in the Boston Symphony Orchestra

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Contrary to the usual course in such impressions, the first response of many a hearer to "Don Quixote" is enjoyment and admiration of the mind. To characterize in music, whatever the subject-matter, has been a passion of composers from Berlioz and Liszt to Milhaud and Malipiero. In particular, such characterization of an individual figure out of poetry, picture, legend, tale, has possessed them. Project it musically upon the ears and the imagination of the audience; amplify, adorn it by like means; lead it tonally through adventures and fates, appointed or devised; write, if need or fancy prompt, prologue and epilogue. A favorite means to these ends has been the theme with variations, made ready by an introduction, rounded with a finale. So Strauss, unpretentiously, semi-conventionally, as it almost seems, has chosen to work in "Don Quixote."

An introduction prepares the way for the theme of Cervantes's knight, anticipates in degree the content and course of the tone-poem. The music sets forth that theme and makes the first violoncello insistent and imparting voice. A secondary theme stands beside it, of the "grousing" Sancho Panza for whom tuba or bass-clarinet or viola are appointed voices. Then ensue ten variations—of Quixote's adventures usually grotesque and ludicrous; of his night-vigil and rapt visioning by his arms; of his dreams and speech upon the glories of perfect knighthood. As his hallucinations have waxed in the introduction, so they wane at the end of the variations. The finale lays him on his death-bed, leads him back again to simplicity and serenity, speaks pity and blessing for him. No very original scheme, perhaps, for a composer of Strauss's fertile, well-furnished, ever eager mind. Yet a scheme that for scope and diversity has hardly been matched in the whole development of the symphonic poem, demanding a super-mastery of design, progress, cumulation, unity; inexhaustible inventive resource; the utmost command of technical means; the "staying power" of imagination and projection stretched to the utmost. Merely to perceive and to contemplate Strauss's plan is to stir with admiration.

That admiration expands and deepens when this design, at once vast and minute, is accomplished upon ear and mind unflaggingly. Like or mislike the scheme, the [illegible] and the music which embodies both; yet at every turn Strauss holds and fulfils his purpose, undimmed of mind, undulled of heart, unwearied of hand. True he taxes the listeners, assumes in them in a considerable degree of musical intelligence, quickness, concentration, preparation—large askings for the transient, scatter-witted commerce of the concert-hall. Some of the variations are remote enough from the theme, intricately evolved from it. Yet the linking, unifying chain never quite breaks—especially when the performance is as luminous and close-knit as was Mr. Monteux's. From the beginnings in "Don Juan," a perverse inclination to minute detail has pursued Strauss and often vexed hearers. (There used to be a joke in Munich according to which certain measures in that earliest tone-poem implied red locks upon the pate of one of the enamored ladies.) Akin is Strauss's inclination to write, for a moment and possibly for his own satisfaction, "paper-music"—that is music to be read rather than heard and of little or no implication in the swift interchanges of performance. Here and there he writes such measures in the variations of "Don Quixote" and thereby buries listeners' heads in the programme books whereas they should be upraised to the orchestra.

A like impulse in Strauss, with similar hint of perversity, impels him toward the grotesque—not too fair or fruitful field with music "absolute" or delineative. The sheep that Don Quixote fancies an emperor's host must bleat in muted brass. When the knight, earth-bound, yet fancies he rides the air, a wind-machine, borrowed from the theatre, must whirr and puff in comic obbligato. In double bassoon and tuba, Sancho, falling asleep, must snore like a whole dormitory in a lodging house. No doubt there is a small measure of humor and a large measure of technical ingenuity in these strokes. They do sharpen the grotesquerie sought by Strauss in some of the variations. None the less, they are lapses, like sundry others in the music of his maturity, from his usual standards of tonal narrative and characterization, touched with beauty, power, poetry. Such variations fall below the humor and the pity of the variation of the peasant wench encountered as Dulcinea, the narrating flow and color, vigor and savor, of other adventures. They are far inferior to the variation of exalted speech upon knighthood, to the vision and rapture of the variation of the vigil.

In itself, the theme projecting and characterizing Don Quixote, may not be as vivid and vitalizing as that which flings Don Juan or The Hero deep into the imagination of listeners. It may lack the pungency of the tonal personification of Till, of one or another characterization in the "Sinfonia Domestica." Yet, as it seems, Strauss has invented, moulded, motioned this "knightly theme" with a clear, sure mind to his purpose. As he unfolds and intensifies it, at need it speaks with chivalric accent. If he so wills, it suggests the glamored haze of the knight's mind as he conned old heroic legend of quest and joust. It can germinate richly the exaltation and the ecstasy of the two variations—speech and vigil—in which the tone-poem attains the purest stuff of music. Yet most it serves two purposes that from the first Strauss must have had in mind.

As composer he would suggest the gradual hallucination of Quixote as the phantasms of knighthood steal upon and possess him. He does so in measures of the introduction that in graphic imagery remain miracles of music. The hearer creeps, the hearer quivers with Don Quixote. The theme aids such purpose. It helps also to fulfill another and finer end. Time and again in the tone-poem Strauss—the truly human Strauss, the Strauss knowing and feeling the tragicomedy which is life—would strike the note of pity for Cervantes's poor knight beset. To some sensitive, attuned ears, it will whisper of a sudden and for the instant, out of this or that variation. In the introduction, as in tremulous insinuation, it is discoverable. From the end of the variation of final knightly discomfiture, it pervades the Finale. If it is in a peace, both remembering and forgetting, that Quixote, still, soothed, illumined, makes his end, pity also haunts his poor room, guards his meagre bed, is viaticum to his departing soul. With pity, with humanity, the music sings.

For with all the range and power of intellect that Strauss lavishes upon "Don Quixote," his music most prevails when it is most human. Then does it summon and sustain beauty; then does poetry suffuse it; then does it sound in illusion irresistible. The tragi-comedy, the grotesquerie, of the variations is ended—and stilled, moist-eyed, we listeners hear Don Quixote a-dying, translated, mourned. The narrative, the humors of the variations pause; barely may Sancho Panza grunt and grouch in the chosen instruments. Therewith Don Quixote speaks of the ideals, the loyalties of the chivalry which is no mediæval legend but endures eternal in the hearts of men. He speaks also of the high deeds that are its works, of the honors and glories that may—sometimes—reward it. The music expands and deepens into Strauss's far spread, soaring, incandescent melody. The great phrases flame and throb; aloft goes beauty nobly.

Again the knight keeps vigil by his arms—visioning his dreams in still, solitary ecstasy. Again the melody that is magic of imagination and illusion—and the beauty and the pity of this watch of the spirit drench summoned scene and listening ear. Strauss himself can barely mar it with that over-done quiver of harps and violins which is mere stroke of the theatre. . . . Such a masterpiece of intellect and imagination, of design and creation remains "Don Quixote," a little world of music — "Fantastical Variations on a Knightly Theme" as Strauss labelled it, fantastical variations also upon humanity and the beauty, poetry, exaltation, folly, grotesquerie, and also pity, that in mankind go everlasting.

In such music as "Don Quixote," Mr. Monteux excels, since he can vision it as in passing scene upon the theatre of his imagination, since he can direct and intensify each image and illusion, coming, going upon orchestra and audience. To Strauss's intricacies he brought his Gallic sense of lucidity; to Strauss's variety of matter, his practised sense of diversity, proportion, contrast and cumulation. The outcome was a performance as clear as it was eloquent, lacking only, here and there, the tragi-comic bite, especially with the grotesquerie, that more ironic conductors sometimes infuse. As spokesman for the knight was Mr. Bedetti at the violoncello. He missed not an accent that characterized, a phrase that pitied or ennobled. Indeed, beside such a piece and such playing, from one end of the orchestra to the other, the rest of the concert seemed hardly more than pleasant preluding.

A little Symphony of Haydn, the second, in D major, as present cataloguing goes, began the afternoon. For a few pages, the music is strangely grave, dun, introspective, almost morose—of symphonic beginnings in 1922 rather than 1795. Thereafter Haydn throws off this anticipatory mood and is as pellucid and plastic, as homely or gay as tradition could wish. Supple also and as light as may be were conductor and orchestra. Next followed brief fragments of Schumann's incidental music to Byron's tortured and turgid dramatic poem of "Manfred." The music passed as in little romantic, pictorial flair and flicker, across which played in the solo for English horn, the beauty of Mr. Speyer's tone, the grace of his phrasing, his sensibility to a music of revery and melancholy. Ill-placed, however, off the stage, too few of the audience could hear and know. His stance, possibly to be rectified this evening, was in the orchestra he enriches. Last Wagner's song of the lights, the airs, the colors of the spring which in the sanctities or the sanctimonies of "Parsifal" is called "Good-Friday Spell." No spring of passion, like that of the first act of "Die Walküre," no spring of release and aspiration, like that of "Tannhäuser," are these vernal measures. Rather are they the benediction of melody upon the loveliness of earth new-born, upon human content, warm, deep, still. A more perfect tune Wagner has hardly made.

H. T. Parker

Friday afternoon, April 28, in Symphony Hall, the twenty-fourth and last of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. Rimsky-Korsakov's glowing oriental Suite, "Scheherazade"; dances from an eighteenth-century opera, by Grétry, "Céphale et Procris"; Chabrier's Overture, "Gwendoline," and Schreker's "Prelude to a Drama," repeated by general request, fill the programme.

Saturday evening, April 29, in Symphony Hall, the twenty-fourth and last of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting and the programme just specified.

TRANS-APR. 15.

"POPS"

On the night of May 1, the last concert in Symphony Hall having finished, the delightful spring relaxation of the "Pop" concerts will take possession and extend every night, except Sunday, through the spring and into the early summer. This is the 37th season of the historical "Pops" which are so very much Boston's own institution.

23D SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening the last pair, but one of the regular series of Symphony concerts in Symphony Hall will take place. Pierre Monteux will on this occasion give the first public performance of the latest symphony of Frederick S. Converse, the New England composer.

TRAN APR. 15

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Frederick S. Converse's new symphony will have its first public performance. The second half of the program will consist of selections from "Tannhauser," "Siegfried," "The Dusk of the Gods."

SPRING POPS COMING

The celebrated "Pops" will begin May 1, taking complete possession of Symphony Hall and providing Boston with music every night except Sunday through the Spring and early Summer.

This "Pops" season will be the thirty-seventh of Boston's unique institution. One potent reason for the popularity of the "Pops" lies in the skill of Agide Jacchia, conductor for five seasons, who is to preside once more. He will have a full-sized symphony orchestra of seventy-five musicians.

ADVTS-APR. 16

Friday at 2:30 and Saturday at 8: Boston Symphony Orchestra; 23d program. Symphony, F. S. Converse (first performance); Bacchanale from "Tannhauser," "Forest Murmurs," and "The Ascent of Brunnhilde's Rock," from "Siegfried"; "Daybreak" and "Siegfried's Rhine Journey," from "Goetterdammerung," Wagner. There is no soloist.

Friday at 8: Ella Kolar, mezzo soprano (first time in America), assisted by the Italian Symphony Orchestra, Raefaele Martino, conductor. Overture to "Norma," Bellini; "Voi lo sapete," Mascagni; Berceuse, Sgambati; Tambourin, Rameau; Gavotte, Martini; Aria from "Mignon," Thomas; Procession, Ippolitov-Ivanov; Introduction to Act 3 of "Lohengrin," Wagner; "Stride la Vampa," Verdi; Spanish Caprice, Rimsky Korsakov; Aria "O mio Fernando," from "La Favorita," Donizetti; "Italia," Martino.

GLOBE-APR. 16

23D SYMPHONY PROGRAM

At the last pair but one of the Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening the program will be divided between music of Wagner and of Frederick S. Converse. Mr. Converse's new Symphony will be performed for the first time. The second half of the program will consist of the following excerpts from Wagner's music dramas. Introduction and Bacchanale, "Tannhaeuser;" Forest Murmurs from "Siegfried," Siegfried's passage to Bruennhilde's Rock, "Daybreak," and Siegfried's Rhine Journey from "Dusk of the Gods."

THE "POPS" ARE COMING

Although this is only Easter, the "Pops," which bless the warmth of every spring in Boston, are already talked and thought of. They will begin the night of May 1 and thenceforward into the early summer. They will take possession of Symphony Hall every night except Sunday. The Pop Concerts are very much a part of history, for this season will be the 37th. They are also Boston's own, for envy and emulation in other cities have never led to permanent results.

Agide Jacchia, the celebrated conductor of opera, symphony and choral concerts, and of the Pops for five seasons past, will again be the leader. He will have at his command 75 musicians; a full-sized symphony orchestra of a quality which would be impossible to match anywhere in the summer season. One reason (which is one of several) for the great popularity of Agide Jacchia with Pop goers far and wide is the wealth and charm of his repertory. It ranges from Handel to Herbert, from Delibes and Strauss to the thunderous and thrilling Wagner and Tchaikovsky. Operatic selections under Mr. Jacchia's baton are in interest second only to the operas themselves. He is as keen to add a successful number as he is to drop an indifferent one. He has arranged for full orchestra some fine new pieces which will vie in popularity with his "Volga Bargemen's Song," "Dubinushka," and "Eli, Eli."

Pops programs have delights for all; they are made the more palatable by the sociable gayety that pervades the Pops, and by the refreshments that freely circulate at the tables and over the "bar" (now to be regarded as a permanent feature of the Pops). Virtually all of the societies, clubs, colleges, schools and conventions that celebrated at the Pops last year are booked for this, together with many new ones. About 97 per cent. of all Pop nights, however, are open to the public.

HERALD-APR. 16

[100]

DESPITE the frequent repetition of Wagner's judgment that the symphony is an outworn and exhausted medium of musical expression, the form continues to thrive and prosper. Symphonies that are acknowledged masterpieces have been written by two living composers of the elder generation, d'Indy and Sibelius. Within the past year the English Vaughan Williams and the French Roussel have made notable contributions to the species; while even younger men, such as Santoliquido and Sowerby, reared in the very atmosphere of "modernism," must try their hands at symphonic writing. Recently, however, American symphonies have not been plentiful. Not since Mr. Monteux, in January, 1920, played Mr. Converse's Symphony inspired by the late war has one come to our Symphony Concerts; and as it happens, it is Mr. Converse himself who breaks the silence with a new Symphony in E major to be heard tomorrow and Saturday.

By testimony of the music-dictionaries this Symphony should be numbered three; but the composer evidently disregards his first and unpublished effort and the piece now impending he labels "Number Two." It has occupied him since June of 1920, and it has been but lately completed. If the composer had a programme in mind—and there are suggestions in the score that he had—he wisely lets his hearers discover it and interpret for themselves. The "programme-symphony" is a dangerous compromise that even Beethoven could hardly manage.

At the beginning the mood of the music is sombre. Brass instruments intone a solemn chant, in the Phrygian Mode, against running figures in the strings. Agitated, energetic figures anticipate the first theme of the succeeding Allegro con Fuoco, which follows after a long crying theme for the trumpet. This first subject is proclaimed, in E minor, by divided double basses, and the almost savage emphasis that characterizes it, persists through much of the movement. After a shattering climax, measures of transition lead to the lyrical, consoling second theme, in G minor, begun by the first oboe and continued by 'celli and horn. The broad, reposeful concluding theme, which does not appear full-blown until the end of the movemnt, is now suggested fragmentarily. The short development treats of all three subjects, and reaches a climax with a sonorous statement, by full orchestra, of the second. The recapitulation, which begins regularly with a return to the first subject, soon takes the form of an extended coda. In still more tranquil guise the second theme returns for flute; it is developed at length, and after a broad climax the reassuring, concluding subject—a chorale-like melody sung by horn and trumpet—appears in true estate. Following a sonorous affirmation of this theme by the whole orchestra the music comes to a serene and quiet end.

Four measures of rich harmony begin the second division of the symphony, which, Mr. Converse chooses to make Slow Movement and Scherzo in one. The violoncellos sing a broad melody in A major that seems almost naive after the turbulence and complexity that has come before. These placid strains lead abruptly to a gay and playful Scherzo in D-flat major. The strongly rhythmed motiv from which the Scherzo is largely derived is said by the composer to be of Indian origin. A lyrical theme makes contrast, and the two sport together with increasing animation—to be suddenly halted by a fortissimo chord, for brass and kettledrums, that seems at the hand of arresting Fate. Violins whirr protestingly, but the play is ended, and the chords, growing quieter, lead to a return to the opening section. The songful theme now goes to violas and English horn. It is developed more elaborately than before and therewith the movement ends peacefully.

The Finale begins with a broad melody, in C major, for basses (Andante Sostenuto). It is developed and followed in turn by an expresive theme, warmly harmonized, that is to appear later in the main body of the movement, which itself takes the form of a Rondo. The spirited principal subject is announced by the horn; the key is now E major and the mood is frankly buoyant and cheerful. A chromatic melody for strings (Meno Mosso ed Espressivo) serves as the first subsidiary theme, and the lyrical melody of the Introduction becomes the second subsidiary. The conclusion is brilliant and exciting.

From the foregoing survey it appears that Mr. Converse has adhered to traditional form when it suited his purpose and disregarded it when it did not. So doing he follows the ways of other symphonists of our immediate time. As far as harmony is concerned he writes freely, even boldly, but not chaotically or anarchistically; while he does not disdain melody. His easy command over the modern orchestra was long ago proved, and his latest score is replete with arresting effects and striking sonorities. And, as often in the past, he has written a lusty, full-blooded, manful music.

W. S. S.

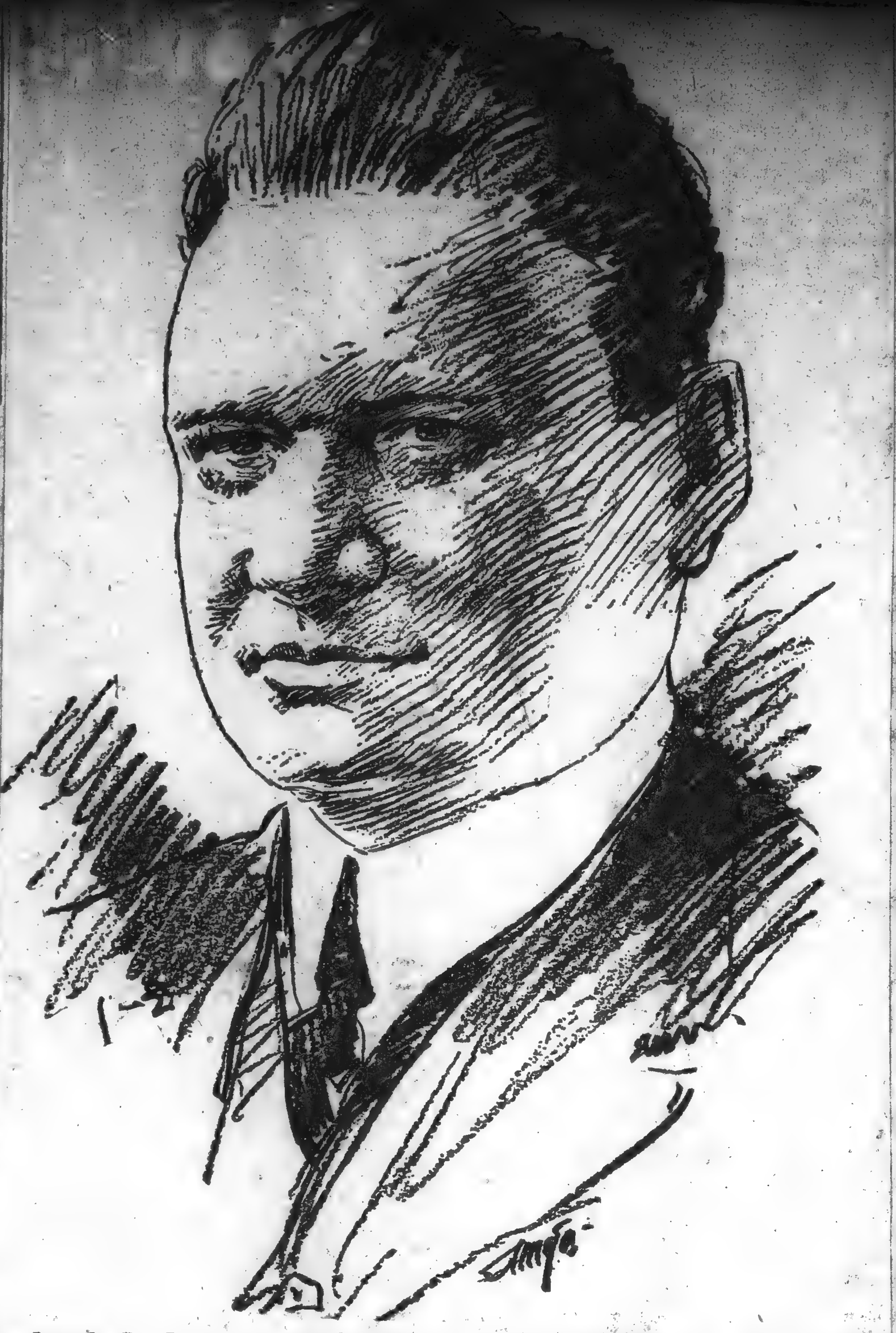
TRANS-APR. 20.

F. S. Converse's New Symphony to Get a Hearing

At the next pair of Symphony Concerts on Friday and Saturday, April 21 and 22, will be played for the first time anywhere Frederick S. Converse's Second Symphony in E major. The production of this work by so distinguished an American composer is an occasion of no little importance, not only to the musical public of Boston but also to the musical world generally.

Mr. Converse's symphony in several respects differs from the usually accepted symphonic structure. It is in three movements and although there is strictly speaking no scherzo or adagio, the elements of these two movements are introduced in the other parts of the symphony in such a manner that due contrast is maintained and variety in the work as a whole is secured.

The symphony opens with a short introduction in the Phrygian mode, [illegible], and after a short



Frederick S. Conversé, Whose Second Symphony Is to Be Played in Boston

climax in which a salient figure is sounded by the horns, echoed by the trumpets, leads by means of passage work in the lower strings and bassoons into the opening allegro.

The stormy first subject is announced as a fugato, followed by a more lyrical second subject, destined to play a most important part in the development of the movement. This in turn is succeeded by a chorale-like third theme, brought to a resounding climax.

The development follows, consisting of various combinations of the first and second subjects leading to a forceful restatement of the latter, which forms the climax of this section.

The coda is long and highly developed. Against chords of the harp and higher strings and wind the horn intones a reminiscence of the second subject. The movement ends pianissimo.

The second movement, which may perhaps best be described as an intermezzo, opens in quiet mood and leads directly into a quicker section which takes the place of the scherzo proper. The quiet opening measures return, bringing the movement to a close.

The last movement begins with a lengthy slow introduction, which together with a slow section introduced later in the movement, take the place of the traditional adagio. The other portions of the movement are admirably contrasted with the mood of the opening measures. Mr. Converse began this symphony in 1920, when the first sketches were made. It is scored for a large modern orchestra.

S. M.

MONITOR - APR 20

For the first of the Pop Concerts on May 1, in Symphony Hall, Mr. Jacchia will set on his programme a Suite of Dances in the ballet, "La Boutique Fantasque," which Respighi wove together from scraps of Rossini. At home Bostonians have heard as yet none of this bright, gay, effervescent music.

TRANS. APR. 21

Symphony Plays Converse Work

Frederick S. Converse's Symphony No. 2 in three movements was given its final performance by the Symphony Orchestra yesterday afternoon. Mr. Converse, who was in the audience, was called to his feet again and again to bow his acknowledgments, following Conductor Monteux's fine handling of the composer's work.

The second part was wholly Wagnerian and consisted of the final scene, first act from Tannhauser, "Forest Murmurs," from Seigfried and "Dusk of the Gods" from the same opera.

ADVTSR. APR. 22

NEW SYMPHONY BY CONVERSE PRODUCED

Boston Composer's Work Shows Many Moods

Very Cordially Greeted at Concert of Symphony Orchestra

The novelty on yesterday's Symphony concert program was a new symphony in E major by F. S. Converse of Boston. The composer, who was present, must have been gratified by the warmth with which it was received by the audience. Few first performances of American compositions have been as cordially greeted by the Boston Symphony subscribers. This piece is a succession of many moods rather than an attempt to follow the formulas given in text books on composition. Mr Converse states that it has no literary program to tell the hearers what it means. He wisely distrusts both analytical and rhapsodical commentaries on his work.

The music seemed yesterday of uneven merit, remarkably moving and finely wrought when at its best; reminiscent of Rimsky Korsakov and Wagner when at its worst. The first andante in the second movement has the greatest immediate appeal to the listener. This symphony, whatever its ultimate worth, is not dull and far from trivial. Mr Converse has felt deeply and variously. He has succeeded in conveying to the listener something of the perplexity and glory of life.

One wondered whether it was wise to employ a full orchestra so much of the time. The Wagner excerpts which followed Mr Converse's piece are more brilliantly, if less fully scored. One also guessed that Mr Monteux took the introduction to the first movement rather faster and less majestically than the composer intended. In the main, however, the performance seemed very carefully prepared and very capably executed.

Mr Monteux has brought up Wagner's total in the list of works played this season to what it ought to be by getting a whole batch of excerpts from his music dramas out of the way at yesterday's concert. Beethoven symphonies are still in arrears, and more Mozart is needed, but otherwise the seasonal averages will come out about as they should, according to precedent.

The Paris version of the overture and Bacchanale from "Tannhauser" was exceptionally well played. Mr Monteux has never done anything better here. The "Waldweben" from "Siegfried" went less well, though creditably. The Richter selections from the Ring, with the end of the finale from "Gotterdammerung," added, were not especially well given. Mr Monteux seems to do Wagner ballets better than Wagner heroics, which possibly strike him as a bit stodgy and pompous.

The last program, next week, instead of a Beethoven symphony, has Rimsky Korsakov's "Scheherazade" as its chief item. Shreker's "Prelude to a Drama," repeated for reasons unspecified, a selection from Chabrier's "Gwendoline," and three dance numbers from Gretry's "Cephale et Procris," are the other numbers. There will be no soloist.

GLOBE - APR. 22

CONVERSE'S SYMPHONY PERFORMED

Sincerity of the Music Impressed Upon Listeners

Frederick S. Converse's second symphony was played for the first time anywhere yesterday afternoon with the 23d programme of the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. The composer was present and the symphony was received with exceptional enthusiasm.

HONEST MUSIC ANYWAY

The latter half of the programme consisted of excerpts from Wagnerian music-drama: the Introduction and Bacchanale of the Paris version of "Tannhauser"; the Forest Music from the third act of "Siegfried"; and Richter's arrangement, with a conclusion designed by Mr. Monteux, of passages from "Siegfried" and the "Dusk of the Gods."

The sincerity and the character of Mr. Converse, as man and artist, show in his music. He has told the public little about his symphony. An explanation of its meaning he does not wish to lay before a hearer. It is enough—witness his letter published in the programme book—for the hearer to know that "it is a succession of many moods of suffering, of resolute defiance, of consolation, hope and joy, moods which all of us experience in life; to which I have tried to give expression in this form. I only hope that the music will not be boring to many, and that some will be moved by it."

In Three Movements

Three movements balance each other in the accepted symphonic manner. Certain themes are significantly transformed, but, again, in a manner made logical by the musical and emotional development. There are many modern compositions in which the composer plucks you by the sleeve—"Did you notice that? That's the second theme of the first movement in disguise." The symphony heard yesterday is only the work of a man with a conviction, who puts down what he feels.

The sincerity of the music made itself felt. Whether there is as much distinction of the thematic material as in other music of Mr. Converse's is a question to be decided with future hearings. We personally rate this symphony much higher, for example, than the symphonic poem, "Ormazd," or the recent symphony in C minor. It is the more substantial in idea and workmanship. The climaxes are not pulled in, but arrive logically, inescapably, with the development of the ideas. Thus the dramatic recapitulation of certain matter toward the end of the first movement, and the conclusion, preceded by a broad and effective version of a theme heard earlier in the movement, of the finale. Mr. Converse was several times called to his feet at the close of the performance.

Perhaps it is because it is heard less often, but we personally enjoy the later Wagner much more than the earlier one. From the place where "Tannhauser" was revamped for Paris the music has a finer color, even if it is spoiled now and then by extra measures put in for the benefit of ballet and spectators, by frenzy long drawn out, even on the stage, and too long drawn out for the concert hall. One listened to a noisy performance of noisy music, redeemed by the poetic close. The Forest Music again wove its spell.

The conclusion of the Richter arrangement of music from the Ring gains by the addition of the last crashing pages of the Immolation scene from "Die Gotterdamerung." It is the fashion of some to say that color is only the exterior of music, but suppose these superb pages of "Gotterdamerung" were relieved of the gorgeous, ritualistic pomp of the brass, thundering out the motive of the old, dying gods, or the peculiar scintillating brilliancy that wood-winds adds to the effect of strings—woud we have even half of the substance—not merely the effect, but the very substance—of Wagner's imagination? The performance displayed to the full the capacities of the orchestra, in familiar music, and Mr. Monteux made much of the finale.

POST. APR. 22.

23D CONCERT OF SYMPHONY

Work by Converse Performed for First Time —Well Received

WAGNER EXCERPTS

REST OF PROGRA

By PHILIP HALE

The 23d concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Converse, Symphony No. 2, E major; Wagner, Introduction and Bacchanale from "Tannhauser"; "Forest Murmurs," from 'Siegfried"; Siegfried's passage to Bruennhilde's Rock from "Siegfried"; Morning Dawn, Siegfried's Rhine Journey and Close, from "Dusk of the Gods."

Mr. Converse's symphony was performed for the first time. In his modest notes contributed to the program book, he said: "There is no program to my symphony, although it is a succession of many moods of suffering, of resolute defiance, of consolation, hope and joy, which moods all of us experience in life; to which I have tried to give expression in this form." He did not pin tags on his themes or explain their various developments, for he preferred to let the music speak for itself. Mirabile dictu, though living in the year 1922 he did not find it necessary for the expression of his thoughts to add to the orchestra a xylophone and a tam-tam, though he knew that the free use of them with other percussion instruments would, especially in the final apotheosis, excite the applause of the many that delight in a prodigious din.

The symphony is, indeed, a succession of moods, but not in the impressionistic manner after which some toil today. The second movement, a melodious and expressive Andante with a middle section of a gay Scherzo nature—we say "gay," for there are symphonic scherzos that are deliberately sour, or gloomy—some find irony in them—seems to us the most spontaneous and the most arresting portion of the work. The simplicity of the Andante, a simplicity that is not affected, is engaging. The music is gently emotional; music that at once puts the hearer in a contemplative mood and is pleasantly remembered. The gayety of the included Scherzo is not disturbing; it does not master the prevailing mood.

The first movement has a nervously dramatic introduction, which is followed by an allegro characterized for the most part by storm and stress, although there are relieving contrasts and episodes. At times in the development of the themes there seems to be a halting in transitional sentences, as if the composer were anxious for the voice of some solo instrument. There is ornamentation at times that seems to us superfluous, occasional filigree, which does not sufficiently cover bare, thin measures. The close has a quiet charm which prepares the hearer for the movement to follow.

The Finale is more closely knit; it has a more continuous flow of musical thought. The symphony is the work of a serious, wellgrounded musician, respecting his art, who seeks in music to express his thoughts and emotions without undue regard for the opinion of an audience. Yesterday the symphony was well received. The applause was especially hearty after the second movement. After the Finale Mr. Converse was obliged to bow in recognition. Mr. Monteux had evidently taken great pains in the preparation of the performance as was shown by the results achieved.

The rest of the program was devoted to excerpts from Wagner's operas. The attitude of the successive conductors of this orchestra towards performance of extracts from the music dramas would be a subject for an interesting article. One would be willing to play the vulgar, clap-trap "Rienzi" overture and even the atrocious Emperor's march, but would say "No" to any pages from "The Ring." Another would draw the line at "Parsifal." To play any portion of it in concert would be sacrilegious. As a matter of fact, Wagner himself was by no means so squeamish. In his lifetime he encouraged concert performances of music from "The Ring." And, lo, Hans Richter, the great high-priest of the temple, arranged the suite from "Siegfried" and "Dusk of the Gods," which was played yesterday, although Mr. Monteux, more respectful, substituted measures by Wagner for Richter's ending.

The performance of the Bacchanale was one of dazzling brilliance. "Forest Murmurs" loses a good deal of its beauty and significance in the concert hall. There is need of the forest, the flickering light, the sight of the outdoor life and the heroic youth listening to the informing bird. Siegfried's Rhine Journey is another story. Wagner himself called it an orchestral scherzo.

The concert will be repeated tonight. The program of the concerts next week, the last of the 41st season, is as follows: Gretry-Mottl, Three Dances from "Cephalus and Procris"; Chabrier, Prelude to Act II of "Gwendoline"; Sehreker, Prelude to a Drama; Rimsky-Korsakov, "Scheherazade."

HERALD APR. 22

SYMPHONY CONCERT

The last but one of the season's symphonies was given yesterday, Mr. Monteux conductor. There was no soloist, but the program was such an interesting one that nobody minded.

The symphony in E major by Frederick S. Converse opened the program, and the following Wagner numbers completed the afternoon: Introduction and Bacchanale from "Tannhauser"; "Forest Murmurs" from "Seigfried," and several parts of the third act of "Seigfried" skilfully combined.

The work of Mr. Converse was performed for the first time at this pair of concerts and the audience found it very interesting. Mr. Converse, who was present, held an informal reception for his many friends and admirers. He and Mr. Monteux were both called again and again to acknowledge the long-continued plaudits of the [illegible] which was more than

DESPITE the frequent repetition of Wagner's judgment that the symphony is an outworn and exhausted medium of musical expression, the form continues to thrive and prosper. Symphonies that are acknowledged masterpieces have been written by two living composers of the elder generation, d'Indy and Sibelius. Within the past year the English Vaughan Williams and the French Roussel have made notable contributions to the species; while even younger men, such as Santoliquido and Sowerby, reared in the very atmosphere of "modernism," must try their hands at symphonic writing. Recently, however, American symphonies have not been plentiful. Not since Mr. Monteux, in January, 1920, played Mr. Converse's Symphony inspired by the late war has one come to our Symphony Concerts; and as it happens, it is Mr. Converse himself who breaks the silence with a new Symphony in E major to be heard tomorrow and Saturday.

By testimony of the music-dictionaries this Symphony should be numbered three; but the composer evidently disregards his first and unpublished effort and the piece now impending he labels "Number Two." It has occupied him since June of 1920, and it has been but lately completed. If the composer had a programme in mind—and there are suggestions in the score that he had—he wisely lets his hearers discover it and interpret for themselves. The "programme-symphony" is a dangerous compromise that even Beethoven could hardly manage.

At the beginning the mood of the music is sombre. Brass instruments intone a solemn chant, in the Phrygian Mode, against running figures in the strings. Agitated, energetic figures anticipate the first theme of the succeeding Allegro con Fuoco, which follows after a long crying theme for the trumpet. This first subject is proclaimed, in E minor, by divided double basses, and the almost savage emphasis that characterizes it, persists through much of the movement. After a shattering climax, measures of transition lead to the lyrical, consoling second theme, in G minor, begun by the first oboe and continued by 'celli and horn. The broad, reposeful concluding theme, which does not appear full-blown until the end of the movemnt, is now suggested fragmentarily. The short development treats of all three subjects, and reaches a climax with a sonorous statement, by full orchestra, of the second. The recapitulation, which begins regularly with a return to the first subject, soon takes the form of an extended coda. In still more tranquil guise the second theme returns for flute; it is developed at length, and after a broad climax the reassuring, concluding subject—a chorale-like melody sung by horn and trumpet—appears in true estate. Following a sonorous affirmation of this theme by the whole orchestra the music comes to a serene and quiet end.

Four measures of rich harmony begin the second division of the symphony, which, Mr. Converse chooses to make Slow Movement and Scherzo in one. The violoncellos sing a broad melody in A major that seems almost naive after the turbulence and complexity that has come before. These placid strains lead abruptly to a gay and playful Scherzo in D-flat major. The strongly rhythmed motiv from which the Scherzo is largely derived is said by the composer to be of Indian origin. A lyrical theme makes contrast, and the two sport together with increasing animation—to be suddenly halted by a fortissimo chord, for brass and kettledrums, that seems at the hand of arresting Fate. Violins whirr protestingly, but the play is ended, and the chords, growing quieter, lead to a return to the opening section. The songful theme now goes to violas and English horn. It is developed more elaborately than before and therewith the movement ends peacefully.

The Finale begins with a broad melody, in C major, for basses (Andante Sostenuto). It is developed and followed in turn by an expresive theme, warmly harmonized, that is to appear later in the main body of the movement, which itself takes the form of a Rondo. The spirited principal subject is announced by the horn; the key is now E major and the mood is frankly buoyant and cheerful. A chromatic melody for strings (Meno Mosso ed Espressivo) serves as the first subsidiary theme, and the lyrical melody of the Introduction becomes the second subsidiary. The conclusion is brilliant and exciting.

From the foregoing survey it appears that Mr. Converse has adhered to traditional form when it suited his purpose and disregarded it when it did not. So doing he follows the ways of other symphonists of our immediate time. As far as harmony is concerned he writes freely, even boldly, but not chaotically or anarchistically; while he does not disdain melody. His easy command over the modern orchestra was long ago proved, and his latest score is replete with arresting effects and striking sonorities. And, as often in the past, he has written a lusty, full-blooded, manful music.

W. S. S.

TRANS-APR. 20.

F. S. Converse's New Symphony to Get a Hearing

At the next pair of Symphony Concerts on Friday and Saturday, April 21 and 22, will be played for the first time anywhere Frederick S. Converse's Second Symphony in E major. The production of this work by so distinguished an American composer is an occasion of no little importance, not only to the musical public of Boston but also to the musical world generally.

Mr. Converse's symphony in several respects differs from the usually accepted symphonic structure. It is in three movements and although there is strictly speaking no scherzo or adagio, the elements of these two movements are introduced in the other parts of the symphony in such a manner that due contrast is maintained and variety in the work as a whole is secured.

The symphony opens with a short introduction in the Phrygian mode, freely harmonized, and after a short

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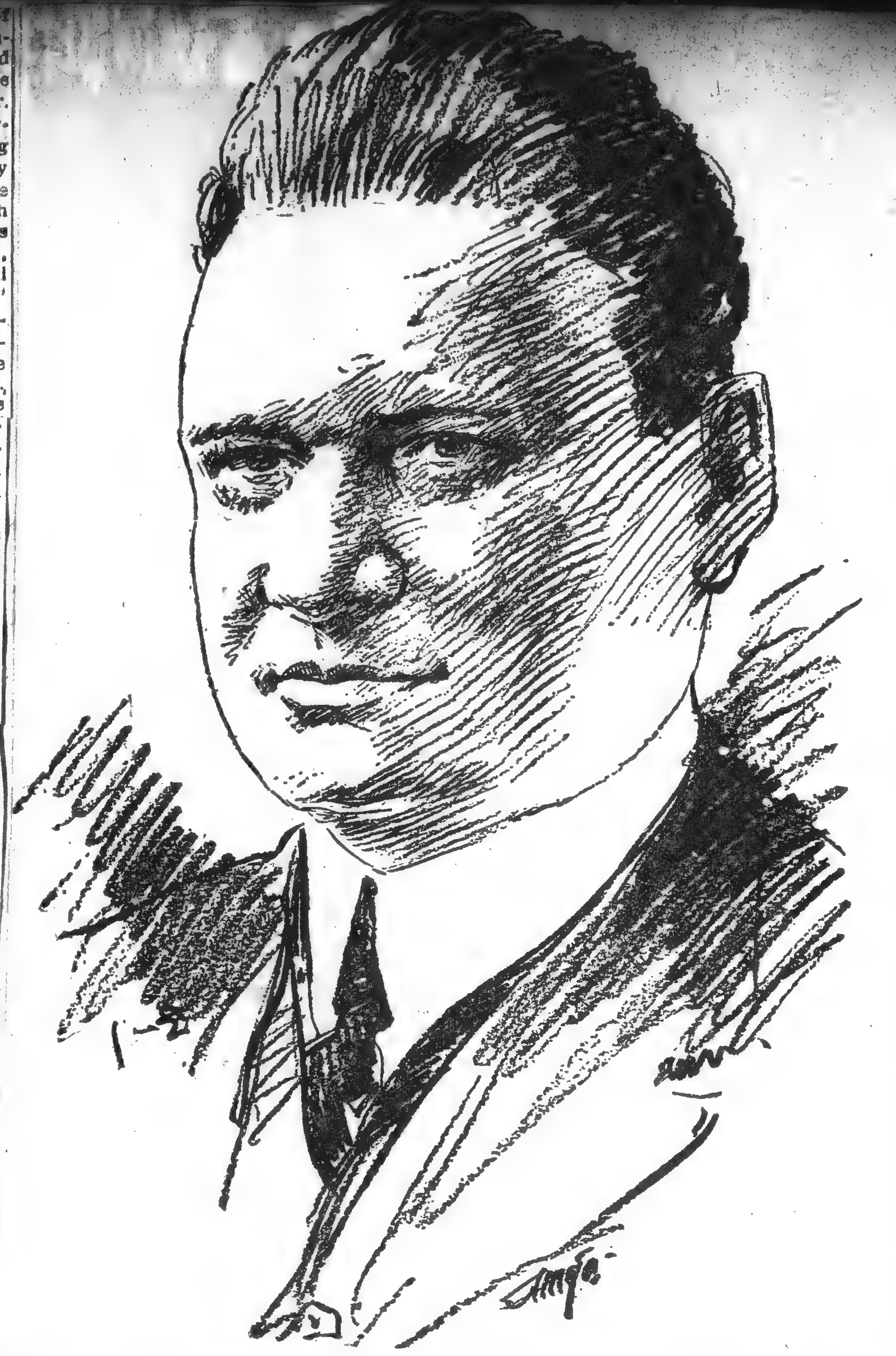

Frederick S. Converse, Whose Second Symphony Is to Be Played in Boston

climax in which a salient figure is sounded by the horns, echoed by the trumpets, leads by means of passage work in the lower strings and bassoons into the opening allegro.

The stormy first subject is announced as a fugato, followed by a more lyrical second subject, destined to play a most important part in the development of the movement. This in turn is succeeded by a chorale-like third theme, brought to a resounding climax.

The development follows, consisting of various combinations of the first and second subjects leading to a forceful restatement of the latter, which forms the climax of this section.

The coda is long and highly developed. Against chords of the harp and higher strings and wind the horn intones a reminiscence of the second subject. The movement ends pianissimo.

The second movement, which may perhaps best be described as an intermezzo, opens in quiet mood and leads directly into a quicker section which takes the place of the scherzo proper. The quiet opening measures return, bringing the movement to a close.

The last movement begins with a lengthy slow introduction, which together with a slow section introduced later in the movement, take the place of the traditional adagio. The other portions of the movement are admirably contrasted with the mood of the opening measures. Mr. Converse began this symphony in 1920, when the first sketches were made. It is scored for a large modern orchestra.

S. M.

MONITOR - APR 20

For the first of the Pop Concerts on May 1, in Symphony Hall, Mr. Jacchia will set on his programme a Suite of Dances in the ballet, "La Boutique Fantasque," which Respighi wove together from scraps of Rossini. At home Bostonians have heard as yet none of this bright, gay, effervescent music.

TRANS. APR. 21

Symphony Plays Converse Work

Frederick S. Converse's Symphony No. 2 in three movements was given its final performance by the Symphony Orchestra yesterday afternoon. Mr. Converse, who was in the audience, was called to his feet again and again to bow his acknowledgments, following Conductor Monteux's fine handling of the composer's work.

The second part was wholly Wagnerian and consisted of the final scene, first act from Tannhauser, "Forest Murmurs," from Seigfried and "Dusk of the Gods" from the same opera.

ADVTSR. APR. 22.

NEW SYMPHONY BY CONVERSE PRODUCED

Boston Composer's Work Shows Many Moods

Very Cordially Greeted at Concert of Symphony Orchestra

The novelty on yesterday's Symphony concert program was a new symphony in E major by F. S. Converse of Boston. The composer, who was present, must have been gratified by the warmth with which it was received by the audience. Few first performances of American compositions have been as cordially greeted by the Boston Symphony subscribers. This piece is a succession of many moods rather than an attempt to follow the formulas given in text books on composition. Mr Converse states that it has no literary program to tell the hearers what it means. He wisely distrusts both analytical and rhapsodical commentaries on his work.

The music seemed yesterday of uneven merit, remarkably moving and finely wrought when at its best; reminiscent of Rimsky Korsakov and Wagner when at its worst. The first andante in the second movement has the greatest immediate appeal to the listener. This symphony, whatever its ultimate worth, is not dull and far from trivial. Mr Converse has felt deeply and variously. He has succeeded in conveying to the listener something of the perplexity and glory of life.

One wondered whether it was wise to employ a full orchestra so much of the time. The Wagner excerpts which followed Mr Converse's piece are more brilliantly, if less fully scored. One also guessed that Mr Monteux took the introduction to the first movement rather faster and less majestically than the composer intended. In the main, however, the performance seemed very carefully prepared and very capably executed.

Mr Monteux has brought up Wagner's total in the list of works played this season to what it ought to be by getting a whole batch of excerpts from his music dramas out of the way at yesterday's concert. Beethoven symphonies are still in arrears, and more Mozart is needed, but otherwise the seasonal averages will come out about as they should, according to precedent.

The Paris version of the overture and Bacchanale from "Tannhauser" was exceptionally well played. Mr Monteux has never done anything better here. The "Waldweben" from "Siegfried" went less well, though creditably. The Richter selections from the Ring, with the end of the finale from "Gotterdammerung," added, were not especially well given. Mr Monteux seems to do Wagner ballets better than Wagner heroics, which possibly strike him as a bit stodgy and pompous.

The last program, next week, instead of a Beethoven symphony, has Rimsky Korsakov's "Scheherezade" as its chief item. Shreker's "Prelude to a Drama," repeated for reasons unspecified, a selection from Chabrier's "Gwendoline," and three dance numbers from Gretry's "Cephale et Procris," are the other numbers. There will be no soloist.

GLOBE - APR. 22

CONVERSE'S SYMPHONY PERFORMED

Sincerity of the Music Impressed Upon Listeners

Frederick S. Converse's second symphony was played for the first time anywhere yesterday afternoon with the 23d programme of the Boston Symphony Orchestra, Pierre Monteux, conductor, in Symphony Hall. The composer was present and the symphony was received with exceptional enthusiasm.

HONEST MUSIC ANYWAY

The latter half of the programme consisted of excerpts from Wagnerian music-drama: the Introduction and Bacchanale of the Paris version of "Tannhauser"; the Forest Music from the third act of "Siegfried"; and Richter's arrangement, with a conclusion designed by Mr. Monteux, of passages from "Siegfried" and the "Dusk of the Gods."

The sincerity and the character of Mr. Converse, as man and artist, show in his music. He has told the public little about his symphony. An explanation of its meaning he does not wish to lay before a hearer. It is enough—witness his letter published in the programme book—for the hearer to know that "it is a succession of many moods of suffering, of resolute defiance, of consolation, hope and joy, moods which all of us experience in life; to which I have tried to give expression in this form. I only hope that the music will not be boring to many, and that some will be moved by it."

In Three Movements

Three movements balance each other in the accepted symphonic manner. Certain themes are significantly transformed, but, again, in a manner made logical by the musical and emotional development. There are many modern compositions in which the composer plucks you by the sleeve—"Did you notice that? That's the second theme of the first movement in disguise." The symphony heard yesterday is only the work of a man with a conviction, who puts down what he feels.

The sincerity of the music made itself felt. Whether there is as much distinction of the thematic material as in other music of Mr. Converse's is a question to be decided with future hearings. We personally rate this symphony much higher, for example, than the symphonic poem, "Ormazd," or the recent symphony in C minor. It is the more substantial in idea and workmanship. The climaxes are not pulled in, but arrive logically, inescapably, with the development of the ideas. Thus the dramatic recapitulation of certain matter toward the end of the first movement, and the conclusion, preceded by a broad and effective version of a theme heard earlier in the movement, of the finale. Mr. Converse was several times called to his feet at the close of the performance.

Perhaps it is because it is heard less often, but we personally enjoy the later Wagner much more than the earlier one. From the place where "Tannhauser" was revamped for Paris the music has a finer color, even if it is spoiled now and then by extra measures put in for the benefit of ballet and spectators, by frenzy long drawn out, even on the stage, and too long drawn out for the concert hall. One listened to a noisy performance of noisy music, redeemed by the poetic close. The Forest Music again wove its spell.

The conclusion of the Richter arrangement of music from the Ring gains by the addition of the last crashing pages of the Immolation scene from "Die Gotterdamerung." It is the fashion of some to say that color is only the exterior of music, but suppose these superb pages of "Gotterdamerung" were relieved of the gorgeous, ritualistic pomp of the brass, thundering out the motive of the old, dying gods, or the peculiar scintillating brilliancy that wood-winds adds to the effect of strings—woud we have even half of the substance—not merely the effect, but the very substance—of Wagner's imagination? The performance displayed to the full the capacities of the orchestra, in familiar music, and Mr. Monteux made much of the finale.

POST-APR. 22.

23D CONCERT OF SYMPHONY

Work by Converse Performed for First Time —Well Received

WAGNER EXCERPTS

REST OF PROGRAM

By PHILIP HALE

The 23d concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Converse, Symphony No. 2, E major; Wagner, Introduction and Bacchanale from "Tannhauser"; "Forest Murmurs," from 'Siegfried"; Siegfried's passage to Bruennhilde's Rock from "Siegfried"; Morning Dawn, Siegfried's Rhine Journey and Close, from "Dusk of the Gods."

Mr. Converse's symphony was performed for the first time. In his modest notes contributed to the program book, he said: "There is no program to my symphony, although it is a succession of many moods of suffering, of resolute defiance, of consolation, hope and joy, which moods all of us experience in life; to which I have tried to give expression in this form." He did not pin tags on his themes or explain their various developments, for he preferred to let the music speak for itself. Mirabile dictu, though living in the year 1922 he did not find it necessary for the expression of his thoughts to add to the orchestra a xylophone and a tam-tam, though he knew that the free use of them with other percussion instruments would, especially in the final apotheosis, excite the applause of the many that delight in a prodigious din.

The symphony is, indeed, a succession of moods, but not in the impressionistic manner after which some toil today. The second movement, a melodious and expressive Andante with a middle section of a gay Scherzo nature—we say "gay," for there are symphonic scherzos that are deliberately sour or gloomy—some find irony in them—seems to us the most spontaneous and the most arresting portion of the work. The simplicity of the Andante, a simplicity that is not affected, is engaging. The music is gently emotional; music that at once puts the bearer in a contemplative mood and is pleasantly remembered. The gayety of the included Scherzo is not disturbing; it does not master the prevailing mood.

The first movement has a nervously dramatic introduction, which is followed by an allegro characterized for the most part by storm and stress, although there are relieving contrasts and episodes. At times in the development of the themes there seems to be a halting in transitional sentences, as if the composer were anxious for the voice of some solo instrument. There is ornamentation at times that seems to us superfluous, occasional filigree, which does not sufficiently cover bare, thin measures. The close has a quiet charm which prepares the hearer for the movement to follow.

The Finale is more closely knit; it has a more continuous flow of musical thought. The symphony is the work of a serious, wellgrounded musician, respecting his art, who seeks in music to express his thoughts and emotions without undue regard for the opinion of an audience. Yesterday the symphony was well received. The applause was especially hearty after the second movement. After the Finale Mr. Converse was obliged to bow in recognition. Mr. Monteux had evidently taken great pains in the preparation of the performance as was shown by the result achieved.

The rest of the program was devoted to excerpts from Wagner's operas. The attitude of the successive conductors of this orchestra towards performance of extracts from the music dramas would be a subject for an interesting article. One would be willing to play the vulgar clap-trap "Rienzi" overture and even the atrocious Emperor's march, but would say "No" to any pages from "The Ring." Another would draw the line at "Parsifal." To play any portion of it in concert would be sacrilegious. As a matter of fact, Wagner himself was by no means so squeamish. In his lifetime he encouraged concert performances of music from "The Ring." And, lo, Hans Richter, the great high-priest of the temple, arranged the suite from "Siegfried" and "Dusk of the Gods," which was played yesterday, although Mr. Monteux, more respectful, substituted measures by Wagner for Richter's ending.

The performance of the Bacchanale was one of dazzling brilliance. "Forest Murmurs" loses a good deal of its beauty and significance in the concert hall. There is need of the forest, the flickering light, the sight of the outdoor life and the heroic youth listening to the informing bird. Siegfried's Rhine Journey is another story. Wagner himself called it an orchestral scherzo.

The concert will be repeated tonight. The program of the concerts next week, the last of the 41st season, is as follows: Gretry-Mottl, Three Dances from "Cephalus and Procris"; Chabrier, Prelude to Act II of "Gwendoline"; Sehreker, Prelude to a Drama; Rimsky-Korsakov, "Scheherazade."

H[illegible] R.22

SYMPHONY CONCERT

The last but one of the season's symphonies was given yesterday, Mr. Monteux conductor. There was no soloist, but the program was such an interesting one that nobody minded.

The symphony in E major by Frederick S. Converse opened the program, and the following Wagner numbers completed the afternoon: Introduction and Bacchanale from "Tannhauser"; "Forest Murmurs," from "Seigfried," and several parts of the third act of "Se.gfried" skilfully combined.

The work of Mr. Converse was performed for the first time at this pair of concerts and the audience found it very interesting. Mr. Converse, who was present, held an [illegible] formal reception for his [illegible] friends and admirers. He and [illegible] Monteux were both called [illegible] again and again to acknowledge the long-continued plaudits of the [illegible]ence, which was more than [illegible]

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enthusiastic.

The entire Wagner music was beautifully given. On the whole, the concert was one of the best of the entire season. The program for next week, the last concert, is entirely of modern composers and should be a feast for those who prefer them to the classics.

AMER. APR. 22.

CLOSING SYMPHONY PROGRAM

Rimsky-Korsakoff's symphonic suite, "Scheherezade," will be the last number on the 24th regular program of Symphony concerts to be given by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening and will therefore close the symphony concert season. Pierre Monteaux will on this program repeat from an earlier pair of concerts Shreker's "Prelude to a Drama."

POPS

Every one is engaging his table for the opening night of the Pops, which of course, is the most momentous night of the spring. This will fall upon Monday, May 1, and launch the 37th season of the celebrated Pop concerts, which will continue thereafterwards every night except Sunday. Agide Jacchia will enter upon his sixth season at the head of the symphony orchestra which makes the Pops a rare institution.

On Tuesday night of the first week Wellesley will celebrate in numbers with a group of songs by the Wellesley Glee Club. This night and every other is open to the public and is of particular public interest. Thursday night will bring a Russian porgram.

V. APR. 22.

Mr. Converse's New Symphony Played in Boston

The twenty-third concert of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. The program was:

Converse—Symphony No. 2 in E major.
Wagner—Introduction and Bacchanale from "Tannhäuser" (Paris version).
Forest Murmurs from "Siegfried."
Siegfried's Passing Through the Fire to Brünnhilde's rock; Morning Dawn and Siegfried's journey up the Rhine; Close from the "Dusk of the Gods."

The symphony by Converse was played for the first time. Beginning with a slow introduction in the Phrygian mode in which a striking melodic phrase is announced by the horns and trumpets it passes, by means of passage work in the bassoons and lower strings to the principal theme, first given out in fugato form. A more songful second theme follows and the first section of the movement concludes with a broad chorale. After a sufficiently complex development, the return of the first two themes is brought about, but this recapitulation soon merges into an extended coda. The movement ends quietly.

There is no slow movement, properly speaking. After a few measures in pensive mood, the scherzo is introduced. The movement ends with a return of the opening mood. The last movement is a rondo in which the episodes, in slower tempo, skilfully replace the traditional adagio.

There is no program to the symphony. At least the composer has vouchsafed none. Nevertheless, it is evident from the general content and plan that he must have had one in mind during the composition of the work. The music, however, is sufficiently clear in its outline and development to make this lack of little importance, however much such an addition might have added to its enjoyment and understanding. This symphony shows no striking departure from the composer's usual style and methods of composition. In fact, it conforms to the more or less conventional plan of modern symphonic writing. In spite of the composer's evident desire to stir the emotions, it is for the most part music which appeals to the intellect alone. There are melodious moments, but nowhere is the melodic line allowed to take its way free and unhampered. Did the composer fear to fall into the obvious and commonplace? In any case, the general impression seems to be one of hampering restraint.

Mr. Converse in his notes on the symphony as printed in the program book, states that he has "omitted all percussion instruments save the kettledrums, because I am tired of the cheap, conventional effects obtained by their use." To many this omission would seem to have deprived his orchestra of much color for as it stands the orchestration, while always effective and sonorous, is somewhat lacking in novelty and variety. Aside from this work in particular it is in a measure disheartening to those who look for new developments in orchestral writing to find a composer of Mr. Converse's rank thus expressing himself in regard to a group of instruments which will undoubtedly have a great influence in bringing about these changes.

It may be adopted without question that cheap and conventional effects are obtained by the use of percussion instruments, but the same may be said of any instrument now commonly found in our symphonic orchestras. Those who have read Vincent d'Indy's "Life of César Franck" will recall that a well-known French composer remarked after the first performance of Franck's D minor Symphony that it was not a symphony because it contained a part for the English horn. If the admission of new instruments and instrumental effects rested upon opinions of this sort we should still b [illegible] for the orchestra of Mozart [illegible]

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might possibly discard the orchestra altogether as a means of musical expression.

All this is by way of digression. Let us return to the symphony. It is closely constructed, its melodic fragments are charming (although would that there were more of them and that they were of longer breath), the working out of the material is scholarly and logical. In short it is a composition which commands respect. The audience received it with considerable enthusiasm. It was played with care and understanding by Mr. Monteux and the orchestra.

Mr. Monteux gave proof of his powers in the music of Wagner in the concert of that composer's works which he gave earlier in the season for the benefit of the orchestra's Pension Fund. He was no less successful in the selections which he chose to play yesterday afternoon.

The playing of such fragments often leaves a sense of incompleteness in the hearer's mind particularly to those who may be familiar with the operas in their entirety. Mr. Monteux, by some magic touch succeeds in giving them a unity and roundness of form which makes them for the moment seem to be complete in themselves.

Last night, in Symphony Hall, Ella Kolar, a soprano born in Chicago of Bohemian parentage, but trained in Italy, gave a concert of operatic arias. There were orchestral selections by the Italian Symphony Orchestra, conducted by Raffaele Martino. Miss Kolar sang in a style familiar to lovers of conventional Italian opera, although she did not indulge in that exaggeration so often the outstanding fault of singers trained in that school. Evidently educated for the operatic stage, it was an ungrateful task to sing pieces so much of the theater without the accompanying dramatic action, yet she succeeded in giving admirable and often convincing interpretations of her arias without recourse to any of those incongruous tricks of gesture and voice at times resorted to by operatic singers when in the concert room.

S. M.

Friday afternoon, April 28 and Saturday evening, April 29, in Symphony Hall, the Boston Symphony Orchestra, Pierre Monteux conductor, will give its twenty-fourth and concluding pair of concerts. The program will consist of a suite of ballet pieces from Grétry's opera "Céphale et Procris" transcribed by Mottl; the Overture to "Gwendoline," by Chabrier; Shreker's Prelude to a Drama already heard earlier in the season and Rimsky-Korsakov's "Scheherazade."

MONITOR - APR 22

SYMPHONY CONCERT

THE PAIRING OF CONVERSE AND WAGNER

A New Symphony from the American in His Usual Quality as Composer—Reservations, Limitations and Also Clear and Characteristic Merit—Wagner Sensual and Stinging, Gentle and Musing, Heroic and Epic, with All in Orchestral Eloquence

THE new symphony of Mr. Converse, played yesterday afternoon by the Symphony Orchestra for the first time anywhere, is sound, serious, sincere music, warranting Mr. Monteux's pains of preparation, excelling the composer's modest exposition for the programme-book, justifying the hearty, honest rewarding applause. It is not music of salient individuality, high imagination, manifold workmanship. To write in such wise seems beyond Mr. Converse's powers at middle age; while—to his credit be it said—he chooses thorough-going accomplishment within them rather than futile striving for the unattainable. No more is he follower of the symphonic fashions of the hour. He sets no programme to this Second Symphony, though obviously the piece is moody; he strains not under orthodox symphonic form, ready and able to shape it to his present purposes; his modulations, his play with harmonies and timbres accord with the tonal texture of Wagner, Strauss and the elder Russians rather than with the thin web, the sharp lines, the nervous inflections of the "ultra-moderns." Outside drums, Mr. Converse denies himself every tinkling, every clanging instrument of percussion. Give him a harp, a celesta, bass-clarinet and a double-bassoon, and he can express himself through the ancient and honorable orchestra of the "great symphonists." In his own heart he looks, with his own mind he writes—in his own manner to his own purpose. However the hearer may measure the outcome, he cannot mistrust the earnestness, the pains, the honest directness of the composer.

Possibly Mr. Converse would work to better advantage in the composing of large symphonic music, were he less earnest and less deliberate. Not once in this whole Symphony in E major does he forbear his high seriousness. The first movement, until it ends in gentler measures, is tense, strenuous, stormy; the third and last does not lack propulsive vigors and sustained expansion. The slow division between indeed subdues itself to contemplative song; yet the gravity of mood and speech remains. A subdivision of this second movement is Scherzo-like; but the music is neither robust nor fantastic. Even in such measures Mr. Converse is momentarily gay more by earnest thought than by temperamental exhilaration. Throughout the two longer movements the stress of the music never relaxes upon the hearer. He believes the strain of the music-making as unrelaxing upon the composer. For himself, for Mr. Converse as well, he craves the pleasures of contrast, the solace of less intense mood and persistent expression.

An excess of deliberation, possibly as unescapable, similarly pursues Mr. Converse as composer. With a little imagination and a little knowledge—actual or speculative—of the processes of composition, the listener may almost see, hear, feel him at his work. There he would open the web of his music that some instrument or group of instruments bearing a telling phrase, cutting a significant modulation, may "sound through." Here he pauses to wind decorative arabesques about the main lines of his design or to invite the virtuosity of a sympathetic orchestra. Here he must write a series of transitional measures—and he does so in this Symphony with more invention, elasticity and suggestion than in many an earlier piece. Now he plants his feet and clinches his hands for an upswelling climax. Again he is pondering the growth and interplay of his motivs or the melody fertilized from them, considering as well the enriching harmonies, the sharpening timbres. Of course every composer in kind and degree writes music with thought, choice, calculation. With the best of them not always will imagination spark or intuition breathe full and free. Mr. Converse's processes in music making are normal; but they remain too obvious; whereas other composers of different temperament and method somehow hide them.

Seldom in this whole Symphony does the workmanship seem fluid, supple, spontaneous, taking course, current, color, reflections as it moves under the composer's hand and imagination. Mr. Converse's earnestness, Mr. Converse's deliberation—both as persistent as they are plain—often make his music sound overthick, move in too square-toed fashion. His full-voiced progressions, his luxuriant harmonies and timbres deepen this impression. As the musing reader takes a book from his shelves so also does Mr. Converse seem to choose the moods of his music. As he says in his programme-note of this "defiance, consolation, hope, joy," they are moods "that all of us experience in life." Yet, so far as the present Symphony goes, he seems less to have experienced them personally, unescapably, than to have assorted them for exposition and enforcement in tones. They are by no means inarticulate; yet, clearly, they did not cry within him for speech through music.

To make these reservations, to set out these limitations, is to circumscribe—and not to overlook or belittle—the merits of Mr. Converse's Symphony. To himself and to hearers he proposed a large design; throughout he unfolds and sustains it while once and again the return of motiv upthrown against the tonal mass is vivid and significant to hear. Though his first movement seems often over-thick and on occasion loosely cumbrous, yet does it march; yet does it speak full-throated while the few contrasting measures at the end come close to a still and tranquil beauty. The songful periods of the second movement charm. Mr. Converse has found a simple, ingratiating, pensive melody. Not too laboriously does he conduct and fertilize it; not too amply does he adorn and enrich it. For the time his harmonies are more transparent, his instrumental voices gently lambent. The ear is pleasured, to composer's mood responds hearer's fancy. The Scherzo is agreeable intermezzo, keeping the simplicity of the measures whence it comes and into which it goes. The largely marshalled, full-bodied, firm-set, upswelling finale proclaims anew the one clear individuality in Mr. Converse's maturer music. He writes as a man, safe and sane, sound and vigorous, honest, robust, candid, subject to normal, human moods, eager with normal ambitions—so composing for men who in all these things are like unto him. Through the practice of his profession, this manhood most plays. No wonder he finds sympathetic hearers—and many.

Wagner filled the rest of the afternoon in larger measure and in ampler variety than it is easy to recall over many years of the Symphony Concerts. Evidently Mr. Monteux is without scruple in the transfer to platform and to orchestra unassisted, of music designed for the stage and often clothed in many a trapping of the theatre. Such scruple, indeed, were vain and superfluous in a town that may not otherwise so much as glimpse the music-dramas. By the sign of yesterday as gladly does the public of Symphony Hall hear these rounded excerpts, these assorted and epitomizing fragments. To watch the interest, to hear the applause, it would be easy to vision a Wagner flourishing anew in Boston on operatic stage. Yet smallest, often, of the fortnight were the audiences he used to muster for the visiting Metropolitan Company; while plainly enough it was the just repute of a Toscanini or a Mahler conducting, a Fremstad or a Matzenauer singing, who had assembled them. In the opera house for which he wrote and wherein he has fullest and most vivid being, Wagner in Boston is no "draw." In the concert-hall to which he occasionally condescended and whither conductors love to lead him, he fills the room with rapt listeners. Up to Brünnhilde's rock may Siegfried go—from the chairs of Symphony Hall; but for near twenty years he has not passed through the vivid fires of the theatre. "Boston," admitted Mrs. Asquith, "is baffling."

First, in Mr. Monteux's choice, came the Overture and Venusberg Music from "Tannhäuser," as the composer amplified and linked them for the Opéra in Paris—orchestral din was of a Bacchic rout, whirled, tossed, driven upon the current of the music, from it upspringing to new riot and new fires—until languor itself became as passion. Nor was Mr. Monteux content with this illusion of the whole. How acrid and sinewy he often kept the violins through this music of desire; impulsive frenzy seemed to sound tambourine or triangle; the wood-wind voices shrilled with the fierceness or melted with the softness of their caresses. In such music of the theatre Mr. Monteux is conductor to thrill and to praise.

Next the Wagner, sun-lit and glamorous, gently pictorial, tenderly musing, through the undulant, whirring, dreamful music of the epitomized "Forest Scene" of "Siegfried," with the song of the bird upon it as in flash of tonal radiance and of sudden tension dramatic. Then the Wagner who in tones can narrate of heroes, visualizing, almost, in his measures the scene, the progress, the passion—the decanted music of Siegfried scaling the fire-girt rock, of Siegfried parting from the Valkyr—"zu neuen Thaten, theure Helde"—of Siegfried breasting the wide-waved Rhine in the deepening, far-spread dawn. Upon this Wagner, master of tonal landscape, and tonal movement, spacious, exalted, epic, Mr. Monteux, of his own notion, elected to pile the final pages of "Götterdämmerung," when the orchestra, save for a single chior, rests in tumult and clamor upon earth; while that choir—the violins—mounts heavenward. Perhaps this sudden "apotheosis" smacked of the theatre of spectacle rather than the theatre of music-drama. None the less Mr. Monteux is fast mastering the broad unbroken, ever moving lines, the advancing, the receding surge, ever persistent, that in orchestral performance is the beauty, power and life of the Wagnerian word.

H. T. PARKER

RIMSKY - KORSAKOV'S Symphonic Suite, "Scheherazade," glowing with the colors, the rhythms and fantasy of an Orient of The Arabian Nights., displayful of the orchestra as well, is the piece with which Mr. Monteux will next Friday and Saturday end the Symphony Concerts for the year. An entr'acte of mixed matter, now gentle, now sonorous, from Chabrier's Viking opera, "Gwendoline"; a suite of eighteenth-century dances from Grétry's opera, "Cephalus and Procris," rescored by Mottl; and Schreker's "Prelude to a Drama," for a composer of the hour, will fill the first half of the programme.

On Thursday evening, at the final concert of the current series in Sanders Theatre at Cambridge, Mr. Monteux and the orchestra will also be heard in Rimsky-Korsakov's "Scheherazade." The excerpts from Wagner's operas, played yesterday and today at Symphony Hall, fill the rest of the programme, viz.: The Introduction and Venusberg Music from "Tannhäuser"; the epitomized Forest Scene from "Siegfried" and the measures from that music-drama and "Götterdämmerung" in which the hero climbs to Brünnhilde's fiery rock, farewells her and journeys down the Rhine to the Gibichungs' land. To all this Mr. Monteux has appended the final pages of the whole opera.

TRANS - APR. 22

LAST SYMPHONY

Rimsky-Korsakoff's Symphonic suite, "Scheherezade," will be the big number at the closing Symphony concerts next Friday afternoon and Saturday evening. Shreker's "Prelude to a Drama," dance music from the Gretry Opera, "Cephalus and Procris," and the entr'acte from Chabrier's opera, "Gwendoline," are the other numbers.

PROGRAM FOR POP OPENING

The classic Pop Concerts will open at Symphony Hall on Monday, May 1. Agide Jacchia will for the sixth successive summer preside over the full-sized orchestra of seventy-five players, which in the last analysis is the true glory of the Pops.

Although every program offers a real musical treat, there is a leaven of encores and lighter numbers. Light refreshments are served. The program for the opening follows:

Procession of Bacchus............Delibes
Overture to "The Marriage of Figaro"..............................Mozart
Spanish Dance from "Panaderos" Glazounoff
Fantasia, "Aida"..............................Verdi
"Hymn to the Sun" from "Iris" . Mascagni
Danza della Ondine ("Dance of the Waves") from "Loreley"..........Catalani
Hindu Song ....Rimsky-Korsakoff
Overture to "Tannhauser"..........Wagner
Selection, "La Boutique Fantasque"....
..................................Rossini-Respighi
Waltz, "Roses from the South"....Strauss
Marche Slave ....Tschaikowsky

ADVTSR - APR. 23.

Pops Begin May 1

The 37th season of the Pop concerts will begin at Symphony Hall May 1. As for the past five seasons, Agide Jacchia will conduct the orchestra of 75 Boston Symphony members. Soft drinks and light refreshments will be on sale as usual.

Special nights during the first week include a Wellesley celebration Tuesday with a group of songs by the Wellesley Glee Club, and a Russian program Thursday. Both are open to the public.

Friday at 2:30, and Saturday at 8, Boston Symphony Orchestra, 24th program: "Prelude to a Drama," Shreker; suite from "Cephalus and Procris," Gretry-Mottl; Entr'acte from "Gwendoline," Chabrier; "Scheheresode," Rimsky-Korsakoff. There is no soloist.

GLOBE. APR. 23.

POPS TO OPEN MAY 1

A week from tomorrow night in Symphony Hall the floor seats will be removed, tables installed and the famous and favored Pop Concerts will take complete possession of every night except Sunday.

The many aspects which have made the Pops popular of late seasons will be preserved and enlarged upon in this, the 37th season. Mr. Jacchia, the finest of Pop conductors, will for the sixth successive summer preside over the full-sized symphony orchestra of 75 players, which in the last analysis is the true glory of the Pops. An operatic fantasia, overture, or ballet number, this former conductor of many distinguished opera companies leads as one who knows and loves. As for the waltzes, suites, rhapsodies and sugary [illegible] which embellish every Pops' program, it is authoritatively stated that no finer performance is to be heard anywhere. There is a leaven of encores and lighter numbers, even to operetta, to please the uninitiated. Any suggestion of seriousness is dispelled by the food, drink and conversation which, according to the time-tried manner of the Pops, flow easily, even persistently, without obtruding upon aural pleasures.

On Tuesday night of the first week Wellesley will celebrate with a group of songs by the Wellesley Glee Club. This night and every other is open to the public and is of particular public interest. Thursday night will bring a Russian program. The program for the opening night (May 1) follows:

Procession of Bacchus..................Delibes
Overture to "The Marriage of Figaro" . . Mozart
Spanish Dance from "Panaderos" . . Glazounov
Fantasia, "Aida"..............................Verdi
"Hymn to the Sun" from "Iris"......Mascagni
Danza della Ondine (Dance of the Waves) from "Loreley"..........................Catalani
Hindu Song.........................Rimsky-Korsakov
Overture to "Tannhaeuser"..............Wagner
Selection, "La Boutique Fantasque"....
Rossini-Respighi
Waltz, "Roses from the South"......Strauss
Marche Slave.........................Tschaikowsky

HERALD - APR 23

In the spring the fancy of the music lover, if it turns in any direction which concerns a concert hall, turns to "Pops." These "Pop" concerts open a week from tomorrow night in Symphony Hall. They have grown in popularity of late years, until it has been possible for the management to assemble an orchestra of Boston Symphony players of sufficient proportions to play any standard composition of symphonic music, let alone the waltzes, marches, paraphrases from popular operettas which are interspersed with the more serious music on the "Pop" programmes.

Fifty per cent of the "Pop" programmes is, in fact, far nearer the offerings of the regular Boston Symphony concerts of the winter season than is generally realized. The principal difference in the musical material is its length. Symphonies in four movements are eschewed, though it is quite often that one encounters a single movement of a celebrated symphony. But suites, Wagnerian excerpts, the shorter symphonic poems, compositions ranging from Rimsky-Korsakoff's symphonic suite, "Scheherazade," played next Friday and Saturday afternoon at the last pair of subscription concerts of the Boston Symphony season, to the prelude of "Tristan and Isolde," are heard, and heard with the greatest attention, and in a silence almost unduly sepulchral, by those who crowd the balconies and tables, and eat, and drink, and listen to music.

That is the effect, perhaps unforeseen a few years ago, of the Pop concerts. They furnish an amazing amount per season of the best music, but in doing so they carefully gild the pill. An audience that notes with pleasure that Victor Herbert's "Americanesque" is to be heard, goes away having discovered greatly to its surprise an equal pleasure in the march movement of Tschaikowsky's "Pathetique Symphony."

This is listening at its easiest and most pleasurable. There are long enough waits between the pieces to have a chat. There are refreshments if desired. Half the terror of a long concert is in the stiffness of the chairs and the long, long stretches of music and the very brief opportunity to take a breath in between before proceeding farther. People get stiff, mentally. At the Pop concerts one sits at ease and follows the music or not, as one pleases.

It would be an excellent thing if all American artistic enterprises could provide equally painless pleasure, and lose the alarming aspect that they often present to the great public. There is a way to interest everyone in good music, to make this music irresistibly appealing to a man, whether he is informed on the subject or not. It is not necessary for him to be learned in the tonal art to feel the inspiration of great masters. These are most important facts, which the Pop concerts, for everybody's benefit, are discovering.

LAST SYMPHONY PROGRAM

Rimsky-Korsakov's Symphonic Suite "Scherezade" will be the last number on the 24th regular program of Symphony concerts given by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening. This concert will close the Symphony season. Mr. Monteux will repeat Schreker's "Prelude to a Drama." The other numbers will be a suite of dances arranged by Mottl, from Gretry's "Cephalus and Procris"; also the entr'acte from Chabrier's "Gwendoline."

POST - APR. 23.

On the programme for the final concert of the season by the Symphony Orchestra in Cambridge tomorrow evening stand from Wagner, not the numbers played at Symphony Hall last week, but these pieces: Introduction to Act III, Apprentices' Dance, Homage to Sachs from "Die Meistersinger"; Forest Scene from "Siegfried"; the Funeral Music from "Götterdämmerung"; and The Valkyrs' Ride from "Die Walküre." Rimsky-Korsakov's "Scheherazade" will begin the concert.

TRANS. APR. 26

[102]

OF PROGR

PHILIP HALE

cert of the Boston Sym-
estra, Mr. Monteux con-
k place yesterday afternoon
Hall. The program was
Converse, Symphony No.
Wagner, Introduction and
from "Tannhauser"; "For-
urs," from 'Siegfried'; Sieg-
ssage to Bruennhilde's Rock
fried"; Morning Dawn, Sieg-
ine Journey and Close, from
the Gods."

verse's symphony was per-
the first time. In his modest
ributed to the program book,
There is no program to my
although it is a succession
oods of suffering, of resolute
consolation, hope and joy,
ods all of us experience in
ich I have tried to give ex-
this form." He did not pin
is themes or explain their
velopments, for he preferred
music speak for itself. Mir-
, though living in the year
ld not find it necessary for
sion of his thoughts to add
chestra a xylophone and a
though he knew that the
them with other percussion
s would, especially in the
eosis, excite the applause of
that delight in a prodigious

phony is, indeed, a succession
but not in the impressionistic
ter which some toil today.
movement, a melodious and
Andante with a middle sec-
ay Scherzo nature—we say
there are symphonic scherzos
eliberately sour, or gloomy—
irony in them—seems to us
spontaneous and the most
portion of the work. The
f the Andante, a simplicity
affected, is engaging. The
ently emotional; music that
ts the hearer in a contem-
d and is pleasantly remem-
e gayety of the included
not disturbing; it does not
prevailing mood.
movement has a nervously
troduction, which is followed
ro characterized for the most
rm and stress, although there
y contrasts and episodes. At
e development of the themes
s to be a halting in transi-
ences, as if the composer
s for the voice of some solo
There is ornamentation at
seems to us superfluous, oc-
gree, which does not suffi-
r bare, thin measures. The
quiet charm which prepares
or the movement to follow.
e is more closely knit; it has
continuous flow of musical
he symphony is the work of
wellgrounded musician, re-
s art, who seeks in music
his thoughts and emotions
due regard for the opinion
ence. Yesterday the sym-
well received. The applause
ily hearty after the second
After the Finale Mr. Con-
bliged to bow in recognition.
k had evidently taken great
e preparation of the per-
was shown by the results

f the program was devoted
from Wagner's operas. The
he successive conductors of
a towards performance of
n the music dramas would
for an interesting article.
o willing to play the vulgar,
Rienzi" overture and even
is Emperor's march, but
'No' to any pages from
Another would draw the
ifal." To play any portion
cert would be sacriligious.
r of fact, Wagner himself
means so squeamish. In
he encouraged concert per-
f music from "The Ring."
s Richter, the great high-
temple, arranged the suite
ried" and "Dusk of the
was played yesterday, al-
Monteux, more respectful,
measures by Wagner for
ing.
mance of the Bacchanale
zzling brilliance. "Forest
s a good deal of its
gnificance in the concert
is need of the forest, the
the sight of the outdoor
heroic youth listening to
bird. Siegfried's Rhine
her story. Wagner him-
n orchestral scherzo.
will be repeated tonight.
the concerts next week,
41st season, is as fol-
ottl, Three Dances from
Procris"; Charbrier,
II of "Gwendoline";
de to a Drama; Rimsky-
cheherazade."

D-APR. 22

CONCERT

one of the season's
s given yesterday,
nductor. There was
the program was
ing one that nobody

y in E major by
onverse opened the
e following Wagner
ted the afternoon:
d Bacchanale from
"Forest Murmurs"
and several parts
of "Siegfried" skil-

Mr. Converse was
e first time at this
s and the audience
teresting. Mr. Co
present, held an in-
on for his many
mirers. He and Mr
both called up
to acknowledge

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rily enthusiastic.

The entire Wagner music was beautifully given. On the whole, the concert was one of the best of the entire season. The program for next week, the last concert, is entirely of modern composers and should be a feast for those who prefer them to the classics.

AMER. APR. 22

CLOSING SYMPHONY PROGRAM

Rimsky-Korsakoff's symphonic suite, "Scheherezade," will be the last number on the 24th regular program of Symphony concerts to be given by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening and will therefore close the symphony concert season. Pierre Monteaux will on this program repeat from an earlier pair of concerts Shreker's "Prelude to a Drama."

POPS

Every one is engaging his table for the opening night of the Pops, which of course, is the most momentous night of the spring. This will fall upon Monday, May 1, and launch the 37th season of the celebrated Pop concerts, which will continue thereafterwards every night except Sunday. Agide Jacchia will enter upon his sixth season at the head of the symphony orchestra which makes the Pops a rare institution.

On Tuesday night of the first week Wellesley will celebrate in numbers with a group of songs by the Wellesley Glee Club. This night and every other is open to the public and is of particular public interest. Thursday night will bring a Russian porgram.

A 26

Mr. Converse's New Symphony Played in Boston

The twenty-third concert of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. The program was:

Converse—Symphony No. 2 in E major.
Wagner—Introduction and Bacchanale from "Tannhäuser" (Paris version).
Forest Murmurs from "Siegfried."
Siegfried's Passing Through the Fire to Brünnhilde's rock; Morning Dawn and Siegfried's journey up the Rhine; Close from the "Dusk of the Gods."

The symphony by Converse was played for the first time. Beginning with a slow introduction in the Phrygian mode in which a striking melodic phrase is announced by the horns and trumpets it passes, by means of passage work in the bassoons and lower strings to the principal theme, first given out in fugato form. A more songful second theme follows and the first section of the movement concludes with a broad chorale. After a sufficiently complex development, the return of the first two themes is brought about, but this recapitulation soon merges into an extended coda. The movement ends quietly.

There is no slow movement, properly speaking. After a few measures in pensive mood, the scherzo is introduced. The movement ends with a return of the opening mood. The last movement is a rondo in which the episodes, in slower tempo, skilfully replace the traditional adagio.

There is no program to the symphony. At least the composer has vouchsafed none. Nevertheless, it is evident from the general content and plan that he must have had one in mind during the composition of the work. The music, however, is sufficiently clear in its outline and development to make this lack of little importance, however much such an addition might have added to its enjoyment and understanding. This symphony shows no striking departure from the composer's usual style and methods of composition. In fact, it conforms to the more or less conventional plan of modern symphonic writing. In spite of the composer's evident desire to stir the emotions, it is for the most part music which appeals to the intellect alone. There are melodious moments, but nowhere is the melodic line allowed to take its way free and unhampered. Did the composer fear to fall into the obvious and commonplace? In any case, the general impression seems to be one of hampering restraint.

Mr. Converse in his notes on the symphony as printed in the program book, states that he has "omitted all percussion instruments save the kettledrums, because I am tired of the cheap, conventional effects obtained by their use." To many this omission would seem to have deprived his orchestra of much color for as it stands the orchestration, while always effective and sonorous, is somewhat lacking in novelty and variety. Aside from this work in particular it is in a measure disheartening to those who look for new developments in orchestral writing to find a composer of Mr. Converse's rank thus expressing himself in regard to a group of instruments which will undoubtedly have a great influence in bringing about these changes.

It may be adopted without question that cheap and conventional effects are obtained by the use of percussion instruments, but the same may be said of any instrument now commonly found in our symphonic orchestras. Those who have read Vincent d'Indy's "Life of César Franck" will recall that a well-known French composer remarked after the first performance of Franck's D minor Symphony that it was not a symphony because it contained a part for the English horn. If the admission of new instruments and instrumental effects rested upon opinions of this sort we should still be waiting for the orchestra of Mozart or if the argument is continued to its logical conclusion we might possibly discard the orchestra altogether as a means of musical expression.

All this is by way of digression. Let us return to the symphony. It is closely constructed, its melodic fragments are charming (although would that there were more of them and that they were of longer breath), the working out of the material is scholarly and logical. In short it is a composition which commands respect. The audience received it with considerable enthusiasm. It was played with care and understanding by Mr. Monteux and the orchestra.

Mr. Monteux gave proof of his powers in the music of Wagner in the concert of that composer's works which he gave earlier in the season for the benefit of the orchestra's Pension Fund. He was no less successful in the selections which he chose to play yesterday afternoon.

The playing of such fragments often leaves a sense of incompleteness in the hearer's mind particularly to those who may be familiar with the operas in their entirety. Mr. Monteux, by some magic touch succeeds in giving them a unity and roundness of form which makes them for the moment seem to be complete in themselves.

Last night, in Symphony Hall, Ella Kolar, a soprano born in Chicago of Bohemian parentage, but trained in Italy, gave a concert of operatic arias. There were orchestral selections by the Italian Symphony Orchestra, conducted by Raffaele Martino. Miss Kolar sang in a style familiar to lovers of conventional Italian opera, although she did not indulge in that exaggeration so often the outstanding fault of singers trained in that school. Evidently educated for the operatic stage, it was an ungrateful task to sing pieces so much of the theater without the accompanying dramatic action, yet she succeeded in giving admirable and often convincing interpretations of her arias without recourse to any of those incongruous tricks of gesture and voice at times resorted to by operatic singers when in the concert room.

S. M.

Friday afternoon, April 28 and Saturday evening, April 29, in Symphony Hall, the Boston Symphony Orchestra, Pierre Monteux conductor, will give its twenty-fourth and concluding pair of concerts. The program will consist of a suite of ballet pieces from Grétry's opera "Céphale et Procris" transcribed by Mottl; the Overture to "Gwendoline," by Chabrier; Shreker's Prelude to a Drama already heard earlier in the season and Rimsky-Korsakov's "Scheherazade."

MONITOR - APR. 22

SYMPHONY CONCERT

THE PAIRING OF CONVERSE AND WAGNER

A New Symphony from the American in His Usual Quality as Composer—Reservations, Limitations and Also Clear and Characteristic Merit—Wagner Sensual and Stinging, Gentle and Musing, Heroic and Epic, with All in Orchestral Eloquence

THE new symphony of Mr. Converse, played yesterday afternoon by the Symphony Orchestra for the first time anywhere, is sound, serious, sincere music, warranting Mr. Monteux's pains of preparation, excelling the composer's modest exposition for the programme-book, justifying the hearty, honest rewarding applause. It is not music of salient individuality, high imagination, manifold workmanship. To write in such wise seems beyond Mr. Converse's powers at middle age; while—to his credit be it said—he chooses thorough-going accomplishment within them rather than futile striving for the unattainable. No more is he follower of the symphonic fashions of the hour. He sets no programme to this Second Symphony, though obviously the piece is moody; he strains not under orthodox symphonic form, ready and able to shape it to his present purposes; his modulations, his play with harmonies and timbres accord with the tonal texture of Wagner, Strauss and the elder Russians rather than with the thin web, the sharp lines, the nervous inflections of the "ultra-moderns." Outside drums, Mr. Converse denies himself every tinkling, every clanging instrument of percussion. Give him a harp, a celesta, bass-clarinet and a double-bassoon, and he can express himself through the ancient and honorable orchestra of the "great symphonists." In his own heart he looks, with his own mind he writes—in his own manner to his own purpose. However the hearer may measure the outcome, he cannot mistrust the earnestness, the pains, the honest directness of the composer.

Possibly Mr. Converse would work to better advantage in the composing of large symphonic music, were he less earnest and less deliberate. Not once in this whole Symphony in E major does he forbear his high seriousness. The first movement, until it ends in gentler measures, is tense, strenuous, stormy; the third and last does not lack propulsive vigors and sustained expansion. The slow division between indeed subdues itself to contemplative song; yet the gravity of mood and speech remains. A subdivision of this second movement is Scherzo-like; but the music is neither robust nor fantastic. Even in such measures Mr. Converse is momentarily gay more by earnest thought than by temperamental exhilaration. Throughout the two longer movements the stress of the music never relaxes upon the hearer. He believes the strain of the music-making as unrelaxing upon the composer. For himself, for Mr. Converse as well, he craves the pleasures of contrast, the solace of less intense mood and persistent expression.

An excess of deliberation, possibly as unescapable, similarly pursues Mr. Converse as composer. With a little imagination and a little knowledge—actual or speculative—of the processes of composition, the listener may almost see, hear, feel him at his work. There he would open the web of his music that some instrument or group of instruments bearing a telling phrase, cutting a significant modulation, may "sound through." Here he pauses to wind decorative arabesques about the main lines of his design or to invite the virtuosity of a sympathetic orchestra. Here he must write a series of transitional measures—and he does so in this Symphony with more invention, elasticity and suggestion than in many an earlier piece. Now he plants his feet and clinches his hands for an upswelling climax. Again he is pondering the growth and interplay of his motivs or the melody fertilized from them, considering as well tho enriching harmonies, the sharpening timbres. Of course every composer in kind and degree writes music with thought, choice, calculation. With the best of them not always will imagination spark or intuition breathe full and free. Mr. Converse's processes in music making are normal; but they remain too obvious; whereas other composers of different temperament and method somehow hide them.

Seldom in this whole Symphony does the workmanship seem fluid, supple, spontaneous, taking course, current, color, reflections as it moves under the composer's hand and imagination. Mr. Converse's earnestness, Mr. Converse's deliberation—both as persistent as they are plain—often make his music sound over-thick, move in too square-toed fashion. His full-voiced progressions, his luxuriant harmonies and timbres deepen this impression. As the musing reader takes a book from his shelves so also does Mr. Converse seem to choose the moods of his music. As he says in his programme-note of this "defiance, consolation, hope, joy," they are moods "that all of us experience in life." Yet, so far as the present Symphony goes, he seems less to have experienced them personally, unescapably, than to have assorted them for exposition and enforcement in tones. They are by no means inarticulate; yet, clearly, they did not cry within him for speech through music.

To make these reservations, to set out these limitations, is to circumscribe—and not to overlook or belittle—the merits of Mr Converse's Symphony. To himself and to hearers he proposed a large design throughout he unfolds and sustains it while once and again the return of motiv upthrown against the tonal mass is vivid and significant to hear. Though his first movement seems often over-thick and on occasion loosely cumbrous, yet does it march; yet does it speak full-throated while the few contrasting measures at the end come close to a still and tranquil beauty. The songful periods of the second movement charm. Mr. Converse has found a simple, ingratiating, pensive melody. Not too laboriously does he conduct and fertilize it; not too amply does he adorn and enrich it. For the time his harmonies are more transparent, his instrumental voices gently lambent. The ear is pleasured, to composer's mood responds hearer's fancy. The Scherzo is agreeable intermezzo, keeping the simplicity of the measures whence it comes and into which it goes. The largely marshalled, full-bodied, firm-set, upswelling finale proclaims anew the one clear individuality in Mr. Converse's maturer music. He writes as a man, safe and sane, sound and vigorous, honest, robust, candid, subject to normal, human moods, eager with normal ambitions—so composing for men who in all these things are like unto him. Through the practice of his profession, this manhood most plays. No wonder he finds sympathetic hearers—and many.

Wagner filled the rest of the afternoon in larger measure and in ampler variety than it is easy to recall over many years of the Symphony Concerts. Evidently Mr. Monteux is without scruple in the transfer to platform and to orchestra unassisted, of music designed for the stage and often clothed in many a trapping of the theatre. Such scruple, indeed, were vain and superfluous in a town that may not otherwise so much as glimpse the music-dramas. By the sign of yesterday as gladly does the public of Symphony Hall hear these rounded excerpts, these assorted and epitomizing fragments. To watch the interest, to hear the applause, it would be easy to vision a Wagner flourishing anew in Boston on operatic stage. Yet smallest, often, of the fortnight were the audiences he used to muster for the visiting Metropolitan Company; while plainly enough it was the just repute of a Toscanini or a Mahler conducting, a Fremstad or a Matzenauer singing, who had assembled them. In the opera house for which he wrote and wherein he has fullest and most vivid being, Wagner in Boston is no "draw." In the concert-hall to which he occasionally condescended and whither conductors love to lead him, he fills the room with rapt listeners. Up to Brünnhilde's rock may Siegfried go—from the chairs of Symphony Hall; but for near twenty years he has not passed through the vivid fires of the theatre. "Boston," admitted Mrs. Asquith, "is baffling."

First, in Mr. Monteux's choice, came the Overture and Venusberg Music from "Tannhäuser," as the composer amplified and linked them for the Opéra in Paris—

tral din was of a Bacchic rout, whirled, tossed, driven upon the current of the music, from it upspringing to new riot and new fires—until languor itself became as passion. Nor was Mr. Monteux content with this illusion of the whole. How acrid and sinewy he often kept the violins through this music of desire; impulsive frenzy seemed to sound tambourine or triangle; the wood-wind voices shrilled with the fierceness or melted with the softness of their caresses. In such music of the theatre Mr. Monteux is conductor to thrill and to praise.

Next the Wagner, sun-lit and glamorous, gently pictorial, tenderly musing, through the undulant, whirring, dreamful music of the epitomized "Forest Scene" of "Siegfried," with the song of the bird upon it as in flash of tonal radiance and of sudden tension dramatic. Then the Wagner who in tones can narrate of heroes, visualizing, almost, in his measures the scene, the progress, the passion—the decanted music of Siegfried scaling the fire-girt rock, of Siegfried parting from the Valkyr—"zu neuen Thäten, theure Helde"—of Siegfried breasting the wide-waved Rhine in the deepening, far-spread dawn. Upon this Wagner, master of tonal landscape, and tonal movement, spacious, exalted, epic, Mr. Monteux, of his own notion, elected to pile the final pages of "Götterdämmerung," when the orchestra, save for a single chior, rests in tumult and clamor upon earth; while that choir—the violins—mounts heavenward. Perhaps this sudden "apotheosis" smacked of the theatre of spectacle rather than the theatre of music-drama. None the less Mr. Monteux is fast mastering the broad unbroken, ever moving lines, the advancing, the receding surge, ever persistent, that in orchestral performance is the beauty, power and life of the Wagnerian word.

H. T. PARKER

RIMSKY - KORSAKOV'S Symphonic Suite, "Scheherazade." glowing with the colors. the rhythms and fantasy of an Orient of The Arabian Nights., displayful of the orchestra as well, is the piece with which Mr. Monteux will next Friday and Saturday end the Symphony Concerts for the year. An entr'acte of mixed matter, now gentle, now sonorous, from Chabrier's Viking opera, "Gwendoline"; a suite of eighteenth-century dances from Grétry's opera, "Cephalus and Procris," rescored by Mottl; and Schreker's "Prelude to a Drama," for a composer of the hour, will fill the first half of the programme.

On Thursday evening, at the final concert of the current series in Sanders Theatre at Cambridge, Mr. Monteux and the orchestra will also be heard in Rimsky-Korsakov's "Scheherazade." The excerpts from Wagner's operas, played yesterday and today at Symphony Hall, fill the rest of the programme, viz.: The Introduction and Venusberg Music from "Tannhäuser"; the epitomized Forest Scene from "Siegfried" and the measures from that music-drama and "Götterdämmerung" in which the hero climbs to Brünnhilde's fiery rock, farewells her and journeys down the Rhine to the Gibichungs' land. To all this Mr. Monteux has appended the final pages of the whole opera.

TRANS - APR. 22

LAST SYMPHONY

Rimsky-Korsakoff's Symphonic suite, "Scheherazade," will be the big number at the closing Symphony concerts next Friday afternoon and Saturday evening. Shreker's "Prelude to a Drama," dance music from the Gretry Opera, "Cephalus and Procris," and the entr'acte from Chabrier's opera, "Gwendoline," are the other numbers.

PROGRAM FOR POP OPENING

The classic Pop Concerts will open at Symphony Hall on Monday, May 1. Agide Jacchia will for the sixth successive summer preside over the full-sized orchestra of seventy-five players, which in the last analysis is the true glory of the Pops.

Although every program offers a real musical treat, there is a leaven of encores and lighter numbers. Light refreshments are served. The program for the opening follows:

Procession of Bacchus	Delibes
Overture to "The Marriage of Figaro"	Mozart
Spanish Dance from "Panaderos"	Glazounoff
Fantasia, "Aida"	Verdi
"Hymn to the Sun" from "Iris"	Mascagni
Danza della Ondine ("Dance of the Waves") from "Loreley"	Catalani
Hindu Song	Rimsky-Korsakoff
Overture to "Tannhauser"	Wagner
Selection, "La Boutique Fantasue"	Rissini-Respighi
Waltz, "Roses from the South"	Strauss
Marche Slave	Tschaikowsky

ADVTSR - APR. 23

Pops Begin May 1

The 37th season of the Pop concerts will begin at Symphony Hall May 1. As for the past five seasons, Agide Jacchia will conduct the orchestra of 75 Boston Symphony members. Soft drinks and light refreshments will be on sale as usual.

Special nights during the first week include a Wellesley celebration Tuesday with a group of songs by the Wellesley Glee Club, and a Russian program Thursday. Both are open to the public.

Friday at 2:30, and Saturday at 8, Boston Symphony Orchestra, 24th program "Prelude to a Drama," Shreker; suit from "Cephalus and Procris," Gretry-Mottl; Entr'acte from "Gwendoline," Chabrier; "Scheherezode," Rimsky-Korsakoff. There is no soloist.

GLOBE. APR. 23.

POPS TO OPEN MAY 1

A week from tomorrow night in Symphony Hall the floor seats will be removed, tables installed and the famous and favored Pop Concerts will take complete possession of every night except Sunday.

The many aspects which have made the Pops popular of late seasons will be preserved and enlarged upon in this, the 37th season. Mr. Jacchia, the finest of Pop conductors, will for the sixth successive summer preside over the full-sized symphony orchestra of 75 players which in the last analysis is the true glory of the Pops. An operatic fantasia, overture, or ballet number, this former conductor of many distinguished opera companies leads as one who knows and loves. As for the waltzes, suites, rhapsodies and sugary entr'actes which embellish every Pops' program, it is authoritatively stated that no finer performance is to be heard anywhere. There is a leaven of encores and lighter numbers, even to operetta, to please the uninitiated. Any suggestion of seriousness is dispelled by the food, drink and conversation which, according to the time-tried manner of the Pops, flow easily, even persistently, without obtruding upon aural pleasures.

On Tuesday night of the first week Wellesley will celebrate with a group of songs by the Wellesley Glee Club. This night and every other is open to the public and is of particular public interest. Thursday night will bring a Russian program. The program for the opening night (May 1) follows:

Procession of Bacchus	Delibes
Overture to "The Marriage of Figaro"	Mozart
Spanish Dance from "Panaderos"	Glazounov
Fantasia, "Aida"	Verdi
"Hymn to the Sun" from "Iris"	Mascagni
Danza della Ondine (Dance of the Waves) from "Loreley"	Catalani
Hindu Song	Rimsky-Korsakov
Overture to "Tannhaeuser"	Wagner
Selection, "La Boutique Fantasque"	Rossini-Respighi
Waltz, "Roses from the South"	Strauss
Marche Slave	Tschaikowsky

HERALD - APR. 23

In the spring the fancy of the music lover, if it turns in any direction which concerns a concert hall, turns to "Pops." These "Pop" concerts open a week from tomorrow night in Symphony Hall. They have grown in popularity of late years, until it has been possible for the management to assemble an orchestra of Boston Symphony players of sufficient proportions to play any standard composition of symphonic music, let alone the waltzes, marches, paraphrases from popular operettas which are interspersed with the more serious music on the "Pop" programmes.

Fifty per cent of the "Pop" programmes is, in fact, far nearer the offerings of the regular Boston Symphony concerts of the winter season than is generally realized. The principal difference in the musical material is its length. Symphonies in four movements are eschewed, though it is quite often that one encounters a single movement of a celebrated symphony. But suites, Wagnerian excerpts, the shorter symphonic poems, compositions ranging from Rimsky-Korsakoff's symphonic suite, "Scheherazade," played next Friday and Saturday afternoon at the last pair of subscription concerts of the Boston Symphony season, to the prelude of "Tristan and Isolde," are heard, and heard with the greatest attention, and in a silence almost unduly sepulchral, by those who crowd the balconies and tables, and eat, and drink, and listen to music.

That is the effect, perhaps unforeseen a few years ago, of the Pop concerts. They furnish an amazing amount per season of the best music, but in doing so they carefully gild the pill. An audience that notes with pleasure that Victor Herbert's "Americanesque" is to be heard, goes away having discovered greatly to its surprise an equal pleasure in the march movement of Tschaikowsky's "Pathetique Symphony."

This is listening at its easiest and most pleasurable. There are long enough waits between the pieces to have a chat. There are refreshments if desired. Half the terror of a long concert is in the stiffness of the chairs and the long, long stretches of music and the very brief opportunity to take a breath in between before proceeding farther. People get stiff, mentally. At the Pop concerts one sits at ease and follows the music or not, as one pleases.

It would be an excellent thing if all American artistic enterprises could provide equally painless pleasure, and lose the alarming aspect that they often present to the great public. There is a way to interest everyone in good music, to make this music irresistibly appealing to a man, whether he is informed on the subject or not. It is not necessary for him to be learned in the tonal art to feel the inspiration of great masters. These are most important facts, which the Pop concerts, for everybody's benefit, are discovering.

LAST SYMPHONY PROGRAM

Rimsky-Korsakov's Symphonic Suite "Scherezade" will be the last number on the 24th regular program of Symphony concerts given by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening. This concert will close the Symphony season. Mr. Monteux will repeat Schreker's "Prelude to a Drama." The other numbers will be a suite of dances arranged by Mottl, from Gretry's "Cephalus and Procris"; also the entr'acte from Chabrier's "Gwendoline."

POST - APR 23.

On the programme for the final concert of the season by the Symphony Orchestra in Cambridge tomorrow evening stand from Wagner, not the numbers played at Symphony Hall last week, but these pieces: Introduction to Act III., Apprentices' Dance, Homage to Sachs from "Die Meistersinger"; Forest Scene from "Siegfried" the Funeral Music from "Götterdämmerung"; and The Valkyrs' Ride from "Die Walküre." Rimsky-Korsakov's "Scheherazade" will begin the concert.

TRANS. APR. 26

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Some have said mistakenly that Schreker's "Prelude to a Drama," to be repeated at the Symphony Concerts of this week, was also the Prelude to his opera, "Die Gezeichneten," or "The Branded." As it happens, however, only a few introductory measures actually lift the curtain in the theatre. Yet the "Prelude to a Drama" does contain a Prelude originally designed for "Die Gezeichneten," along with an Entr'acte and a Scene of Procession from the opera. When Schreker so assembled the symphonic piece the production of the music-drama seemed unlikely.

TRANS. APR. 27

Musical News and Reviews

Final Boston Symphony Program

The Boston Symphony Orchestra gave its twenty-fourth concert yesterday afternoon in Symphony Hall. The program was:

Grétry-Mottl
Three Dances from "Céphale et Procris"
Chabrier....Entr' acte from "Gwendoline"
Schreker............"Prelude to a Drama"
Rimsky-Korsakoff ...."Scheherazade"

This final program, to be repeated this evening, brings the present season's Symphony concerts to a close, a season which has been remarkably brilliant, both as regards the playing and progress of the orchestra and for the variety and interest of its programs. Rimsky-Korsakoff's Symphonic Suite is always welcome, always effective, and always grateful to both conductor and orchestra. Mr. Monteux's reading of it was poetic, well balanced, and imaginative. Schreker's "Prelude to a Drama," given its first American performance here earlier in the season, did not cause a change of opinion on a second hearing. It betrays the defects and qualities of the modern German school, is not without interest, yet suffers from undue prolixity and an orchestration often unwieldy to the point of clumsiness. The pieces by Chabrier and Ghétry served to round out one of the most enjoyable and pleasing programs of the season.

The audience, by long-continued and hearty applause at his entrance, testified to its appreciation of Mr. Monteux's artistic endeavors during the past year. This token of esteem was well deserved. Few conductors could have brought the orchestra through the trials and tribulations of the past to the state of perfection to which it has now attained. The choice of programs has been beyond criticism. It is impossible to mention one which has not contained at least one composition of novel interest. This by no means is intended to imply that such music has been played solely for its novelty. All the unfamiliar pieces have been selected with care and a due consideration for their musical worth. Mr. Monteux has also distinguished himself by his readings of the familiar classics. In the music of Beethoven particularly he has shown interpretative powers of a high order, never allowing purely personal readings to cloud the composer's evident intentions and yet giving to the music a life and sympathetic understanding as rare as it is remarkable. The orchestra has gained in perfection of ensemble, in variety of nuance and in beauty of tone. In short the artistic success of the season is unquestioned and that to come may be anticipated with the keenest pleasure. S. M.

Monday night, May 1, will be the opening night of the annual series of popular concerts, or "Pops" as they are more familiarly called, in Symphony Hall. Agide Jacchia will conduct, and he has provided for this opening concert a program of unusual interest.

Schreker Tells Why He Called It a "Prelude"

The following translated letter throws light on the much-discussed title of Schreker's "Prelude to a Drama," repeated at this week's Symphony concerts:

Berlin-Charlottenburg
Hardenbergstr, 415
April 11, 1922

My dear Mr. Pierre Monteux:

From newspaper reports, I have learned of the brilliant performances which you have given in Boston and New York of my "Vorspiel zu einem Drama."

It made me very happy, and I cannot neglect to express to you my very great joy and heartfelt gratitude. This gratitude I beg you also to extend to the remarkable organization, such as the Boston Symphony Orchestra is known to be.

I read in the very pleasing New York criticisms surprise at the title "Vorspiel," etc. Not without reason! This opus, which was written for the Vienna Philharmonic at a time when I was occupied with the score of "Die Gezeichneten," would better be named "Symphonic music on Themes from the Opera, 'Die Gezeichneten,'" or "Prelude, Entr'acte Music and Festive Procession from the opera 'Die Gezeichneten.'" For a prelude, it actually developed to too great length. Before the first performance of the entire opera, I did not want to unmask myself with this previously performed prelude.

Dear Mr. Monteux, I regret not having been able to hear any of your performances. Should fate, however, at some time bring me to America, I shall not miss visiting you in Boston.

AGAIN THE POPS

A New Series of the Familiar Concerts to Begin on Monday Under the Usual Conditions—Mr. Jacchia for Conductor and Programme-Maker

FOR a thirty-seventh spring and summer, the Pop Concerts will begin on Monday at Symphony Hall to continue there, every evening except Sunday, well into July. Once more the floor will be cleared of rows of seats, and tables and chairs will replace them. Again it will be possible to eat at them, to drink at them—whatever the law allows; to smoke at them unmolested. Furthermore, for those who prefer liquid refreshment apart from music, a bar—as bars go nowadays—stands as heretofore at the back of the first balcony. Food and drink at The Pops have long been of the best, and this spring there will be no departure from standard. According to custom also, the two balconies will be reserved for those who would take the pleasure of the music as at any other concert. The Symphony Orchestra, seventy or eighty strong, as need may require, will provide that music; while again Mr. Jacchia returns to lead it. By this time his tireless energy with band and music, his zest for instrumental melody, his fire of rhythm, his communicating verve are an old story. Orchestra and audience alike answer nightly to him.

As in the past, the conductor will make more various and interesting programmes than have any of his predecessors. Operatic overtures, waltzes and marches, occasional vivid fragments from symphonies, frequent fantasias from familiar operas, solo-pieces, miniatures, ballet music and a generally pleasing miscellany will all figure upon them. Thus the list for Monday includes a Suite of Dances from Respighi's ballet (after Rossini) "La Boutique Fantasque"; the list for Tuesday a Fantasia from "Lohengrin" and Goldmark's Overture, "Sakuntala"; the list for Wednesday, fragments of Massenet's opera, "The Juggler of Notre Dame" and the Prelude to "Die Meistersinger"; the list for Thursday, a variety of pieces by Russian composers, even to Skriabin and Musorgsky. On Friday, the Prelude to "Tristan and Isolde" will be heard; while Saturday evening brings the usual light miscellany. According to custom the Transcript will print each day the programme of the evening.

TRANS-APR 29

AGIDE JACCHIA, conductor of the Pops.

Pops Will Open Tomorrow Night

TOMORROW night "The Pops" open at Symphony Hall. The demand for tables and balcony seats indicates that the inauguration of the thirty-seventh season will be a great success. Under the leadership of Agide Jacchia the Pops have increased their popularity. The full-sized symphony will be heard in diversified programs.

The annual Wellesley Night is next Tuesday, College Glee Club numbers, while Thursday will bring a Russian program. All nights are public. The program for tomorrow follows:

Processions of Bacchus..............Delibes
Overture to "The Marriage of Figaro"
Mozart
Spanish dance from "Pandaderos". Glesounoff
Fantasia, "Aida"........................Verdi
"Hymn to the Sun" from "Iris"..Mascagni
Danza della Ondine ("Dance of the Waves" from "Loreley"...................Catalani
Hindu Song..............Rimsky-Korsakoff
Overture to "Tannhauser"...........Wagner
Selection "La Boutique Fantasque"
Rossini-Respighi
Waltz, "Roses from the South"......Strauss
Marche Slave.....................Tschaikowsky

ADVTSR. APR. 30

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Symphony

SYMPHONY CONCERT

RITES, TABLES AND ANOTHER YEAR ENDED

Mr. Monteux in Warm Leave-Taking—The Programmes That Once More Praise Him—The Qualities of the Orchestra That He Steadily Betters—Fresh Proof Through the Pieces of Yesterday—Schreker's "Prelude" Clearer and More Individualized

WITH minor variations the usual rites of leave-taking accompanied yesterday the final matinée, for the season, of the Symphony Orchestra. With minor variations also the usual tables, epitomizing the year of conductor and band, filled many pages of the programme-book. From a company that seemed to fill every seat, the rites began when Mr. Monteux first came to his place. Every Friday afternoon his coming has brought a ripple of applause; yesterday it was a wave flowing from auditorium to stage. The first part of the concert ended with Schreker's "Prelude to a Drama," novel piece repeated from first performance in February. Whatever the merit, the music is not such as to stir an audience and, when it was done, the conductor was recalled with no more than customary warmth. Next, for final number, ensued Rimsky-Korsakov's Symphonic Suite, "Scheherazade"—familiar, well-liked, instant and displayful music sure to work upon the sensibilities of an audience. At each pause, the plaudits became heartier. At the end, they recalled Mr. Monteux once and twice and findly brought the orchestra to its feet in crescent around him. The clapping rose, fell, stilled from the standing audience. Yet had it been silent, it would have paid no mean tribute to both. For nearly five minutes it had delayed departure which, on Friday afternoons, is usually speedy.

The tables of the programme-book, for their part, justified the applauded conductor. Through the twenty-four concerts of the "subscription series" he assembled, with the coöperating "soloists," no less than 104 numbers. Fifty-five composers wrote them—classic, modern, of our own day; German, French, Russian, Italian, American, Czech, Spanish, Pole, Finn—in the widest range of time, school, nationality. Six of these pieces were played for the first times anywhere; five for the first times in America; thirteen for the first times in Boston; sixteen for the first times "at these concerts." So does Mr. Monteux keep himself perpetually open-minded, as eager for old music neglected as for new music deserving to be heard. So are his programmes ever fresh and catholic. As evenly he holds his choice in balance. Steadfastly he plays the classics—but not until repetition has dulled them into routine or hardened them into monopoly. Alike with the ancients and the moderns, he is no less zealous for the overlooked, than the established, piece. With the composers of our day, he would diffuse information and individual quality, pursuing no cults.

By such faiths and works, year by year does Mr. Monteux excel all his recent predecessors in the range, the stimulation and the sustained quality of his programmes. Thus, from past October through present April, he has made known to Symphony Hall pieces to be remembered, like Mr. Loeffler's "Irish Fantasias"; Mr. Eichheim's "Oriental Impressions"; de Falla's Spanish dances out of "The Three-Cornered Hat"; Schreker's Prelude aforesaid; with all its faults, Szymanovski's Second Symphony; Sibelius's Fifth, sure to be repeated next season; Casella's ballet-music from "The Convent by the Water"; Schönberg's "Transfiguring Night." Notable revivals he has also accomplished—Strauss's "Don Quixote"; Rimsky-Korsakov's "Night on Mount Triglav"; Liszt's "Dance of Death" and the Dante Symphony; Concertos of Handel; a Brandenburg Concerto of Bach. So forth and so onward through a succession of pieces, "standard" or "novel," that hardly an orchestra in America, and certainly none in Europe, may match through six months of a hundred-odd concerts. With reason does Mr. Monteux let his works praise him.

In like wisdom and zeal, to equally laudable outcome, Mr. Monteux has schooled, ripened, sensitized an orchestra that no more than two years ago was reconstituted at his hands. Being an assemblage of a hundred human beings, led also by a human being, playing, furthermore, to human beings, the quality of its accomplishment varies. Like the conductor, it excels in keenly rhythmed, highly colored, warmly expressive, vividly pictorial, full-bodied or sharp-set music. Pieces of the theatre, pieces that characterize modernwise, pieces that, so to say, can be visualized upon the imagination, warm both to large or fine achievement. To the fuller-voiced classics that time hardly alters—to Concertos of Bach or Handel, to Symphonies of Beethoven or Brahms—they bring in due kind and measure hardly less communicating and transfiguring voice. They fall short chiefly in music that exacts an exceeding fineness of texture and suppleness of movement, wherein tonal verve must serve tonal plasticity. Even there, as recent instances of Haydn, Mozart, Schubert, have proved, there is progress.

In individual quality, certainly, the players in the Symphony Orchestra now bear comparison with the players in any similar body the world around. The shimmer, the warmth, the balance, the euphony of the string choir, speak almost weekly for themselves. The choir of wood-winds is not only an assemblage of virtuosi, but of virtuosi ambitious also to be pliant, sensitive ensemble. A horn or two may leave something to be desired; but there is no doubting the range of the brass from mellowness to splendor or the skill—from Mr. Neumann downwards—of the player upon those instruments which modern composers smite so often, variously and singu larly. Collectively, new virtue and old no praise the orchestra; while at the seam that are still loose or the edges not yet quit sewed, conductor and men steadily work It is good to hear the band so balanced so sensitized, so become manifold and responsive instrument again. It is better to hear it—and Mr. Monteux—still unsatisfied, still forward with ambition.

It was possible to find the programme o yesterday designed in particular to traverse the quality of what is really a nev Boston Symphony Orchestra. Mr. Monteux's list contained not one of the sanctified "pieces of farewell," like the Prelu to "Die Meistersinger." It was no a semblage of hallowed classics or sonoro moderns—Beethoven or Brahms. Wagn or Strauss. Through the first part, it co tained neither "standard" nor "sure-fir number, seemed, indeed, a rather ha hazard miscellany of pieces that the co ductor wished, for one reason or anothe to play before the season was done—thre Dances from Grétry's eighteenth-centur ballet, "Cephalus and Procris"; the In troduction to the Second Act of Chabrier music-drama, "Gwendoline"; the "Prelud to a Drama" of the newly risen Austrian Schreker. Presumably the second par Rimsky-Korsakov's "Scheherazade," re stored the proper balance for leave-taking Intrinsic and enduring quality praises it a familiar public takes pleasure in it Mr. Monteux, repeating it a hundred time in the days when it was ballet-music t Dyaghilev's miming Russians, excels in it on its mettle, individually and collectively the orchestra goes to it. There are over serious listeners who count "Scheherazade" almost a frivolous, certainly a superficial piece beside "great works" of "absolute" music. Sundry "serious musicians" and reviewers in Europe are puzzled over the vogue of it in America—one more proof, they say, of our thin musical soil. Yet, be it remembered, "Scheherazade" seems exactly to fulfill Rimsky's design, which he could choose of his own free will; while in the fulfillment beauty and power, artifice and artistry go hand in hand with imagination into diverse and sustained illusion. It is the European, not the American ear that fails to hear.

So it was that the light, bright rhythm, of which the whole orchestra is now capable, played over Grétry's Tambourin and Gigue, not too sophisticated by the "freely editing" Mottl, while as sensitive and supple was the band to every turn in the shaded or evened progress. In particular out of these dances shone the suave shimmer, the precise, yet pliant, elegance of the strings. In the Minuet, with wistful melody almost caressed into period and modulation, came the turn of the perfect phrasing, the linked measures, the transparent, iridescent tone of the wood-winds. Adept with ballet-music from Gluck and Grétry even to Stravinsky and de Falla remains Mr. Monteux. The fragment from "Gwendoline" mingles a darksome and ominous music with a music longing, anticipating, ecstatic. To both Chabrier, with Wagner ever in his ears, would give heroic voice. He succeeds when the bodement sounds as fateful, the desire as deep as Mr. Monteux and the orchestra carried them. The darker instruments abounded in sombre color; the intensity of Chabrier's more characteristic measures burned white; ever the large, long lines of this interwoven preluding stood clear.

With "Scheherazade," of course, came the virtuosi's day—Mr. Burgin at the violin of the story-teller; Mr. Laus at the bassoon of the Kalendar-Prince; Mr. Laurent, Mr. Longy and Mr. Sand variously at flute, oboe and clarinet; the gentleman of the percussion corner, tapping and titillating the prattle of young prince and young princess "when they sat in the garden and spoke of love." More, however, out of the whole orchestra in play upon the music, shone the vividness of rhythm, the range of color, the songful warmth, the mingled fluidity and p the sensuous beauty, the delineati gestion to which Mr. Monteux has the band. Insistent upon all this Rimsky-Korsakov in the Elysian may have beamed through his spectacles upon conductor and ready even to exceed him.

For more reasons than Mr. Monte interest in Schreker and sense of his serts, the "Prelude to a Drama" wa ranted to repetition. The piece is no easy to grasp at a single or a double hear ing; it is work of a debated and ligh placed German composer in the generatio now succeeding Strauss; it is example German music written and first heard be hind the veils of the late war; it stirre the curiosity of not a few frequenters o Symphony Hall. In measure Schreker note to Mr. Monteux, elsewhere printed i these columns, clarifies the design of th Prelude or rather transforms it into "Prelude, Entr'acte and Festival-Proce sion" from his opera, "Die Gezeichneten or "The Branded." Even so, the drama tizing purport of the music still evade the imagination in the concert-hall. T festal pages are clear enough—of sinist and boding rather than joyous or lightso pageant. From time to time, an intensi almost acrid, pervades the music, but w may say what this fierce passion may or whither it leads. There are up-swe ing, flaming climaxes, measures as well still, sombre brooding—music obviously drama, yet of drama to which there is clew.

Heard in intrinsic self, berated tho it has been from the Danube to the Rh and thence across Western Europe, Prelude yet keeps clear individuality. occasional climaxes in the manner Strauss sonorous, plangent and ma keyed; the occasional melody sensuous emphatic in ascending phrase and bea rhythm à la Puccini are but the accide the instincts, of any well-read ope composer writing in Central Europ these years. Agreed, too, that Shre often distributes harmonies and tim thickly; that by excess alike in means expression, he sometimes turns his m turgid. None the less this Prelude in a curiously insistent motion; the m ures seem in incessant undulation; periods like a whirlpool, even turning themselves, ever casting up some new mood, passion. Everywhere, too, Schr writes in hot intensity of spirit. His m ures of brooding murmur remote, i spective; his measures of passionate ody burn red and almost savage; festival clangs and jangles; the en less resignation than passion exhau by its own fierceness. Consider th traits; consider the incessant swirl tumult of the Prelude; and it is as tho Schreker would snare in tones a welter gods and men.

H. T. Parker

Good Work, Good Will

A Letter from Franz Schreker, Austrian Composer of a "Prelude to a Drama," to Pierre Monteux, French Conductor, Who First Played the Piece in Boston and New York—1922.

Berlin-Charlottenburg,
Hardenbergstr., 415,
April, 11, 1922.

My Dear Mr. Pierre Monteux:

From newspaper reports, I have learned of the brilliant performances which you have given in Boston and New York of my "Prelude to a Drama." It made me very happy and I cannot neglect to express to you my very great joy and heartfelt gratitude. This gratitude I beg you also to extend to the remarkable organization, such as the Boston Symphony Orchestra is known to be.

I read in the very pleasing New York criticisms surprise at the title "Vorspiel," etc. Not without reason! This work, which was written for the Vienna Philharmonic Society at a time when I was occupied with the score of my opera, "Die Gezeichneten," might better be named "Symphonic Music on Themes from the Opera, 'Die Gezeichneten,'" or "Prelude, Entr'acte Music and Festive Procession from the Opera, 'Die Gezeichneten.'" For an actual prelude it is developed in too great length. Before the first performance of the entire opera, I did not wish to unmask myself with this previously performed prelude.

Dear Mr. Monteux, I regret not having been able to hear any of your performances. Should fate, however, at some time bring me to America, I shall not miss visiting you in Boston, and I hope also for a visit from you, should circumstances ever bring you to Berlin.

Thanking you again most sincerely, I remain, your grateful

SCHREKER.

[illegible] 29

POPS OPEN TOMORROW

The most important date in the spring is that which launches "The Pops" at Symphony Hall. The huge demand for tables and balcony seats for the opening night, which takes place tomorrow, indicates that the inauguration of this, the 37th season, will be an event of magnitude. Symphony Hall is even now busy with preparations. The tables, the bar, the cuisine, the decorations, etc., are being installed, while waitresses—swift and silent—are responding to the call.

Under the zealous and distinguished leadership of Agide Jacchia, the Pops have in recent seasons risen to the highest popularity. With a full-sized symphony orchestra of finely skilled musicians, and with diversified programs the Pops promise to reach new records in their mission of delighting thousands.

The first week brings the annual Wellesley night, on Tuesday, May 2, with numbers to be sung by the college glee club, while Thursday night, May 4, will bring a Russian program. All nights, of course, are open to the public. The first six programs follow:

MONDAY, MAY 1.

Procession of Bacchus..................D
Overtrure to "The Marriage of Figure"
Mozart
Spanish Dance from "Panaderos". Glasouno
Fantasia, "Aida"........................Verd
"Hymn to the Sun" from "Iris"...Mascagn
Danza della Ondine ("Dance of the Waves") from "Loreley"..................Catalan
Hindu Song...................Rimsky-Korsako
Overture to "Tannhauser"..............Wagn
Selection "La Boutique Fantasque"
Rossini-Respigh
Waltz, "Roses from the South.........Strau
Marche Slave ....Tchaikovsky

TUESDAY, MAY 2.

(Wellesley College night.)

Entrance of the Boyards.................Halve
From the "Petite Suite" (a) En Bateau, (b) Cortege ....Debussy
Organ Solo—Salutation..................Macdougall
Prof. H. C. Macdougall.
Fantasia "Lohengrin"......................Wagner
Overture to "Sakuntala"...................Goldmark
Suite, "Nutcracker"......................Tchaikovsky
Danse Chinoise.
Dance of the Hours from "La Gioconda"
Ponchielli
Wellesley College Glee Club.
a "Like shadows o'er the grass"
b Problems
c "Petit Soldat," Sextette
d Wellesley Medley
Hungarian Rhapsody No. 2..............Liszt
Kammenoi Ostrow..........................Rubinstein
Invitation to the Dance.................Weber-Berlioz

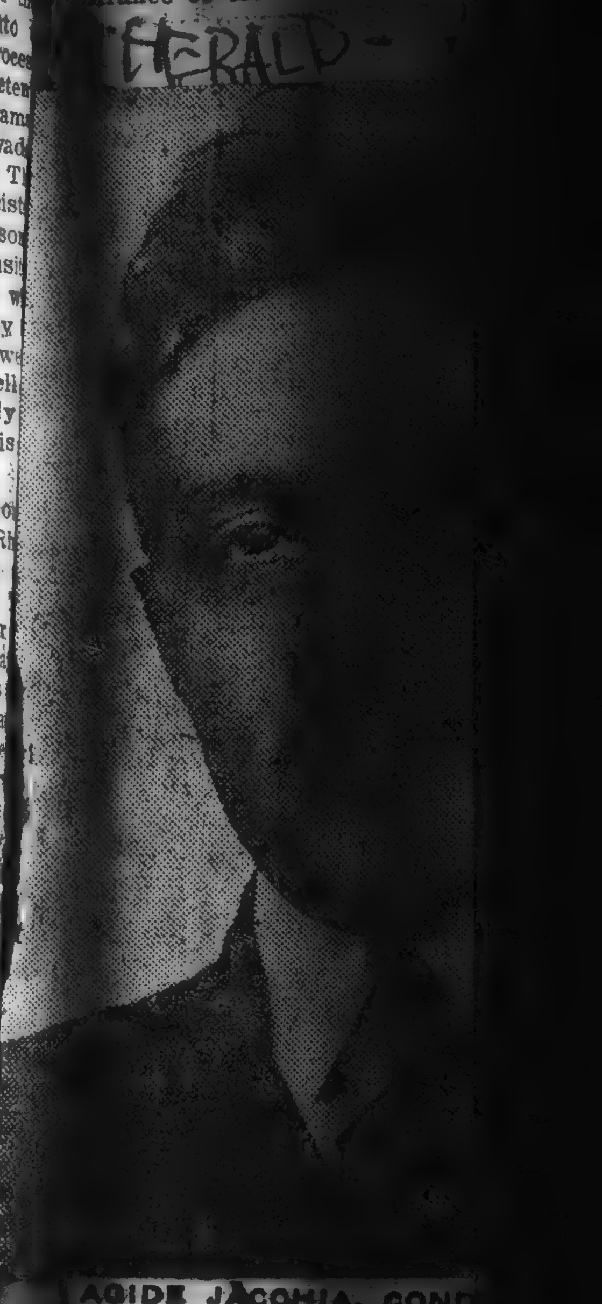
WEDNESDAY, MAY 3.

Coronation March from "The Prophet"
Meyerbeer
Overture to "Mignon"......................Thomas
Waltz, "1001 Nights"......................Strauss
Fantasia, "The Juggler of Notre Dame"
Massenet
Fineale, Fourth Symphony.......Tchaikovsky
Largo ....Handel
Solo violin, harp, organ and strings.
Gypsy Dance from "Carmen"..............Bizet
Overture to "Die Meistersinger"..........Wagner
Fantasia, "Cavalleria Rusticana" (with organ) ....Mascagni
Waltz, "La Barcarole"......................Waldteufel
Hungarian Dance No. 5 in G minor....Brahms

THURSDAY, MAY 4.

(Russian program.)

"Royal Tambour et Vivandiere" from "Bal Costume"..................................Rubinstein
Prelude ....Rachmaninoff
Spanish Dance, "Panaderos"..............Glazounov
Fantasia, "Eugen Onegin"...............Tchaikovsky
Finale, "Scheherazade"...............Rimsky-Korsakov
Reverie ....Scriabin
Hopak from "The Fair of Sorotchinsk"
Moussorgsky
"Overture Solemnelle, 1812" (with organ)
Tchaikovsky
Polovtsian Dances from "Prince Igor"
Borodin
Folk Songs..........Arranged by Agide Jacchia
a Volga Bargemen's Song
b Dubinushka
Marche Slave ....Tchaikovsky



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H. T. PARKER

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The first six programs follow:

MONDAY, MAY 1.

of Bacchus..........Delibes
to "The Marriage of Figaro" Mozart
ance from "Panaderos" Glazounov
"Aida"..........Verdi
the Sun" from "Iris"...Mascagni
Ondine ("Dance of the Waves")
reley"..........Catalani
..........Rimsky-Korsakov
"Tannhaeuser"..........Wagner
La Boutique Fantasque" Rossini-Respighi
ses from the South..........Strauss
lave..........Tchaikovsky

TUESDAY, MAY 2.

Wellesley College night.)
the Boyards..........Halvorsen
Petite Suite" (a) En Bateau, (b) Debussy
—Salutation..........Macdougall
Prof. H. C. Macdougall.
Lohengrin"..........Wagner
"Sakuntala"..........Goldmark
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Medley
hapsody No. 2..........Liszt
..........Rubinstein
strow..........
o the Dance..........Weber-Berlioz

WEDNESDAY, MAY 3.

March from "The Prophet" Meyerbeer
"Mignon"..........Thomas
Nights"..........Strauss
The Juggler of Notre Dame" Massenet
rth Symphony..........Tchaikovsky
..........Handel
lin, harp, organ and strings.
from "Carmen"..........Bizet
"Die Meistersinger"..........Wagner
Cavalleria Rusticana" (with Mascagni
..........Waldteufel
Barcarole"..........
ance No. 5 in G minor..........Brahms

THURSDAY, MAY 4.

(Russian program.)
our et Vivandiere" from "Bal
..........Rubinstein
..........Rachmaninov
..........Glazounov
re, "Panaderos"..........Tchaikovsky
Eugen Onegin"..........Rimsky-Korsakov
cheherazade"..........
"The Fair of Sorotchinsk" Moussorgsky
(with organ)
..........Tchaikovsky
Dances from "Prince Igor" Borodin
..........Arranged by Agide Jacchia

FRIDAY, MAY 5.

March, "The Queen of Sheba"..........Gounod
Overture to "The Merry Wives of Windsor" Nicolai
Waltz, "Les Sirenes"..........Waldteufel
Fantasia, "L'Oracolo" (with organ)..........Leoni
Prelude to "Tristan and Isolde"..........Wagner
"Eili-Eili" (with organ)....Arranged by Jacchia
Trumpet solo, Georges Mager.
Marche Miniature..........Tchaikovsky
"Carnival in Paris"..........Svendsen
Introduction to "Othello" (The Tempest) Verdi
Love's Dream after the Ball..........Czibulka
Slavonic Dance No. 1..........Dvorak

SATURDAY, MAY 6.

Polonaise from "Eugene Onegin"..Tchaikovsky
Overture to "Oberon"..........Weber
Waltz, "Espana"..........Waldteufel
Fantasia, "La Boheme"..........Puccini
First Hungarian Rhapsody..........Liszt
Prelude to "Lohengrin"..........Wagner
Norwegian Dance..........Grieg
"Pomp and Circumstance" (with organ)..Elgar
Overture, "Light Cavalry"..........Suppe
Introduction to Act III, "The Jewels of the Madonna"..........Wolf-Ferrari
Entrance of the Gladiators..........Fucik

AGIDE JACCHIA, CONDUCTOR

HERALD APR

SYMPHONY CONCERT

When Mr. Monteux came on the stage at the beginning of the last concert of the present season yesterday afternoon at Symphony Hall, the audience applauded him to the echo before they would allow him to open the concert.

The program was as follows: Three dances from "Cephale et Procris," Gretry-Mottl; entr'acte from "Gwendoline," Chabrier; prelude to a drama, Schreker; the last symphonic suite "Scheherazade," Rimsky-Korsakoff.

The three dance numbers were delightfully done. They were entirely charming in the interpretation that the conductor gave them.

The Chabrier entr'acte from "Gwendoline" was given a better reading on this occasion than can be remembered in a long time.

POPS START MONDAY

No event in the Spring is half so important as the opening night of the Pops, which will take place next Monday, May 1, in Symphony Hall. Extending from that time into the early Summer, the Pops will be heard every night, except Sunday. Judging by the huge demand for seats for the opening night, the thirty-seventh season of the Pops is to have an auspicious beginning such as was never known before.

The first week brings the annual Wellesley Night, on Tuesday, May 2, with numbers to be sung by the college glee club, while Thursday night, May 4, will bring a Russian program. All nights, of course, are open to the public. The opening program follows:

Procession of Bacchus..........Delibes
Overture to "The Marriage of Figaro" Mozart
Spanish Dance, "Panaderos"....Glazounov
Fantasia, "Aida"..........Verdi
"Hymn to the Sun" from "Iris"..Mascagni
Danza della Ondine (Dance of the Waves) from "Loreley"..........Catalani
Hindu Song..........Rimsky-Korsakov
Overture to "Tannhauser"..........Wagner
Selection "La Boutique Fantasque" Rossini-Respighi
Waltz, "Roses from the South"....Strauss
Marche Slave..........Tschaikowsky

AM — APR. 29

24TH CONCERT BY SYMPHONY

Fine Qualities of Players Shown in Dance Pieces by Gretry

41ST SEASON TO CLOSE TONIGHT

By PHILIP HALE

24th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Gretry, three dance pieces, freely arranged by Mottl, from "Cephalus and Procris"; Chabrier, introduction to Act II of "Gwendoline"; Schreker, Prelude to a Drama; Rimsky-Korsakov, "Scheherazade."

Gretry's music was known in Boston as early as 1795, when he was described on a program as "the celebrated Gretry"; but this charming suite of dance tunes from one of his operas had not been heard at these concerts since 1908. It was high time to revive it. Unfortunately the orchestral score of the opera is not in the Public Library, and it is not easy to imagine how the dances would sound if played in the original form. Gretry wrote entertainingly about the opera in his "Essais," delightful volumes abounding in simple and shrewd reflections on his wit and on life and manners. He tells us how he thought of cutting out the character Aurore; for "men when they are assembled do not like to see a woman disdained"; all he has to say about the instrumentation is this: "One will see in the course of this work how contemporaneous music, the noisy music that may be called 'revolutionary,' is far from that which suits the French character; an indisputable proof that in every country music follows the manners"; but in this article he also says, "All the Italian geniuses have not been able to produce an overture like Gluck's to 'Iphigenia in Aulis.'" We know from some of Gretry's operas that his orchestration was weak, but it fitted his stage. It has been well said that sonorous combinations, powerful orchestral effects are prejudicial to a composer of fine and clever musical thoughts. Yet Gretry introduced the organ in one of his operas; in the "Fausse Magie" he wrote a gypsy march, "accompanied by cymbals, triangles and other singular instruments" (according to his manuscript), and in his "William Tell" he used a bass drum, side drum and cymbals. It has been suggested that an interesting and useful article could be based on this subject: "The instrumentation of composers who did not know how to write."

No doubt, then, Mottl added by his discreet and effective instrumentation to the old-world fascination of these dances, but the simplicity and the melodic charm of Gretry are still to be recognized and appreciated. How beautifully the minuet was displayed! The performance of it tested delicacy and grace. The orchestral triumph was here as pronounced as was its triumph with the music of Schreker and Rimsky-Korsakov. The test was also as great, in some respects greater.

We have written at length concerning this selection because the performance of this Minuet revealed fully the taste of the conductor and the fine qualities of the players.

Some have said, and will reason, that Schreker's music is too long a Prelude for any drama, even Mr. Shaw's "Back to Methuselah," or any favorite Chinese play. It apepars from a letter written by the composer to Mr. Monteux—it was received too late for insertion in the Program Book—that this Prelude is really composed of an introduction, an Entr'acte or two and a Festal Procession from his opera "Die Gezeichneten." As the Prelude was brought out in Vienna in 1914, and the opera was not performed until 1918 at Frankfort, he was unwilling in 1914 by a title to anticipate the operatic performance. The Prelude was heard here earlier in the season. It gains perhaps from a better understanding of its contents, yet a second hearing deepens the impression that while there are both emotional pages—few in number—and more that are brilliant, the work as a whole is over-orchestrated, without many arresting musical ideas, without sufficiently contrasting episodes. The suggestions of Puccini and Strauss should not vex one. It is what Schreker himself has to say that seems thickly expressed and too often hardly worth the saying in spite of pompous, boisterous rhetoric.

It is always a pleasure to hear the Entr'acte from "Gwendoline," beautiful music, truly emotional, music that came from the heart, not merely the brain of an irregular genius.

The performance of "Scheherazade" was extremely brilliant. Every time we hear this gorgeously colored music, that one might say is reeking with perfumes of the East, yet music that is of the sea asof the harem and the bazaar, we cannot help wondering which one of the three Kalandars Rimsky-Korsakov had in mind, and what the festival at Bagdad had to do with the ship that struck the magnetic mountain. Will "Scheherazade" outlive Rimsky's "Antar"? The former is now more popular; the latter seems to us, while the orchestration is not so dazzling, the nobler composition. But it is foolish to indulge in prophecy concerning the life of this or that work which now seems to have essential qualities.

The concert will be repeated tonight, and with it the 41st season of the orchestra will end.

Concerning this season, one of the most memorable in the history of the orchestra, The Herald will publish a few remarks tomorrow.

HERALD = APR 29

Pop Concerts Begin at Symphony Hall

The Pop concerts at Symphony Hall begin tomorrow night with orchestra, conductor, refreshments and all arrangements essentially the same as in past seasons. These concerts, which offer programs chosen by experience of what orchestral pieces their audience cares for, are a Boston institution of almost 40 years standing. Attempts to duplicate them in other American cities have so far failed.

Every night this week there will be an attractive program, chosen by Agide Jacchia, the conductor, out of his five years' successful experience as leader. Tuesday is Wellesley night, open to the public. Thursday there is a program representative of leading Russian composers, including a number of Skriabin as well as the expected Tschaikowsky. The opening program brings the first Boston performance of two interesting novelties, excerpts from the new Rossini-Respighi ballet, "La Boutique Fantasque," and a "Dance of the Waves," from Catalini's opera, "Loreley."

The program for tomorrow is as follows: "Procession of Bacchus," Delibes; overture to "The Marriage of Figaro," Mozart; Spanish dance from "Panaderos," Glazounoff; fantasia, "Aida," Verdi; "Hymn to the Sun," from "Iris," Mascagni; "Dance of the Waves," from "Loreley," Catalini; "Hindu Song," Rimsky-Korsakoff, overture to "Tannhauser," Wagner; selection, "La Boutique Fantasque," Rossini-Respighi; waltz, "Roses from the South," Strauss; "Marche Slave," Tschaikowsky.

GLOBE = APR. 30

Boston will tomorrow welcome "the Pops," which bless the warmth of every Spring in that city and continue nightly, except Sundays, till early Summer. The Pop Concerts, as The Herald says, are very much a part of history; they are also Boston's own, for envy and emulation in other cities have never led to permanent results. The present, at any rate, will be the thirty-seventh season of the Symphony Orchestra's lighter activities, and the third year under Volstead. For the fifth time, Agide Jacchia is conductor and will lead the seventy-five men in his arrangements of "Eili, Eili," "Dubinushka" and "Volga Boatmen's Song."

"Pops programs have delights for all; they are made the more palatable by the sociable gayety that pervades the Pops, and by the refreshments that freely circulate at the tables and over the bar (now to be regarded as a permanent feature of the Pops). Virtually all of the societies, clubs, colleges, schools and conventions that celebrated at the Pops last year are booked for this, together with many new ones. About 97 per cent. of all Pop nights, however, are open to the public."

TIMES APR 29

POP CONCERTS WILL BE OPENED TONIGHT

The 37th season of the famous pop concerts in Symphony Hall, which offers the unque combination of the finest symphony orchestra, the lightest music and the possibility of simultaneous refreshments and conversation, will open tonight. Agide Jacchia will present the following program:

Procession of Bacchus..........Delibes
Overture to "The Marriage of Figaro" Mozart
Spanish dance, "Panaderos"...Glazounoff
Fantasia, "Aida"..........Verdi
"Hymn to the Sun" from "Iris". Mascagni
Danza delle Ondine ("Dance of the Waves") from "Loreley"......Catalani
Hindu Song..........Rimsky-Korsakoff
Overture to "Tannhauser"..........Wagner
Selection "La Boutique Fantastique" Rossini-Respighi
Waltz, "Roses from the South"....Strauss
Marche Slave..........Tschaikowsky

HERALD = MAY. 1

NEWS, APR 1922
Providence, R. I.

BOSTON SYMPHONY ORCHESTRA CLOSES SEASON TUESDAY

Next Tuesday evening, April 11 in Infantry Hall at 8:15, the Boston Symphony Orchestra will bring to a close the present season in Providence.

Merle Alcock, who by virtue of her very successful appearances in many of our cities, including Providence, and likewise as soloist with the Boston Symphony Orchestra elsewhere, is accounted one of the finest contraltos now on the concert stage will be the soloist with the orchestra on this occasion. She will sing three numbers of the early Italian master, Pergolese, and the well known aria, "Oh don Fatale" from Verdi's "Don Carlos."

In place of a symphony, Pierre Monteux will conduct at this concert the romantic score, "Wallenstein" by Vincent d'Indy, which has taken its place as one of the finest achievements of the modern French school of music. This work was inspired by Schiller's Trilogy and d'Indy, like Schiller, has divided it into three parts, treating the career of the famous general of the Thirty Years' War as follows: 1. "Wallenstein's Camp; 2. "Max and Thekla, "The Piccolomini;" 3. "Death of Wallenstein."

Richard Wagner's Prelude to his great religious drama, "Parsifal" will also be played. Since this prelude contains all the essential themes of the great drama itself, it can be looked upon almost as a miniature version of "Parsifal." The predominant motifs are the long-drawn and celestial melody of the Last Supper and the empressive Holy Grail motif which utilizes the "Dresden Amen." Mr. Monteux will close this concert and the season with Liszt's "Les Preludes," the most pronounced favorite of his symphonic poems, and perhaps the most brilliant and impressive of them all.

FROM
NEWS, APR 9 1922 Journal
Providence, R. I.

The "younger set" of concert-goers is looking forward to the programme arranged for them at the young people's concert to be given by the Boston Symphony Ensemble next Tuesday afternoon at 4 o'clock in Elks Hall. This organization of a dozen or so players from the Boston Symphony is under the direction of Augusto Vannini, and composes what is in fact a miniature symphony orchestra.

The programme which was announced last week is made up of pieces that will appeal to the young and that are not too deep or involved for ready and clear interpretation and comment. Walter H. Butterfield, Providence's supervisor of music, will provide this feature of the programme. It is said that if there is sufficient interest shown in this concert, a series of similar appearances may be arranged next year. Though arranged especially for the young folk, grown-ups are invited to attend also.

Final of Symphony Concert Series

With the orchestra's inclusion of the prelude to "Parsifal," and Miss Alcock's three religious numbers by Pergolese, the final concert by the Boston Symphony Orchestra next Tuesday night in Infantry Hall will have something of Lenten atmosphere about it. In addition to the selections from the 18th century Italian composer, Miss Alcock is to sing "O don fatale" from Verdi's "Don Carlos." The tonal beauty and dramatic intensity of her contralto voice have won for her high recognition on the concert stage wherever she has appeared, including visits to this city.

There is no symphony on the programme but in its place will be d'Indy's musical setting of Schiller's triology "Wallenstein," which Mr. Monteux will play probably for the first time in Providence. Like the other earlier works of the illustrious French composer, "Wallenstein" is translated with a certain romanticism, and this quality seems to go far in giving it so high and favored a place among the many fine scores which d'Indy has written. The music follows the career of the famous General of the Thirty Years War and, according to the scheme of Schiller, is divided into three parts. The middle section is an amorous interlude concerning the thwarted loves of Max and Thekla.

This concert and the season will close with Liszt's popular and impressively brilliant symphonic poem, "Les Preludes," said to describe the passage of Lamartine beginning, "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by Death?"

FROM
NEWS, APR 9 1922
Providence, R. I.

Religious Atmosphere Reflected in Boston Symphony's Tuesday Programme.—Announcement of Choral Society's Appearance.

Appropriate to the deepening religious feeling and significance of to-day and the days to come are the special programmes in the churches. From a musical standpoint, also, selections have been made that are of particular interest.

As in the churches the religious atmosphere will be reflected in the final concert of the Boston Symphony Orchestra next Tuesday night in addition to the purely musical attraction of the occasion. The latter element is foremost in the first public appearance here of the Boston Symphony players in their young people's concert Tuesday afternoon, and the Monte Civita Band of the Order of the Sons of Italy to-night. Another organization scheduled to make its first appeal to the public this month is the Choral Art Society.

The Monte Civita Band of the Order of the Sons of Italy which gives its first public concert in Fay's Theatre to-night, is an organization of 35 musicians who have been students of Vincenzo Masella for about three years. Some of the members are mere youngsters who have grown to proficiency in band music along with the more mature players, and will have solo numbers on the programme.

The period of training has been punctuated by many engagements at various private and semi-private functions, through which the organization has become well known and practiced in its art. Mr. Masella has arranged a programme of classic and "popular" music aimed to please all tastes.

FROM
~~NEWS,~~ APR 11 1922
Providence, R. I.

migration at Portland.

Symphony To-night.

The Boston Symphony season in Providence will close to-night when the Symphony Orchestra and Pierre Monteux will give their fifth and final concert in Infantry Hall at 8:15. The season will end in Boston on Saturday, April 29. The programme to be presented to-night includes: d'Indy's Trilogy, "Wallenstein," Wagner's Prelude to "Parsifal," Liszt's Symphonic Poem, "Less Preludes." The soloist will be Merle Alcock, celebrated contralto, who will sing with the orchestra three ritual pieces by Pergolese, the Italian master of the early 18th century, and Verdi's aria, "O Don Fatale," from "Don Carlos."

FROM
NEWS, APR 11 1922 Bulletin
Providence, R. I.

Symphony To-night.

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NEWS, APR 11 1922
Providence, R. I.

LAST SYMPHONY CONCERT TONIGHT

The Boston Symphony season in Providence will close tonight when the Boston Symphony Orchestra and Pierre Monteux give their fifth and final concert in Infantry Hall at 8:15. Thus will end one of the most successful and highly praised seasons the orchestra has had here. The season will end in Boston on Saturday, April 29. The programme to be presented tonight includes d'Indy's Trilogy, "Wallenstein," Wagner's Prelude to "Parsifal," Liszt's Symphonic Poem, "Les Preludes." The soloist will be Merle Alcock, the celebrated contralto, who will sing with the orchestra three ritual pieces by Pergolese, the Italian master of the early 18th century, and Verdi's area, "O Don Fatale," from "Don Carlos."

FROM
~~NEWS,~~ APR 12 1922 Tribune
Providence, R. I.

SUPERB PROGRAM IS PRESENTED

Boston Symphony Orchestra Included Lenten Selections in Its List.

The fifth and last concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Infantry Hall last evening before the usual large and responsive audience.

Merle Alcock, the gifted American contralto, who is recognized as one of the leading contraltos in oratorio on the concert stage, was the soloist and the program was rendered as follows:

"Wallenstein," Trilogy (after the dramatic poem of Schiller), Op. 12.....d'Indy
Wallenstein's Camp.
Max and Thekla.
The Death of Wallenstein.
Prelude to "Parsifal"..........Wagner
"Salve Regina," "Eia Ergo," "Et Jesum, Benedictum"..........Pergolesi
Aria, "O Don Fatale," from the opera, "Don Carlos"..........Verdi
"Les Preludes," Symphonic Poem No. 3 (after Lamartine)..........Liszt

This program was wisely chosen by Mr. Monteux for, as will be seen at a glance, much of it was of a religious character, particularly appropriate to Holy Week, especially the "Prelude to Pasifal," Wagner's religious drama, featuring the "Good Friday Spell," which is a part of the prelude.

Miss Alcock also sang with the orchestra three religious numbers by Pergolesi, the early Italian composer, as well as a familiar aria.

The program opened with Vincent d'Indy's "Wallenstein" based on the three dramatic poems of Schiller. This magnificent work by the gifted living French composer had never before been played in Providence and it createde so profound an impression that a storm of applause came at its close to which Mr. Monteux bowed his acknowledgements.

The work is one of the very finest by this famous exponent of the modern French school, and it was given a magnificent reading by Mr. Munteux, notably in the second and third movements, both of which abound in exquisite effects of orchestration and melodic beauty.

Wagner's transcendently beautiful "Prelude to Parsifal," stirred the audience profoundly with the majesty with which it was interpreted by the orchestra— and the absolute stillness of the audience throughout this number evidenced the deep feeling that it aroused.

In the sacred vocal gems which followed, Mme. Alcock's beautiful voice rose rich and stron gand full above the orchestra. The "Salve Regina" especially was sung impressively and with a depth of feeling compelling in its intensity.

In the Verdi aria, "O Don Fatale," th econtralto rose to even greater vocal heights and a wave of prolonged applause came at the end when the singer was recalled several times. The concert closed with the brilliant Liszt prelude, superbly played by the orchestra and followed by an ovation by the audience.

N. B. P.

[104]

FROM ~~NEWS~~, Journal APR 12 1922
Providence, R. I.

BOSTON SYMPHONY ENDS SEASON HERE

Pierre Monteux is Conductor in Final Concert at Infantry Hall.

MERLE ALCOCK IS SOLOIST

D'Indy's "Wallenstein" Trilogy is Novelty of Programme.—Contralto Pleases in Pergolesi Airs and Aria from "Don Carlos"

The Boston Symphony Orchestra, Pierre Monteux conducting, concluded its Providence season last evening at Infantry Hall with a brilliant programme in which Merle Alcock, contralto, assisted as soloist. Vincent d'Indy's "Wallenstein" trilogy, inspired by Schiller's poem, occupied the place of honor on the programme. Wagner and Liszt were the other composers represented by orchestral numbers. Although the orchestra has shown a finer degree of technical finished at some of its earlier appearances here this season, last evening's performance equalled in interest any of the present series. This was due to the presence of the d'Indy work on the programme and the singing of Mme. Alcock whose vocal gifts, artistic ability and personality took her audience by storm.

M. Monteux, as usual, conducted with authority and raised the performance to artistic heights on several occasions, notably in the second and third parts of the "Wallenstein" and in the final Liszt "Les Preludes."

This was the programme:

"Wallenstein," Trilogy (after the dramatic poem of Schiller), Op. 12.............d'Indy
Wallenstein's Camp.
Max and Thekla.
The Death of Wallenstein.
Prelude to "Parsifal"..................Wagner
"Salve Regina," "Eia Ergo," "Et Jesum, Benedictum" ....Pergolesi
Aria, "O Don Fatale," from the opera, "Don Carlos"......................Verdi
"Les Preludes," Symphonic Poem No. 3 (after Lamartine) ....Liszt

All great orchestral works must of necessity be the fruit of an inspiration of one kind or another. The composer staring hard at his ideal, writes his musical poetry or prose with all the resources that imagination and technical mastery place at his command. In the Wallenstein "Trilogy," d'Indy has painted in a highly individual and colorful style the scenes of Schiller's dramatic poem. It is doubtful, however, if he labored to give such detailed musical description of the text as some enthusiastic students of the score would have us believe. In the first movement, which is supposed to represent Wallenstein's camp, one hears a forceful and striking portrayal of the tumult and general atmosphere of such a place. There are clever hints, in melodic touch, rythm and in the use of various instrumental qualities, of the hurly-burly of a military camp.

In fact, such a movement is nothing more than a powerful stimulant to the hearer's imagination. Possessing one of a lively nature there is scarcely any limit one may set to the wedding of music and text. The first movement is musically less interesting than the second and third, for in the latter the composer enters the domain of the emotions in the portrayal of which he speaks a beautiful language. It was in the final movement, "The Death of Wallenstein," that the orchestra rose to the heights of dramatic expression. Enthusiastic applause greeted the conductor and players at its conclusion.

The solemn and impressive style of the "Parsifal" Prelude was maintained throughout its length. In this the brass choir has splendid opportunities and for the most part they were effectively met. Faulty tone on the part of one or two players were fleeting reminders of the presence of the human element even in the best of orchestras.

Mme. Alcock, who is a favorite here, received a fine welcome as she made her appearance. In the Pergolesi airs she was supported by a string orchestra and her work brought her deserved recognition. Her voice is more incisive than on former appearances here and she has the repose and vocal command of the seasoned artist. Her high notes ring out with fine quality and are made very telling when climaxes are needed.

The Verdi area, as might be expected, showed her voice to still greater advantage. She sang this number with an intensity and expression that thrilled her hearers. Her voice easily carried over full accompaniment, especially when brilliant top notes were in order. She was given an ovation at the conclusion of this number and was obliged to return several times in acknowledgment.

The Liszt "Preludes" present the composer in his most favorable light—that of brilliant and scoring and powerful climaxes. It was finely played and both conductor and men were held by applause for a few moments before they were allowed to go.

A. F. P.

Mr. Monteux concluded last night a notable symphony season. At last the Boston Symphony Orchestra, barring some "dead wood" among the players which should be exchanged for new material, is approximately at its old high level of virtuosity and euphony.

Mr. Monteux has shown what it is to be a thorough musician, irrespective of nationality. It is of interest, for example, to realize that this season compositions by 17 German and Austrian composers have been played, and, furthermore, that three composers of former enemy countries have had the lions' share of the programme. France has been represented by 11 composers, Russia by eight, America by seven, Italy by three, Spain by two, Belgium by two, in addition to which have been heard compositions by the Pole, Szymanowski; the Bohemian, Smetana; the Finn, Sibelius. These figures, in themselves, speak for the extraordinary catholicity of Mr. Monteux's tastes and appreciations.

Of the novelties performed the six which linger strongest in the memory are for us the Fifth Symphony of Sibelius; the Irish songs composed by Charles Martin Loeffler for John McCormack; the suite from the Pilgrim Tercentenary Pageant of Henry Gilbert; the symphony of Mr. Szymanowski; the suite, "Couvent sur l'eau," of Casella, the the "Oriental Impressions" of Henry Eichheim. Sibelius' symphony showed clearly that he remains a man of extremely simple and powerful ideas, of fearless originality and masterly workmanship. The continually nearer approach to simplicity and economy of material in Sibelius' compositions is something that younger composers could study with profit. Mr. Loeffler's compositions appeared as an example of the manner in which a cultured modern composer, with a strong poetic and dramatic sense, may turn folk melody to advantage in original composition. They represented a new and very vital departure on the part of Mr. Loeffler, and will surely be counted among his finest works. Mr. Gilbert composed music for a pageant of highly picturesque and idealistic character. The thought of the beginnings of America stirred him. He responded in spirit and with true inspiration to an occasion which would have dampened the ardor of many of us, who cannot separate the conception of a pageant from the conception of writing music for a cowlot and a brass band.

The music had virility, directness and bold imaginative sweep. Mr. Szymanowski's symphony had some of the painstaking, some of the arduous fighting with detail, which a young man's symphony is likely to have. On the other hand, it has been seldom that we have heard a young composer in late years show such seriousness of spirit and so true a grasp of the spirit of the symphonic form.

The suite of Casella is wonderful for its color, its evocation of a past period. There is a richness of coloring, a sensation of old brocades, tragedies within forbidding walls, mysteries that are far off, unhappy, and beautiful, in music which is decorative, rather than dramatic. And Mr. Eichheim's oriental impressions are examples of a most exceptional sensitiveness of ear, mystery of instrumental color, and absorption of oriental mood. Of other novelties one could speak in detail but these are the salient ones. The season was one to be remembered in the annals of the orchestra for both things: excellence in the performances, and interesting and well balanced programmes.

POPS OPEN TOMORROW

The most important musical date in the spring is that which launches "The Pops" at Symphony Hall. The demand for tables and balcony seats for the opening night, which takes place tomorrow, May 1, is an indication of exceptional interest in this event on the part of the public.

Symphony Hall is even now busy with preparations. The tables, the bar, the cuisine, the decorations, etc. are being installed.

Under the leadership of Agide Jacchia the Pops have in recent seasons consistently gained in popularity, with a full-sized orchestra of musicians from the Boston Symphony. The whole wonderful literature of instrumental music is at Mr. Jacchia's command.

The first week brings the annual Wellesley night, on Tuesday, May 2, with numbers to be sung by the College Glee Club, while Thursday night, May 4, will bring a Russian programme. All nights, of course, are open to the public. The first programme follows:

MONDAY, MAY 1.

Procession of Bacchus................Delibes
Overture to "The Marriage of Figaro".Mozart
Spanish dance from "Panaderos"...Glazounoff
Fantasia, "Aida" ....Verdi
"Hymn to the Sun," from "Iris"....Mascagni
Danza della Ondine ("Dance of the Waves") from "Loreley" ....Catalani
Hindu Song ....Rimsky-Korsakoff
Overture to "Tannhauser" ....Wagner
Selection "La Boutique Fantasque," Rossini-Respighi
Waltz, "Roses from the South"........Strauss
Marche Slave ....Tschaikowsky

POST. APR 30

POPS OPEN TONIGHT

The 37th season of the famous Pop concerts in Symphony hall, which offer the unique combination of the finest symphony orchestra, the lightest music and the possibility of simultaneous refreshments and conversation, will open in gala fashion tonight. Agide Jacchia will present the following program:

Procession of Bacchus, Delibes; Overture to "The Marriage of Figaro," Mozart; Spanish Dance from "Panaderos," Glazounoff; Fantasia, "Aida," Verdi; "Hymn to the Sun" from Iris," Mascagni; "Dance of the Waves" from "Loreley," Catalini; Hindu Song, Rimsky-Korsakoff; Overture to "Tannhauser," Wagner; Selection "La Boutique Fantasque," Rossini-Respighi; Waltz, "Roses from the South," Strauss; Marche Slave, Tschaikowsky.

TELEGRAM. MAY 1.

[105]

LIKE the audience of Friday afternoon, the audience of Saturday evening reserved its plaudits for Mr. Monteux and the Symphony Orchestra until the end of the concert. Applause heartier than usual welcomed the conductor to his stand; the three dances from Grétry's eighteenth-century ballet, "Cephalus and Procris," pleased the listeners in themselves and in the light, deft voice of the band; but neither the Introduction to the Second Act of Chabrier's opera, "Gwendoline," nor the Symphonic Fragments of Schreker's music-drama, "Die Gezeichneten," is a piece to stir much clapping. Even the divisions of Rimsky-Korsakov's "Scheherazade"—and in vivid performance—roused no more than usual response. As by a common impulse, the audience seemed minded to defer every rite of leave-taking to the end. Then they befell—genuine, hearty, unmistakable. None left the hall in haste; instead, everyone lingered, everyone rose and everyone applauded. Twice and thrice Mr. Monteux departed and returned; for long, as such things go, the standing orchestra (as it deserved) shared with him these rewards. Neither may doubt the pleasure of the public in the concerts of the year now ended; the good-will that it bears to the givers thereof; the anticipation with which it looks forward to the season to come. There is proof as clear, if more material, in the renewal of subscriptions at the box-office. Whatever its present fortunes in New York for ten weeks, in Boston for thirty, the new Symphony Orchestra is established.

H. T. P.

At the Pops Tonight

First Concert

Procession of Bacchus, from "Sylvia" ....Delibes
Overture to "Figaro's Wedding".Mozart
Spanish Dance, "Panaderos"...... Glazunov
Fantasia, "Aida"..................Verdi
Hymn to the Sun from "Iris".Mascagni
Dance of the Waves from "Loreley" ....Catalani
Hindu Song..........Rimsky-Korsakov
Overture to "Tannhäuser" .....Wagner
Selection, "La Boutique Fantasque" Rossini-Respighi
Waltz, "Roses from the South".Strauss
Slavic March..............Chaikovsky

Conductor: A. Jacchia.

TRANS. MAY 1.

TONIGHT AT THE POPS

Agide Jacchia and his splendid orchestra of symphony players will be heard at the Pop Concert in Symphony Hall tonight in the following program:

Coronation March from "The Prophet" Meyerber
Overture to "Mignon"..............Thomas
Waltz, "1001 Nights" ....Strauss
Fantasia, "The Juggler of Notre Dame" .... Massenet
Finale, Fourth Symphony...Tschaikowsky
Largo ....Handel
Solo Violin, Harp, Organ and Strings
Gypsy Dance from "Carmen"........Bizet
Overture to "Die Meistersinger"...Wagner
Fantasia, "Cavalleria Rusticana" (with organ) .... Mascagni
Waltz, "La Barcaolee"........Waldteufel
Hungarian Dance No. 5 in G minor Brahms

HERALD-MAY. 2

Symphony First Pop Is Big Hit

"Pops" returned to Symphony hall last night, to the accompaniment of tinkling glasses, curling cigarette and cigar smoke and the music of Agide Jacchia's 75 symphony players. An audience which completely filled both galleries and occupied the chairs at almost every table on the floor enjoyed a program well designed to meet the none too exacting requirement of old friends renewing familiarity with an old pleasure.

The selections were well chosen to display the abilities of Mr. Jacchia's accomplished band, and though at times it seemed as if the social atmosphere as an attraction was almost overbalancing interest in the music, there was, nevertheless, an enthusiastic response after each offering and a distinguishing appreciation of the more brilliantly and artistically played of the pieces offered.

The concert opened with Delibe's "Procession of Bacchus." To this piece Mr. Jacchia's players brought grace and symmetry, in parts a freedom approaching the passionate abandon inscribed by the composer. Particularly in the lighter passages there was an attempt at discerning interpretation and an evidence of sympathy which was quite successful.

The performance was marred somewhat by the restlessness of a but recently seated audience, and the revival of old amenities. These in the galleries evidently had come to hear the music, and probably appreciated the beauty of the rendition more. Yet the license, the sociability of the floor, is undoubtedly the most unique charm of the "Pops."

In the Fantasia from "Aida," Verdi, and the overture to "Tannhauser," Wagner, the symphonists exhibited technical accuracy and precision which are by far the most essential elements of a satisfactory rendition of these two stirring selections. In the Dance of the Waves from "Loreley," Catalani, the players injected light and shade, rise and fall, roaring strength held in reserve, breaking out now and then, contrasting impressively with the general restraint.

With "Whispering of the Flowers," Blon, the power of the director was first palpably felt. Here was delicacy of treatment, tender tranquility, a felicitous illusion. Aeolus sighed through the strings, and murmured his gentle messages of loves to the sprouting blades and ardent shoots.

But with the Hindu Song by Rimsky-Korsakov, came the climax of the evening. The audience was transported, and left tumblers and saucers neglected on the tables. With the memory of the Boston Symphony's offering of the whole "Sherherazade" still fresh, comparison was natural, and not uncomplimentary. The oboe wailed its melancholy lament. The strings trickled and trinkled their joyous mockery. Brass lent body and the trumpet rang bravely. The waters of the Tiber and the Ganges licked at the marble steps of Buddhist temples, and Boston music-lovers bowed in admiration before this tribute to an alien pontiff.

With the "Marche Slave" Tchaikowsky's delineation of the awakening consciousness of a slumbering nation, the concert came to a fitting close. The softening echo of wood, remaining through the impression of deep-sounding brass was just sufficient to leave a lingering memory of something subtly appealing and pleasingly memorable.

Agide Jacchia

Conductor of "Pop" Concerts in Symphony Hall, Boston.

"Pop" Concerts Open Tonight

The thirty-seventh season of the "Pops," that distinctively Bostonian institution, opens tonight in Symphony Hall, with Agide Jacchia as conductor and an orchestra made up of 75 Boston Symphony players. The season will be the usual two months. The floor, according to usage, will be cleared of the rows of seats provided for the more serious musical entertainments of the season just closing, and will be devoted to tables at which light refreshments will be served. The balconies will be reserved for those who prefer their music without edible accompaniment. The programs for the most part will follow established custom, which dictates pieces of varied and contrasted style, of substantial musical content, and yet of sufficiently popular quality not to demand too arduous attention. In the making of such programs Mr. Jacchia is not excelled. He is a capable, energetic and unobtrusive leader, and while he holds the music in keeping with the purpose of the "popular" entertainment idea, he also firmly upholds a high musical standard, and from time to time varies the usual round by injecting a novel piece of interest and excellence. The players, as becomes men of their quality, respond eloquently to their director. Thus the "Pops," providing recreation for the intelligence, deservedly gain in favor. The typical program of the opening night follows:

Procession of Bacchus............Delibes
Overture to "The Marriage of Figaro" Mozart
Spanish Dance from "Panaderos" Glazounoff
Fantasia, "Aida" ....Verdi
"Hymn to the Sun" from "Iris"...Masagni
Danza della Ondine ("Dance of the Waves,") from "Loreley"......Catalani
Hindu Song ....Rimsky-Korsakoff
Overture to "Tannhäuser".........Wagner
Selection "La Boutique Fantasque" Rossini-Respighi
Waltz, "Roses from the South"....Strauss
Marche Slave ....Tschaikowsky

MONITOR: MAY 1.

AT THE POPS TONIGHT

Although Wellesley college will celebrate the Pops in Symphony hall tonight with special numbers by the Wellesley Glee club, this night is in every way a public occasion. The program follows: Entrance of the Boyards, Halvorsen; from the "Petite Suite," Debussy; organ solo, "Salutation," Macdougall; Fantasia, "Lohengrin," Wagner; Overture to "Sakuntala," Goldmark; Suite, "Nutcracker," Tschaikowsky; Dance of the Hours, from "La Gioconda," Ponchielli; Wellesley College Glee club; Hungarian Rhapsody No. 2, Liszt; Kammenoi Ostrow, Rubinstein; Invitation to the Dance, Weber-Berlioz.

T... GRAM. MAY 2.

Pop Concerts Season Opens

Better than ever are the Pop concerts, which began at Symphony Hall last night. Agide Jacchia, favorite Pop conductor, led the full orchestra of Symphony players in a delightful program. Musically, the opening was thoroughly enjoyable and, in addition to the mus c, there was the customary abundance of light refreshments, which add so much to the pleasures of these Spring entertainments, unrivaled outside of Bos on.

One of the attractions of these popular concerts is the 700 admission seats, on the floor and in the second balcony, at 25 cents, the same prices prevailing before the war. These seats constitute one-fourth of the total seating capacity. They alone would make the Pops a unique attraction.

Tonight is Wellesley night, with the college glee club as a feature, but with seats available for the public. The program follows:

Entrance of the Boyards.......Halvorsen
From the "Pete Suite" a) En Bateau ....Debussy
b) Cortege ....
Organ Solo—Salutation ......Macdougall
Professor H. C. Macdougall
Fantasia "Lohengrin"...........Wagner
Overture to "Sakuntala"......Goldmark
Suite "Nutcracker".........Tschaikowsky
a) Overture Miniature b) Danse de la Fee Dragee c) Danse Chinoise
Dance of the Hours from "La Gioconda" ....Ponchielli
Wellesley College Glee Club.........
a) "Like shadows o'er the grass" b) Problems c) "Petit Soldat," Sextete d) Wellesley Medley.
Hungarian Rhapsony No. 2........Liszt
Kammenoi Ostrow...........Rubinstein
Invitation to the Dance.. Weber-Berlioz

ADVT-R. MAY 2

FROM APR 12 1922
~~NEWS~~, Journal
Providence, R. I.

BOSTON SYMPHONY ENDS SEASON HERE

Pierre Monteux is Conductor in Final Concert at Infantry Hall.

MERLE ALCOCK IS SOLOIST

D'Indy's "Wallenstein" Trilogy is Novelty of Programme.—Contralto Pleases in Pergolesi Airs and Aria from "Don Carlos"

The Boston Symphony Orchestra, Pierre Monteux conducting, concluded its Providence season last evening at Infantry Hall with a brilliant programme in which Merle Alcock, contralto, assisted as soloist. Vincent d'Indy's "Wallenstein" trilogy, inspired by Schiller's poem, occupied the place of honor on the programme. Wagner and Liszt were the other composers represented by orchestral numbers. Although the orchestra has shown a finer degree of technical finished at some of its earlier appearances here this season, last evening's performance equalled in interest any of the present series. This was due to the presence of the d'Indy work on the programme and the singing of Mme. Alcock whose vocal gifts, artistic ability and personality took her audience by storm.

M. Monteux, as usual, conducted with authority and raised the performance to artistic heights on several occasions, notably in the second and third parts of the "Wallenstein" and in the final Liszt "Les Preludes."

This was the programme:

"Wallenstein," Trilogy (after the dramatic poem of Schiller), Op. 12............d'Indy
Wallenstein's Camp.
Max and Thekla.
The Death of Wallenstein.
Prelude to "Parsifal"...............Wagner
"Salve Regina," "Eia Ergo," "Et Jesum, Benedictum" ....Pergolesi
Aria, "O Don Fatale," from the opera, "Don Carlos"........................Verdi
"Les Preludes," Symphonic Poem No. 3 (after Lamartine) ....Liszt

All great orchestral works must of necessity be the fruit of an inspiration of one kind or another. The composer staring hard at his ideal, writes his musical poetry or prose with all the resources that imagination and technical mastery place at his command. In the Wallenstein "Trilogy," d'Indy has painted in a highly individual and colorful style the scenes of Schiller's dramatic poem. It is doubtful, however, if he labored to give such detailed musical description of the text as some enthusiastic students of the score would have us believe. In the first movement, which is supposed to represent Wallenstein's camp, one hears a forceful and striking portrayal of the tumult and general atmosphere of such a place. There are clever hints, in melodic touch, rythm and in the use of various instrumental qualities, of the hurly-burly of a military camp.

In fact, such a movement is nothing more than a powerful stimulant to the hearer's imagination. Possessing one of a lively nature there is scarcely any limit one may set to the wedding of music and text. The first movement is musically less interesting than the second and third, for in the latter the composer enters the domain of the emotions in the portrayal of which he speaks a beautiful language. It was in the final movement, "The Death of Wallenstein," that the orchestra rose to the heights of dramatic expression. Enthusiastic applause greeted the conductor and players at its conclusion.

The solemn and impressive style of the "Parsifal" Prelude was maintained throughout its length. In this the brass choir has splendid opportunities and for the most part they were effectively met. Faulty tone on the part of one or two players were fleeting reminders of the presence of the human element even in the best of orchestras.

Mme. Alcock, who is a favorite here, received a fine welcome as she made her appearance. In the Pergolesi airs she was supported by a string orchestra and her work brought her deserved recognition. Her voice is more incisive than on former appearances here and she has the repose and vocal command of the seasoned artist. Her high notes ring out with fine quality and are made very telling when climaxes are needed.

The Verdi area, as might be expected, showed her voice to still greater advantage. She sang this number with an intensity and expression that thrilled her hearers. Her voice easily carried over full accompaniment, especially when brilliant top notes were in order. She was given an ovation at the conclusion of this number and was obliged to return several times in acknowledgment.

The Liszt "Preludes" present the composer in his most favorable light—that of brilliant and scoring and powerful climaxes. It was finely played and both conductor and men were held by applause for a few moments before they were allowed to go. A. F. P.

Mr. Monteux concluded last night a notable symphony season: At last the Boston Symphony Orchestra, barring some "dead wood" among the players which should be exchanged for new material, is approximately at its old high level of virtuosity and euphony.

Mr. Monteux has shown what it is to be a thorough musician, irrespective of nationality. It is of interest, for example, to realize that this season compositions by 17 German and Austrian composers have been played, and, furthermore, that these composers of former enemy countries have had the lions' share of the programme. France has been represented by 11 composers, Russia by eight, America by seven, Italy by three, Spain by two, Belgium by two, in addition to which have been heard compositions by the Pole, Szymanowski; the Bohemian, Smetana; the Finn, Sibelius. These figures, in themselves, speak for the extraordinary catholicity of Mr. Monteux's tastes and appreciations.

Of the novelties performed the six which linger strongest in the memory are for us the Fifth Symphony of Sibelius; the Irish songs composed by Charles Martin Loeffler for John McCormack; the suite from the Pilgrim Tercentenary Pageant of Henry Gilbert; the symphony of Mr. Szymanowski; the suite, "Couvent sur l'eau," of Casella, the the "Oriental Impressions" of Henry Eichheim. Sibelius' symphony showed clearly that he remains a man of extremely simple and powerful ideas, of fearless originality and masterly workmanship. The continually nearer approach to simplicity and economy of material in Sibelius' compositions is something that younger composers could study with profit. Mr. Loeffler's compositions appeared as an example of the manner in which a cultured modern composer, with a strong poetic and dramatic sense, may turn folk melody to advantage in original composition. They represented a new and very vital departure on the part of Mr. Loeffler, and will surely be counted among his finest works. Mr. Gilbert composed music for a pageant of highly picturesque and idealistic character. The thought of the beginnings of America stirred him. He responded in spirit and with true inspiration to an occasion which would have dampened the ardor of many of us, who cannot separate the conception of a pageant from the conception of writing music for a cowlot and a brass band.

The music had virility, directness and bold imaginative sweep. Mr. Szymanowski's symphony had some of the painstaking, some of the arduous fighting with detail, which a young man's symphony is likely to have. On the other hand, it has been seldom that we have heard a young composer in late years show such seriousness of spirit and so true a grasp of the spirit of the symphonic form.

The suite of Casella is wonderful for its color, its evocation of a past period. There is a richness of coloring, a sensation of old brocades, tragedies within forbidding walls, mysteries that are far off, unhappy, and beautiful, in music which is decorative, rather than dramatic. And Mr. Eichheim's oriental impressions are examples of a most exceptional sensitiveness of ear, mystery of instrumental color, and absorption of oriental mood. Of other novelties one could speak in detail but these are the salient ones. The season was one to be remembered in the annals of the orchestra for both things: excellence in the performances, and interesting and well balanced programmes.

LIKE the audience of Friday afternoon, the audience of Saturday evening reserved its plaudits for Mr. Monteux and the Symphony Orchestra until the end of the concert. Applause heartier than usual welcomed the conductor to his stand; the three dances from Grétry's eighteenth-century ballet, "Cephalus and Procris," pleased the listeners in themselves and in the light, deft voice of the band; but neither the Introduction to the Second Act of Chabrier's opera, "Gwendoline," nor the Symphonic Fragments of Schreker's music-drama, "Die Gezeichneten," is a piece to stir much clapping. Even the divisions of Rimsky-Korsakov's "Scheherazade"—and in vivid performance—roused no more than usual response. As by a common impulse, the audience seemed minded to defer every rite of leave-taking to the end. Then they befell—genuine, hearty, unmistakable. None left the hall in haste; instead, everyone lingered, everyone rose and everyone applauded. Twice and thrice Mr. Monteux departed and returned; for long, as such things go, the standing orchestra (as it deserved) shared with him these rewards. Neither may doubt the pleasure of the public in the concerts of the year now ended; the good-will that it bears to the givers thereof; the anticipation with which it looks forward to the season to come. There is proof as clear, if more material, in the renewal of subscriptions at the box-office. Whatever its present fortunes in New York for ten weeks, in Boston for thirty, the new Symphony Orchestra is established. H. T. P.

POPS OPEN TOMORROW

The most important musical date in the spring is that which launches "The Pops" at Symphony Hall. The demand for tables and balcony seats for the opening night, which takes place tomorrow, May 1, is an indication of exceptional interest in this event on the part of the public.

Symphony Hall is even now busy with preparations. The tables, the bar, the cuisine, the decorations, etc. are being installed.

Under the leadership of Agide Jacchia the Pops have in recent seasons consistently gained in popularity, with a full-sized orchestra of musicians from the Boston Symphony. The whole wonderful literature of instrumental music is at Mr. Jacchia's command.

The first week brings the annual Wellesley night, on Tuesday, May 2, with numbers to be sung by the College Glee Club, while Thursday night, May 4, will bring a Russian programme. All nights, of course, are open to the public. The first programme follows:

MONDAY, MAY 1.

Procession of Bacchus................Delibes
Overture to "The Marriage of Figaro".Mozart
Spanish dance from "Panaderos"...Glazounoff
Fantasia, "Aida" ....Verdi
"Hymn to the Sun," from "Iris"....Mascagni
Danza della Ondine ("Dance of the Waves") from "Loreley" ....Catalani
Hindu Song ....Rimsky-Korsakoff
Overture to "Tannhauser" ....Wagner
Selection "La Boutique Fantasque," Rossini-Respighi
Waltz, "Roses from the South".......Strauss
Marche Slave ....Tschaikowsky

POST APR 30

POPS OPEN TONIGHT

The 37th season of the famous Pop concerts in Symphony hall, which offer the unique combination of the finest symphony orchestra, the lightest music and the possibility of simultaneous refreshments and conversation, will open in gala fashion tonight. Agide Jacchia will present the following program:

Procession of Bacchus, Delibes; Overture to "The Marriage of Figaro," Mozart; Spanish Dance from "Panaderos," Glazounoff; Fantasia, "Aida," Verdi; "Hymn to the Sun" from Iris," Mascagni; "Dance of the Waves" from "Loreley," Catalini; Hindu Song, Rimsky-Korsakoff; Overture to "Tannhauser," Wagner; Selection "La Boutique Fantasque," Rossini-Respighi; Waltz, "Roses from the South," Strauss; Marche Slave, Tschaikowsky.

TELEGRAM MAY 1

At the Pops Tonight

First Concert

Procession of Bacchus, from "Sylvia" ....Delibes
Overture to "Figaro's Wedding"..Mozart
Spanish Dance, "Panaderos"...... Glazunov
Fantasia, "Aida"...............Verdi
Hymn to the Sun from "Iris".Mascagni
Dance of the Waves from "Loreley" ....Catalani
Hindu Song...........Rimsky-Korsakov
Overture to "Tannhäuser"......Wagner
Selection, "La Boutique Fantasque" Rossini-Respighi
Waltz, "Roses from the South".Strauss
Slavic March.............Chaikovsky

Conductor: A. Jacchia.

TRANS. MAY 1.

TONIGHT AT THE POPS

Agide Jacchia and his splendid orchestra of symphony players will be heard at the Pop Concert in Symphony Hall tonight in the following program:

Coronation March from "The Prophet" Meyerbeer
Overture to "Mignon"...........Thomas
Waltz, "1001 Nights" ....Strauss
Fantasia, "The Juggler of Notre Dame" .... Massenet
Finale, Fourth Symphony...Tschaikowsky
Largo .... Handel
Solo Violin, Harp, Organ and Strings
Gypsy Dance from "Carmen"........Bizet
Overture to "Die Meistersinger"...Wagner
Fantasia, "Cavalleria Rusticana" (with organ) ....Mascagni
Waltz, "La Barcaolee"........Waldteufel
Hungarian Dance No. 5 in G minor Brahms

Agide Jacchia

Conductor of "Pop" Concerts in Symphony Hall, Boston.

"Pop" Concerts Open Tonight

The thirty-seventh season of the "Pops," that distinctively Bostonian institution, opens tonight in Symphony Hall, with Agide Jacchia as conductor and an orchestra made up of 75 Boston Symphony players. The season will be the usual two months. The floor, according to usage, will be cleared of the rows of seats provided for the more serious musical entertainments of the season just closing, and will be devoted to tables at which light refreshments will be served. The balconies will be reserved for those who prefer their music without edible accompaniment. The programs for the most part will follow established custom, which dictates pieces of varied and contrasted style, of substantial musical content, and yet of sufficiently popular quality not to demand too arduous attention. In the making of such programs Mr. Jacchia is not excelled. He is a capable, energetic and unobtrusive leader, and while he holds the music in keeping with the purpose of the "popular" entertainment idea, he also firmly upholds a high musical standard, and from time to time varies the usual round by injecting a novel piece of interest and excellence. The players, as becomes men of their quality, respond eloquently to their director. Thus the "Pops," providing recreation for the intelligence, deservedly gain in favor. The typical program of the opening night follows:

Procession of Bacchus............Delibes
Overture to "The Marriage of Figaro" Mozart
Spanish Dance from "Panaderos" Glazounoff
Fantasia, "Aida" ....Verdi
"Hymn to the Sun" from "Iris"...Masagni
Danza della Ondine ("Dance of the Waves,") from "Loreley".......Catalani
Hindu Song ....Rimsky-Korsakoff
Overture to "Tannhäuser".........Wagner
Selection "La Boutique Fantasque" Rossini-Respighi
Waltz, "Roses from the South"....Strauss
Marche Slave ....Tschaikowsky

MONITOR: MAY 1.

HERALD-MAY 2

Symphony First Pop Is Big Hit

"Pops" returned to Symphony hall last night, to the accompaniment of tinkling glasses, curling cigarette and cigar smoke and the music of Agide Jacchia's 75 symphony players. An audience which completely filled both galleries and occupied the chairs at almost every table on the floor enjoyed a program well designed to meet the none too exacting requirement of old friends renewing familiarity with an old pleasure.

The selections were well chosen to display the abilities of Mr. Jacchia's accomplished band, and though at times it seemed as if the social atmosphere as an attraction was almost overbalancing interest in the music, there was, nevertheless, an enthusiastic response after each offering and a distinguishing appreciation of the more brilliantly and artistically played of the pieces offered.

The concert opened with Delibe's "Procession of Bacchus." To this piece Mr. Jacchia's players brought grace and symmetry, in parts a freedom approaching the passionate abandon inscribed by the composer. Particularly in the lighter passages there was an attempt at discerning interpretation and an evidence of sympathy which was quite successful.

The performance was marred somewhat by the restlessness of a but recently seated audience, and the revival of old amenities. These in the galleries evidently had come to hear the music, and probably appreciated the beauty of the rendition more. Yet the license, the sociability of the floor, is undoubtedly the most unique charm of the "Pops."

In the Fantasia from "Aida," Verdi, and the overture to "Tannhauser," Wagner, the symphonists exhibited technical accuracy and precision which are by far the most essential elements of a satisfactory rendition of these two stirring selections. In the Dance of the Waves from "Loreley," Catalani, the players injected light and shade, rise and fall, roaring strength held in reserve, breaking out now and then, contrasting impressively with the general restraint.

With "Whispering of the Flowers," Blon, the power of the director was first palpably felt. Here was delicacy of treatment, tender tranquility, a felicitous illusion. Aeolus sighed through the strings, and murmured his gentle messages of loves to the sprouting blades and ardent shoots.

But with the Hindu Song by Rimsky-Korsakov, came the climax of the evening. The audience was transported, and left tumblers and saucers neglected on the tables. With the memory of the Boston Symphony's offering of the whole "Sherherazade" still fresh, comparison was natural, and not uncomplimentary. The oboe wailed its melancholy lament. The strings trickled and trinkled their joyous mockery. Brass lent body and the trumpet rang bravely. The waters of the Tiber and the Ganges licked at the marble steps of Buddhist temples, and Boston music-lovers bowed in admiration before this tribute to an alien pontiff.

With the "Marche Slave" Tchaikowsky's delineation of the awakening consciousness of a slumbering nation, the concert came to a fitting close. The softening echo of wood, remaining through the impression of deep-sounding brass was just sufficient to leave a lingering memory of something subtly appealing and pleasingly memorable.

AT THE POPS TONIGHT

Although Wellesley college will celebrate the Pops in Symphony hal tonight with special numbers by the Wellesley Glee club, this night is in every way a public occasion. The program follows: Entrance of the Boyards, Halvorsen; from the "Petite Suite," Debussy; organ solo, "Salutation," Macdougall; Fantasia, "Lohengrin," Wagner; Overture to "Sakuntala," Goldmark; Suite, "Nutcracker," Tschaikowsky; Dance of the Hours, from "La Gioconda," Ponchielli; Wellesley College Glee club; Hungarian Rhapsody No. 2, Liszt; Kammenoi Ostrow, Rubinstein; Invitation to the Dance, Weber-Berlioz.

T MAY 2

Pop Concerts Season Opens

Better than ever are the Pop concerts, which began at Symphony Hall last night. Agide Jacchia, favorite Pop conductor, the full orchestra of Symphony players in a delightful program. Musically, the opening was thoroughly enjoyable and, in additi to the music, there was the cu tomary abundance of light re freshments, which add so much to the pleasures of these Spring en tertainments, unrivaled outside of Boston.

One of the attractions of these popular concerts is the 700 ad mission seats, on the floor and in the second balcony, at 25 cents, the same prices prevailing before the war. These seats constitu one-fourth of the total seatin capacity. They alone would mak the Pops a unique attraction.

Tonight is Wellesley night, the college glee club as a featu but with seats available for the public. The program follows:

Entrance of the Boyards......Halve
From the "Pete Suite" a) En Bate Deb
b) Cortege .... Macdo
Organ Solo—Salutation......
Professor H. C. Macdougall
Fantasia "Lohengrin"..........Wagn
Overture to "Sakuntala"......Goldm
Suite "Nutcracker"........Tschaiko
a) Overture Miniature b) Danse de la Fee Dragee c) Danse Chinoi
Dance of the Hours from "La Gio conda" ....Ponchi
Wellesley College Glee Club........
a) "Like shadows o'er the gra
b) Problems c) "Petit Soldat," Se tete d) Wellesley Medley.
Hungarian Rhapsony No. 2........
Kammenoi Ostrow..............Rubi
Invitation to the Dance..Weber-Ber

POST MAY 2

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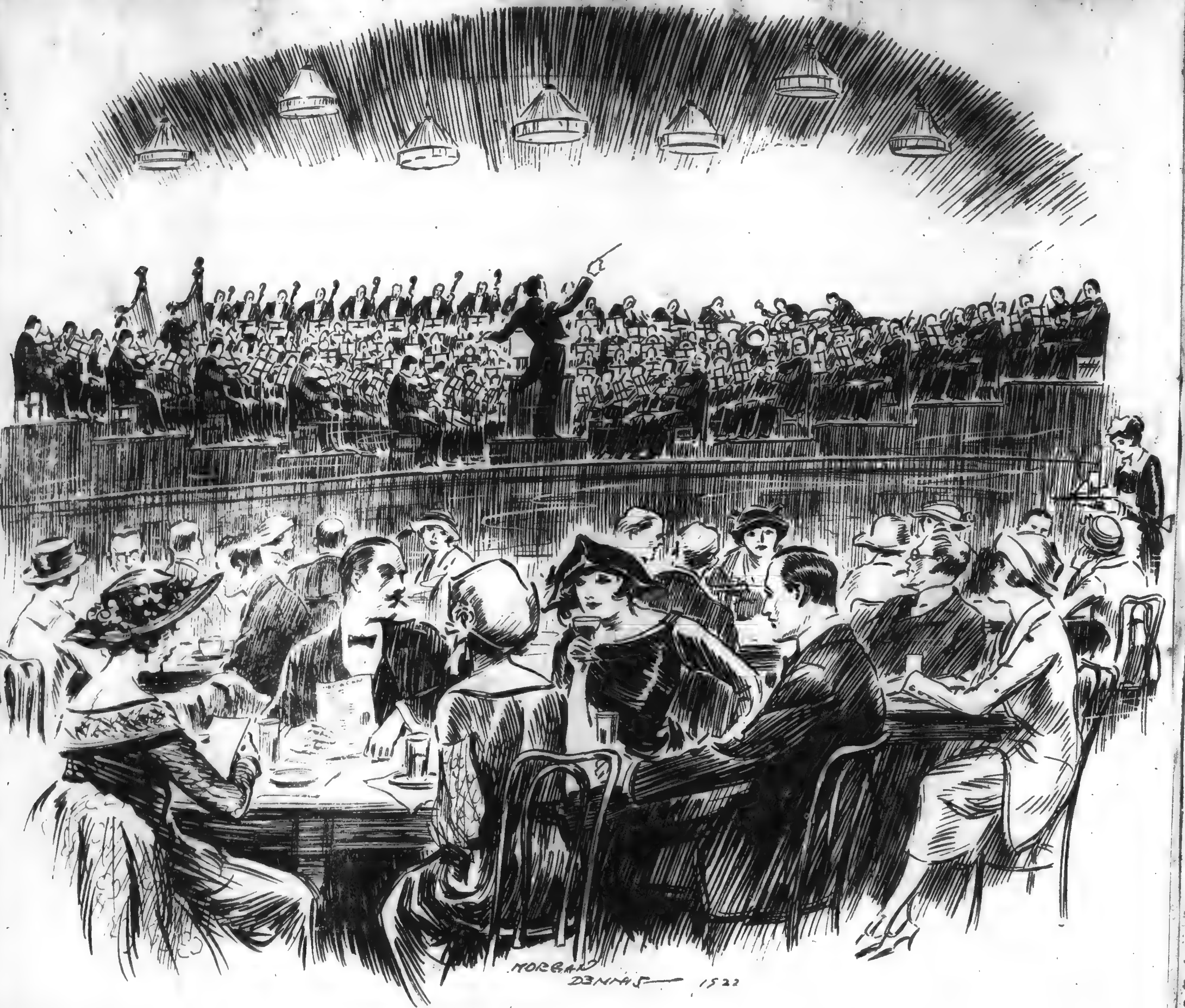
Chamber Night at the Pops



APPLICATIONS for reservations are pouring into the Chamber for the third annual "Pop of Pops"—the Chamber of Commerce Night—at the Pop Concerts, Symphony Hall, on next Monday evening, May 8th, at 8 o'clock. Memories of the past two occasions are so pleasant on the part of those members who attended that immediate action should be taken by those intending to make reservations in order to avoid disappointment.

The tickets are one dollar each, which includes a seat at a table. Members may reserve tables for 4, 5, 6 or 8 persons. First come, first served. The committee on Meetings and Assemblies is in charge of the arrangements for the concert.

The Pop Concerts, of which the Chamber Night has proven one of the most popular, are an institution of 37 summers. They are also very much Boston's own, for emulation in other cities has never led to permanent results. Agide Jacchia will again head the orchestra this season.

37TH SEASON OF POPS OPENS

Mr Jacchia Leads Orchestra of 80 in a Varied First Program

CONDUCTOR GIVEN LIVELY GREETING

The Symphony Hall 'Pops' opened last night with a crash of brass and a blare of trumpets, to mark the 37th season of this now honored Boston institution. Agide Jacchia again led an orchestra of Symphony players, 80 strong, in an initial program which ranged from Mozart to Rimsky-Korsakov, from Strauss to Wagner.

Naturally, too, Mr. Jacchia's compatriot, Mascagni, had a place, with the "Hymn to the Sun" from "Iris." With this number, the "Aida" fantasia, the "Tannhauser" overture, and Tchaikovsky's Marche Slave, there was abundance of fortissimo during the evening.

In contrast, were more subtle, soothing rhythms, as found in the "Hindu Song," the Dance of the Waves from "Loreley" (Catalani), Kreisler's "Liebesfreud," Irma Seydel's "Dirge," or Blon's "Whispering of the Flowers." The distinct novelty was "La Boutique Fantasque," a series of dances devised by Ottorino Respighi on a group of Rossini's pianoforte themes. This had color, life, and sudden, pleasing turns and tempos. Doubtless it will become a part of many a program to come.

Mr. Jacchia was given a lively greeting, and bowed his acknowledgments across a low fencing of ferns and palms, brightened here and there by potted rose bushes in full bloom. He directed with characteristic energy and sincerity, and was liberal with extra numbers, excellently placed.

The audience, a bit deliberate in assembling, ultimately filled practically every balcony seat and every table chair. As in the past ices and soft, very soft, drinks were served, with sandwiches for those who like to lunch thus with the muses. There were those who exercised a remarkable precaution by having pots of hot coffee served. An innovation of practical import was that of providing each table with an order card. It was difficult formerly to whisper an order for pretzels with the band riding thunderously with the Valkyries.

W. E. G.

AT THE POPS TONIGHT

Although Wellesley College will celebrate the Pops in Symphony Hall tonight with special numbers by the Wellesley Glee Club the night is in every way a public occasion. The program follows:

Entrance of the Boyards.......Halvorsen
From the "Petite Suite" a, En Bateau
b, Cortege ....Debussy
Organ Solo—Salutation........Macdougall
Prof. H. C. Macdougall
Fantasia "Lohengrin"..............Wagner
Overture to "Sakuntala".......Goldmark
Suite, "Nutcracker"........Tschaikowsky
(a) Overture Miniature (b) Danse de la Fee Dragee (c) Danse Chinoise
Dance of the Hours from "La Gioconda"...................Panchielli
Wellesley College Glee Club:
(a) "Like Shadows O'er the Grass
(b) Problems (c) "Petit Soldat," Sextette (d) Wellesley Medley
Hungarian Rhapsody No. 2..........Liszt
Kammenoi Ostrow.............Rubinstein
Invitation to the Dance....Weber-Berlioz

CURRANT-AFFAIRS-MAY. 1

"Pops" Program for Tonight

Tonight is designated as "Wellesley College Night" at the "Pops," but the concert will be open to the public. The program:

Entrance of the Boyards..Halvorsen
From the "Petite Suite"—
(a) En Bateau. (b) Cortège..Debussy
Organ Solo—Salutation..Macdougall
Prof. H. C. Macdougall
Fantasia "Lohengrin"........Wagner
Overture to "Sakuntala"...Goldmark
Suite, "Nutcracker"...Tschaikowsky
(a) Overture Miniature
(b) Danse de la Fée Dragée
(c) Danse Chinoise
Dance of the Hours from "La Gioconda ....Ponchielli
Wellesley College Glee Club—
(a) "Like shadows o'er the grass"
(b) Problems
(c) "Petit Soldat," Sextette
(d) Wellesley Medley
Hungarian Rhapsody No. 2.....Liszt
Kammenoi Ostrow........Rubinstein
Invitation to the Dance,
Weber-Berlioz

Auspicious Opening of "Pops" Season

The thirty-seventh season of the "Pops" opened last night at Symphony Hall. Agide Jacchia conducted, and a large audience applauded enthusiastically the artistic program which he had arranged. This program was not devoted to the lighter classics and popular pieces of the day, but included as well several compositions of musical worth. Novelty was not lacking either, as Mr. Jacchia introduced some selections from "La Boutique Fantasque," a ballet with music arranged from piano pieces of Rossini by Respighi. These little piano pieces were written, if we are not mistaken, by Rossini during his years of retirement from the operatic stage, passed at Paris, and although mere trifles possess a certain interest in the orchestral dress provided for them by Respighi. The opening of this present season was most auspicious in every way.

S. M.

MO[illegible] MAY. 2

Pops Season on at Symphony

The Pops season opened last evening with its due amount of appreciation from a capacity house.

The program was well chosen, with its usual aim to please all.

The most delightful feature of the program last evening was the English horn solo given by Prof. Spyer. This was a solo intermezzo, a short but delightful melodic caprice in F, and, although this was an extra, the audience showed more than a full measure of genuine appreciation. Agide Jacchia is director.

TRAV. MAY. 2

POPS OPEN WITH VAST AUDIENCE

New Composition by Boston Girl Well Received

BY OLIN DOWNES

The largest audience that has attended a "Pop" concert opening gathered last night in Symphony Hall. Musically, too, the occasion was of exceptional brilliancy. The orchestra of Symphony players, which now numbers 75, had been evidently rehearsed with special care, and the programme, which ranged from Mozart and Rimsky-Korsakoff to Strauss and to composers of popular music, who figured prominently in the list of encores, was one well calculated to display its capabilities.

A FESTIVE BEGINNING

The "Procession of Bacchus," a festive beginning, only saddened those who remembered the days before the passing of the Volstead act. It ushered in late comers and gave place to a popular encore, and then to the sparkling overture to "Figaro's Wedding." The Spanish dance, "Panaderos," and a fantasia on melodies from Aida completed a first

Later came the "Hymn to the Sun," from Mascagni's "Iris"; a new "Dance of the Waves," from Calatani's "Loreley," recently given its premiere at the Metropolitan Opera House in New York (and a poor piece of music it is); the captivating "Hindu Song," from Rimsky-Korsakoff's "Sadko," a melody of a simplicity which is yet haunting and exotic with its little chromatic refrains; the overture to "Tannhauser," always impressive.

Miss Seydel's Composition

The superb "Marche Slave" of Tschaikowsky brought an end to the programme. Among the encores was a Dirge by Miss Irma Seydel, the violinist, daughter of T. Seydel of the orchestra, and the "Herdsman's Melody," from the "Manfred" music of Schumann, played unaccompanied, and with faultless art, by the admirable Mr. Speyer, soloist on the English horn.

Miss Seydel's composition was brief, unpretentious, clearly written, with a somewhat oriental flavor. It gave pleasure, and is rather misnamed. Why do not more of our Boston composers try to compose short, good pieces for performances at the "Pops"? They need not be ashamed to do so, to figure by Verdi, Tschaikowsky, Bizet, Wagner, on these programmes. They have here an excellent chance to prove invention, ingenuity, inspiration, and incidentally provide a large public with more good music.

The audience was very enthusiastic throughout the concerts. The music and the refreshments went merrily hand in hand, in this uncommonly auspicious opening of the season.

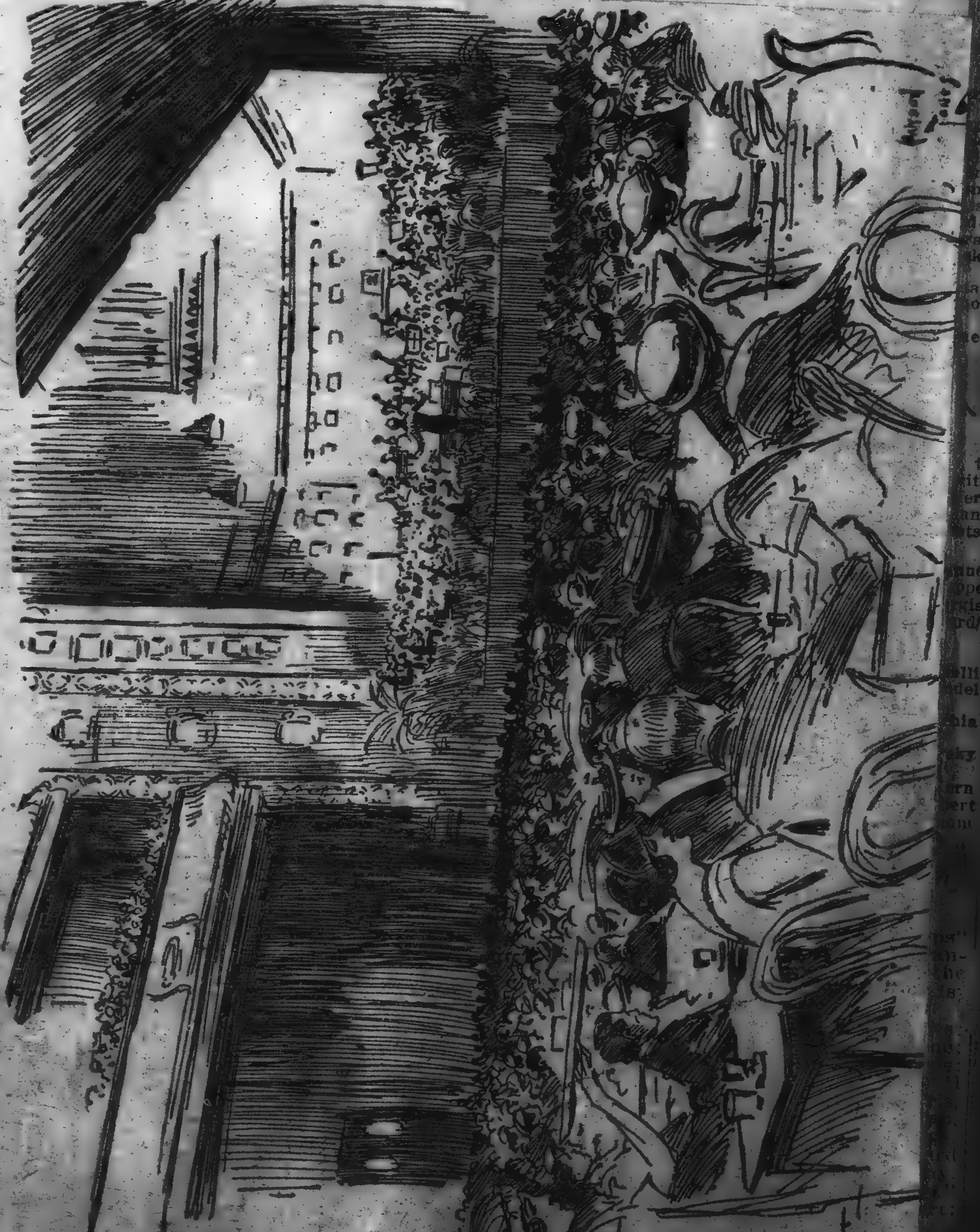
AT THE POPS TONIGHT

Although Wellesley College will celebrate the Pops in Symphony Hall tonight with special numbers by the Wellesley Glee Club, this night is in every way a public occasion.

Programme follows:

Entrance of the Boyards.........Halvorsen
From the "Petite Suite" (a) En Bateau. (b) Cortege ....Debussy
Organ solo—Salutation............Macdougall
Professor H. C. Macdougall
Fantasia "Lohengrin" ....Wagner
Overture to "Sakuntala"...........Goldmark
Suite, "Nutcracker"..........Tschaikowsky
(a) Overture Miniature. (b) Danse de la Fee Dragee. (c) Danse Chinoise.
Dance of the Hours from "La Gioconda" Ponchielli
Wellesley College Glee Club:
(a) "Like Shadows o'er the Grass." (b) Problems. (c) "Petit Soldat," sextet, (d) Wellesley Medley.
Hungarian Rhapsody No. 2 ....Liszt
Kammenoi Ostrow ....Rubenstein
Invitation to the Dance.........Weber-Berlioz

POST-MAY. 2

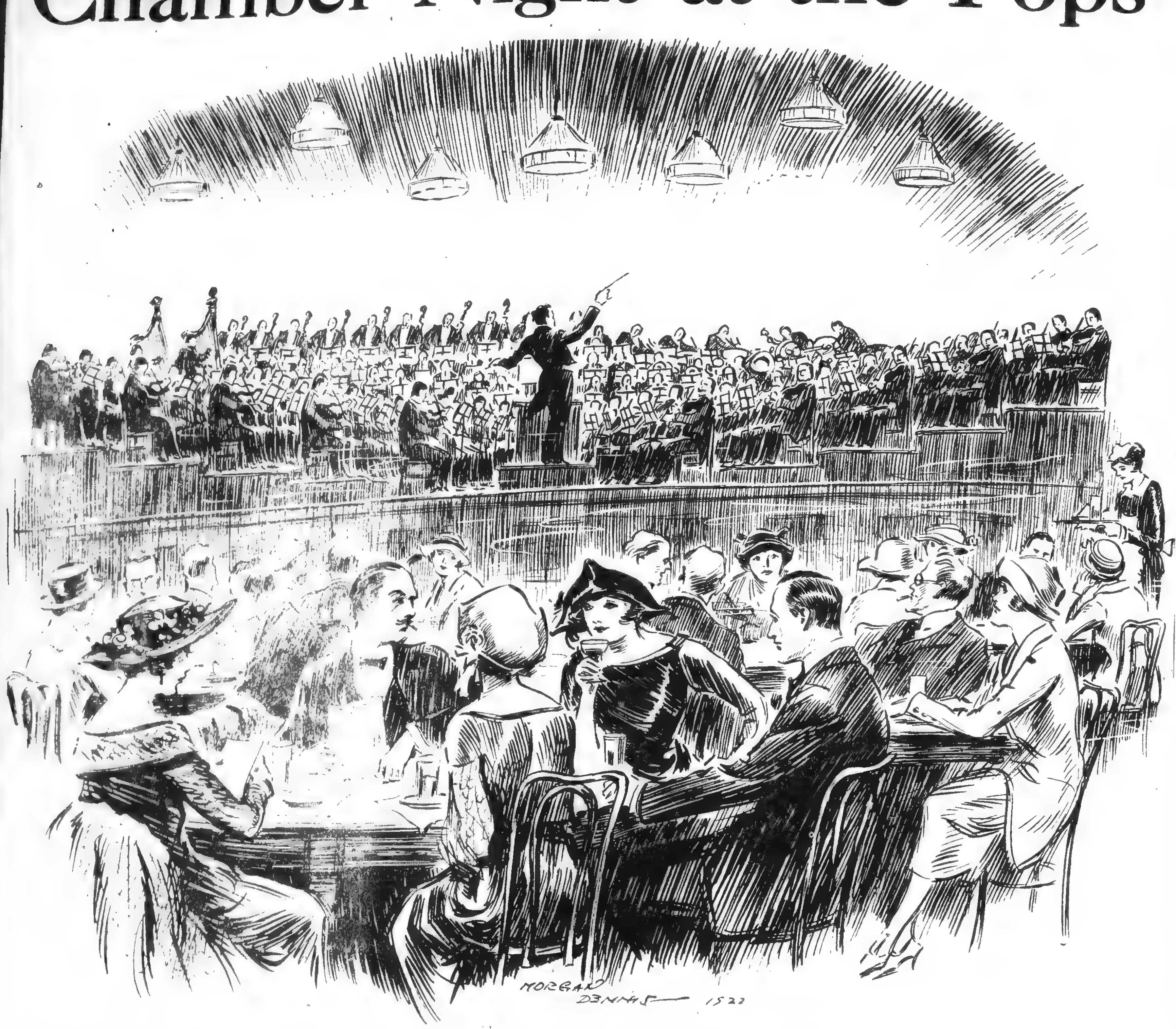


OPENING OF THE POP CONCERT SEASON

TRAV. MAY. 2

[106]

Chamber Night at the Pops



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CURRANT - AFFAIRS - MAY 1

37TH SEASON OF POPS OPENS

Mr Jacchia Leads Orchestra of 80 in a Varied First Program

CONDUCTOR GIVEN LIVELY GREETING

The Symphony Hall 'Pops' opened last night with a crash of brass and a blare of trumpets, to mark the 37th season of this now honored Boston institution. Agide Jacchia again led an orchestra of Symphony players, 80 strong, in an initial program which ranged from Mozart to Rimsky-Korsakov, from Strauss to Wagner.

Naturally, too, Mr. Jacchia's compatriot, Mascagni, had a place, with the "Hymn to the Sun" from "Iris." With this number, the "Aida" fantasia, the "Tannhauser" overture, and Tchaikovsky's Marche Slave, there was abundance of fortissimo during the evening.

In contrast, were more subtle, soothing rhythms, as found in the "Hindu Song," the Dance of the Waves from "Loreley" (Catalani), Kreisler's "Liebesfreud," Irma Seydel's "Dirge," or Blon's "Whispering of the Flowers." The distinct novelty was "La Boutique Fantasque," a series of dances devised by Ottorino Respighi on a group of Rossini's pianoforte themes. This had color, life, and sudden, pleasing turns and tempos. Doubtless it will become a part of many a program to come.

Mr. Jacchia was given a lively greeting, and bowed his acknowledgments across a low fencing of ferns and palms, brightened here and there by potted rose bushes in full bloom. He directed with characteristic energy and sincerity, and was liberal with extra numbers, excellently placed.

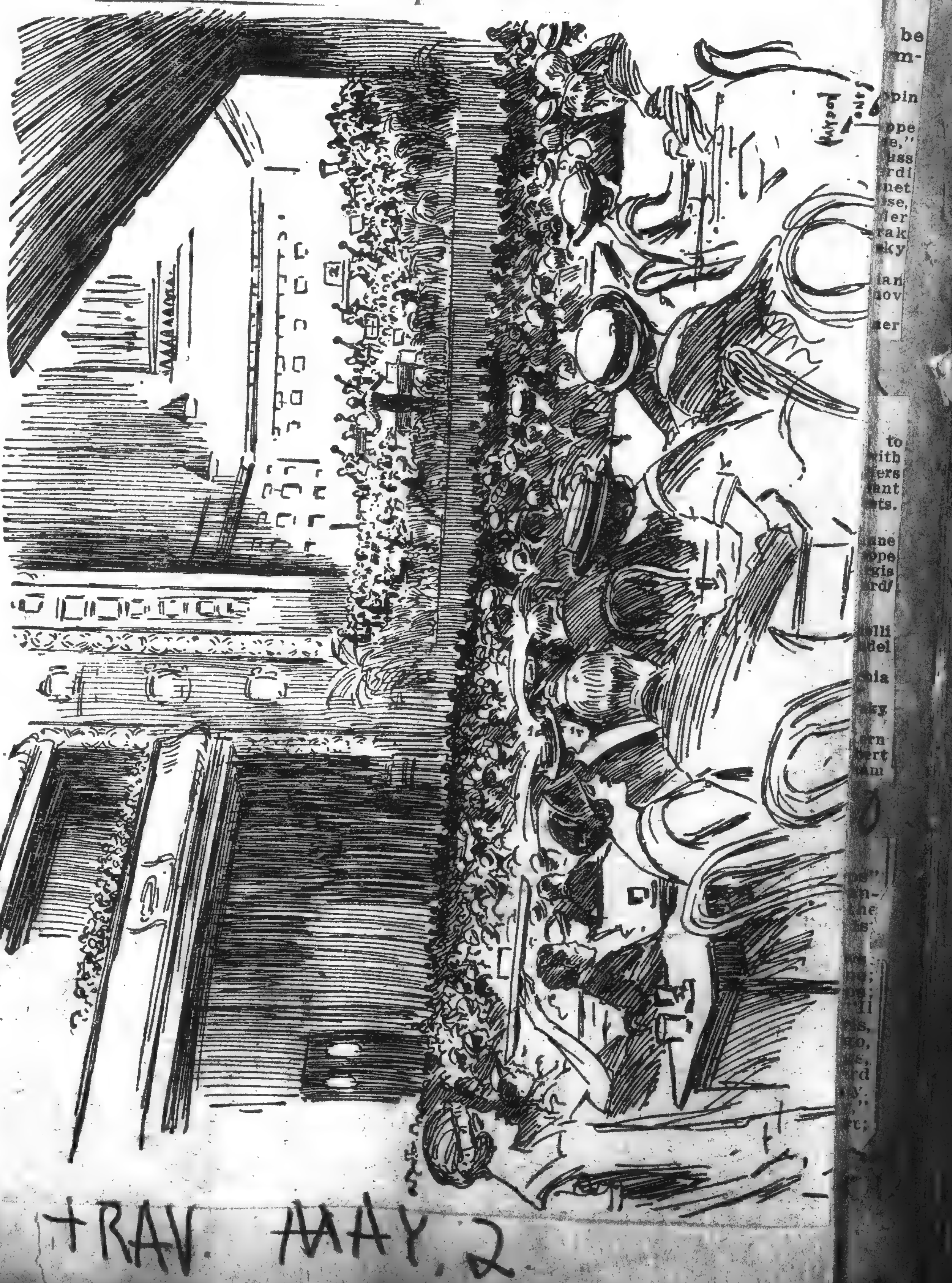
The audience, a bit deliberate in assembling, ultimately filled practically every balcony seat and every table chair. As in the past ices and soft, very soft, drinks were served, with sandwiches for those who like to lunch thus with the muses. There were those who exercised a remarkable precaution by having pots of hot coffee served. An innovation of practical import was that of providing each table with an order card. It was difficult formerly to whisper an order for pretzels with the band riding thunderously with the Valkyries.

W. E. G.

AT THE POPS TONIGHT

Although Wellesley College will celebrate the Pops in Symphony Hall tonight with special numbers by the Wellesley Glee Club the night is in every way a public occasion. The program follows:

Entrance of the Boyards........Halvorsen
From the "Petite Suite" a, En Bateau
b, Cortege ....Debussy
Organ Solo—Salutation........Macdougall
Prof. H. C. Macdougall
Fantasia "Lohengrin"..............Wagner
Overture to "Sakuntala"........Goldmark
Suite, "Nutcracker"........Tschaikowsky
(a) Overture Miniature (b) Danse de la Fee Dragee (c) Danse Chinoise
Dance of the Hours from "La Gioconda" ....Ponchielli
Wellesley College Glee Club:
(a) "Like Shadows O'er the Grass
(b) Problems (c) "Petit Soldat," Sextette (d) Wellesley Medley
Hungarian Rhapsody No. 2..........Liszt
Kammenoi Ostrow............Rubinstein
Invitation to the Dance.....Weber-Berlioz



OPENING OF THE POP CONCERT SEASON

TRAV. MAY. 2

"Pops" Program for Tonight

Tonight is designated as "Wellesley College Night" at the "Pops," but the concert will be open to the public. The program:

Entrance of the Boyards..Halvorsen
From the "Petite Suite"—
(a) En Bateau. (b) Cortège..Debussy
Organ Solo—Salutation..Macdougall
Prof. H. C. Macdougall
Fantasia "Lohengrin".......Wagner
Overture to "Sakuntala"...Goldmark
Suite, "Nutcracker"...Tschaikowsky
(a) Overture Miniature
(b) Danse de la Fée Dragée
(c) Danse Chinoise
Dance of the Hours from "La Gioconda ....Ponchielli
Wellesley College Glee Club—
(a) "Like shadows o'er the grass"
(b) Problems
(c) "Petit Soldat," Sextette
(d) Wellesley Medley
Hungarian Rhapsody No. 2.....Liszt
Kammenoi Ostrow........Rubinstein
Invitation to the Dance,
Weber-Berlioz

Auspicious Opening of "Pops" Season

The thirty-seventh season of the "Pops" opened last night at Symphony Hall. Agide Jacchia conducted, and a large audience applauded enthusiastically the artistic program which he had arranged. This program was not devoted to the lighter classics and popular pieces of the day, but included as well several compositions of muical worth. Novelty was not lacking either, as Mr. Jacchia introduced some selections from "La Boutique Fanasque," a ballet with music arranged rom piano pieces of Rossini by Resighi. These little piano pieces were written, if we are not mistaken, by Rossini during his years of retirement from the operatic stage, passed at aris, and although mere trifles poss a certain interest in the orchesral dress provided for them by Respighi. The opening of this prest season was most auspicious in very way.

S. M.

MO [illegible] MAY. 2

Pops Season on at Symphony

The Pops season opened last evening with its due amount of appreciation from a capacity house.

The program was well chosen, with its usual aim to please all.

The most delightful feature of the program last evening was the English horn solo given by Prof. Spyer. This was a solo intermezzo, a short but delightful melodic caprice in F, and, although this was an extra, the audience showed more than a full measure of genuine appreciation. Agide Jacchia is director.

TRAV. MAY. 2

POPS OPEN WITH VAST AUDIENCE

New Composition by Boston Girl Well Received

BY OLIN DOWNES

The largest audience that has attended a "Pop" concert opening gathered last night in Symphony Hall. Musically, too, the occasion was of exceptional brilliancy. The orchestra of Symphony players, which now numbers 75, had been evidently rehearsed with special care, and the programme, which ranged from Mozart and Rimsky-Korsakoff to Strauss and to composers of popular music, who figured prominently in the list of encores, was one well calculated to display its capabilities.

A FESTIVE BEGINNING

The "Procession of Bacchus," a festive beginning, only saddened those who remembered the days before the passing of the Volstead act. It ushered in late comers and gave place to a popular encore, and then to the sparkling overture to "Figaro's Wedding." The Spanish dance, "Panaderos," and a fantasia on melodies from Aida completed a first group.

Later came the "Hymn to the Sun," from Mascagni's "Iris"; a new "Dance of the Waves," from Calatani's "Loreley," recently given its premiere at the Metropolitan Opera House in New York (and a poor piece of music it is); the captivating "Hindu Song," from Rimsky-Korsakoff's "Sadko," a melody of a simplicity which is yet haunting and exotic with its little chromatic refrains; the overture to "Tannhauser," always impressive.

Miss Seydel's Composition

The superb "Marche Slave" of Tschaikowsky brought an end to the programme. Among the encores was a Dirge by Miss Irma Seydel, the violinist, daughter of T. Seydel of the orchestra, and the "Herdsman's Melody," from the "Manfred" music of Schumann, played unaccompanied, and with faultless art, by the admirable Mr. Speyer, soloist on the English horn.

Miss Seydel's composition was brief, unpretentious, clearly written, with a somewhat oriental flavor. It gave pleasure, and is rather misnamed. Why do not more of our Boston composers try to compose short, good pieces for performances at the "Pops"? They need not be ashamed to do so, to figure by Verdi, Tschaikowsky, Bizet, Wagner, on these programmes. They have here an excellent chance to prove invention, ingenuity, inspiration, and incidentally provide a large public with more good music.

The audience was very enthusiastic throughout the concerts. The music and the refreshments went merrily hand in hand, in this uncommonly auspicious opening of the season.

AT THE POPS TONIGHT

Although Wellesley College will celebrate the Pops in Symphony Hall tonight with special numbers by the Wellesley Glee Club, this night is in every way a public occasion.

Programme follows:

Entrance of the Boyards..........Halvorsen
From the "Petite Suite" (a) En Bateau. (b) Cortege .... Debussy
Organ solo—Salutation............Macdougall
Professor H. C. Macdougall
Fantasia "Lohengrin" ....Wagner
Overture to "Sakuntala" ....Goldmark
Suite, "Nutcracker" ....Tschaikowsky
(a) Overture Miniature. (b) Danse de la Fee Dragee. (c) Danse Chinoise.
Dance of the Hours from "La Gioconda"
Ponchielli
Wellesley College Glee Club:
(a) "Like Shadows o'er the Grass." (b) Problems. (c) "Petit Soldat," sextet. (d) Wellesley Medley.
Hungarian Rhapsody No. 2 ....Liszt
Kammenoi Ostrow ....Rubenstein
Invitation to the Dance.......Weber-Berlioz

POST-MAY 2

[106]

'POPS' SEASON OPENED TO FULL HOUSE

By FREDERICK JOHNS

If the glorious Spring weather were not sufficient to make one feel gay the steenth season of the Boston Pops opened last night in Symphony Hall to a full house.

One can say a full house now without being suspected of malice, but in the old days, when the music played an accompaniment to the popping of corks and the tinkle of beer glasses, one had to be careful.

Boston's Pops now are now strictly a musical affair. The orchestra which started with forty members has grown to eighty and is capable of playing anything any composer dare write, Bolshevists, Futurists, Cubists and Decadents included.

Nowadays you sit at your table with the plate of ice cream in front of you and you absorb it with noiseless motion. If you let the spoon tinkle against the saucer a score of music lovers scowl at you, and, if you should happen to drop your glass upon the floor, Agide Jacchia, the conductor, would stop the music, single you out and probably fire his baton at you.

Last night, for example, there were such trifles on the program as "Aida," "Iris," "Tannhauser" and the Russian outpourings of Tschaikowsky, Rimsky-Korsakoff and Glazounoff.

If you wanted rag time or popular American airs you had to applaud loud and long. Then Mr. Jacchia would arise and perform one for you as an extra, the musicians looking scornfully as they churned it out.

However, the Pops have developed into what they are because people like them this way. The attendance is larger than it was of yore. La Boheme has given way to Beacon street and everybody is happy. Jacchia conducted admirably and the orchestra played splendidly.

AMER-MAY.2.

At the Pops Tonight

Evening of Wellesley College

Entrance of the Boyards......Halvorsen
Two Numbers from "The Little Suite" ....Debussy
In the Boat—Procession.
Organ solo, "Salutation"....Macdougall
Fantasia, "Lohengrin" ....Wagner
Three Pieces from the Ballet, "Nutcracker" ....Chaikovsky
Overture—Dance of the Sugar-Plum Fairy—Chinese Dance.
Dance of the Hours..........Ponchielli
Songs by the Wellesley Glee Club.
Hungarian Rhapsody, No. 2.......Liszt
Dream of Angels............Rubinstein
Invitation to the Dance...Weber-Berlioz

Conductor: A. Jacchia.

Organist: H. C. Macdougall.

TRANS MAY. 2

PERENNIAL POPS

A Thirty-Seventh Spring and Summer Begins at Symphony Hall — Arrangements Much as Usual—Familiar Abilities and Various Fresh Pieces from Mr. Jacchia—The Mood of the Audience

WITH certain innovations of last year retained, and with no important variations from custom added, The Pops began in Symphony Hall last evening a thirty-seventh season. Once more the stage was banked with greens, imparting a festive atmosphere as appropriate to The Pops as it would be amiss at the Symphony Concerts. Again the familiar figure of Mr. Jacchia, conducting with his wonted energies and graces, faced a band of symphonic proportions that played with symphonic finish and brilliance. As was the case last year, nearly the whole string section of the Symphony Orchestra has remained on duty for The Pops, with as many wind and percussion players as the music in hand requires. Familiar in detail and in general aspect was the list of eatables and drinkables ornamented with Mr. Gluyas Williams's amusing vignettes, though now the orders are to be written, not entrusted orally to the gray capped waitresses.

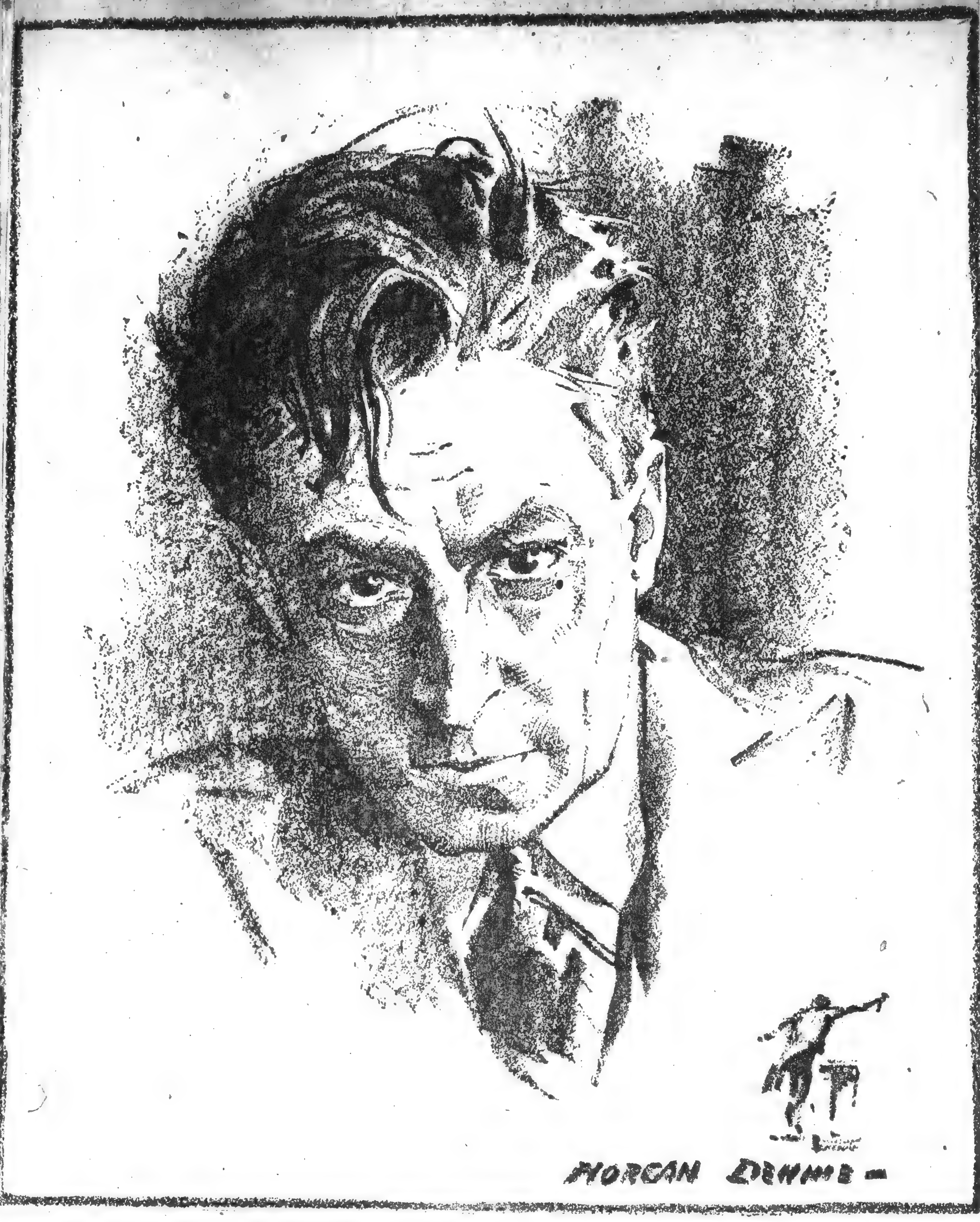
Always eager to put his best foot forward in the making of a programme for the "Opening Night," Mr. Jacchia had sought out an unfamiliar number or two, and had chosen his other pieces with discriminating pains. For novelty of more than usual interest came a set of dances—or, to use the phrase of the programme, a Selection—from the ballet "La Boutique Fantasque," produced in London three years ago by Mr. Dyaghilev's company. From sundry unpublished piano-pieces by Rossini, collated and orchestrated by Respighi, came the music for this ballet, and the excerpts of last evening included a Cossack Dance, a Mazurka, a Tarantella, a Can-Can and a Galop. Certain of the English reviewers lifted their eyebrows disdainfully over these resurrections. True, to judge from the fragments now in question, the music is neither striking nor distinctive, but it is by no means unpleasing it smacks of the composer's characteristic wit and gaiety and its orchestral dress has been tastefully and effectively prepared. A "Dance of the Waves," from the opera, "Loreley," by Catalani (lesser Italian composer of the late nineteenth century), produced last winter at the Metropolitan, proved a well scored bit of scenic music, recalling the manner and technique of Ponchielli. The third and last novel item was a conventionally brilliant Spanish dance, "Panaderos," by the Russian Glazunov, whose first visit to this country now impends. If memory does not slip, Mr. Bolm often dances to it.

Well tried pieces made the remainder of the programme. Mozart's sparkling Overture to "Figaro's Wedding," and Wagner's to "Tannhäuser," added a touch of dignity to a list that included besides a Fantasia on "Aida," the "Procession of Bacchus" from "Sylvia" the grandiloquent "Hymn to the Sun," from Mascagni's "Iris," Rimsky-Korsakov's "Song of India," the waltz, "Roses from the South," by Johann Strauss and, for lusty ending, Chaikovsky's "Marche Slave." The "extras" were numerous; some of them, like Miss Seydel's "Dirge," were new; and for one of them Mr. Speyer repeated from a recent Symphony Concert his admirable performance of the solo for unaccompanied English horn in Schumann's music to "Manfred." Before the present season of Pops is ended the customary clamor for more "popular" programmes will no doubt arise, but those who crave this lighter fare seem to be a diminishing company. Unless all signs fail, evening after evening Symphony Hall will be filled, often to overflowing, with those who relish the particular sort of programme, neither too "light" nor too "heavy," that Mr. Jacchia has shaped and which he reproduces, changed in detail yet essentially the same in substance, throughout the season. It was good to hear last evening the seductive Waltz of Strauss, music that still supplies the mild intoxication that the Eighteenth Amendment has removed from the beverages of The Pops. With the disappearance of the Rhine Wine and the Culmbacher has gone the preponderance of bass drum and cymbals that in general characterized these concerts in the past. A sedater entertainment remains, more decorous on the floor, far more musical on the stage.

W. S. S.

TRANS. MAY. 2

Meditation Marshals Music



(The Drawing by Dennis)

Agide Jacchia

Once More Conductor at the Pop Concerts

TRANS. MAY. 2.

THRONG ENTHUSES AT OPENING POP CONCERT

Symphony Hall Crowded by Music Lovers

Highly Appreciative Gathering Hears Fine Program

Changes come and go, but the "Pops," Boston's inimitable institution, goes on forever!

There was a time, perhaps three years ago, when those who were inevitably "in the know" asserted, most positively, that "the Pops," as a real feature of Boston's real attractions, were on the verge of complete extinction.

Others, much wiser, as time has proved, contended that any institution which had endured as long as Boston's Pop concerts, and had also attained the degree of popular appreciation which these concerts had done, was not likely to go under from so seemingly superficial a cause as the enactment of the 18th Amendment.

In the old days, both when the "Pops" were located on Hamilton pl—harking back to the times of the old Music Hall—and later, when they had become the favorite resort of that part of the population which cared enough for good music, pleasingly rendered, to journey to the corner of Massachusetts and Huntington avs in order to enjoy such a rarity, it was often customary to remark that comparatively few persons would visit the "Pops" but for the fact that the license of the organization gave them the right to sell beer, ale and light wines for immediate consumption upon the premises.

Ever since the 18th Amendment has become a fact, evidence of the complete fallacy of this contention has been becoming more and more obvious, and both the size and the enthusiasm of last evening's attendance at the opening concert of the season gave additional proof of this.

For the audience which crowded Symphony Hall, literally to the last seat, eager to show its enthusiasm for the sort of concert which the beginning of the Spring season of 1922 affords the Boston public, gave every possible sign of delight, of appreciation and of enthusiasm for what Conductor Agide Jacchia and his orchestra accomplished.

Judged from the viewpoint of the old-time casual observer, last night's audience was not, exactly speaking, of the same general type which used to mark the opening concert of the Spring series of "Pops." Less fashionable—for want of a better word—less attentive, as regards the feminine portion, at least, of the latest mandates of fashion, than were the audiences of perhaps six or 10 years ago—last night's gathering demonstrated not only that it was a highly appreciative assemblage of musical persons, but also a gathering of regular human beings who could thoroughly enjoy an evening of alleged "Bohemian" atmosphere, without any of the introductions which are so often considered necessary to the success of such a gathering.

Last evening's program opened with Delibes' "Procession of Bacchus," followed by the ever-popular overture to Mozart's "Marriage of Figaro." More familiar to the popular taste, perhaps, were the "Hymn to the Sun," from Mascagni's "Iris," the Fantasia from Verdi's "Aida," and the overture to Lohengrin's "Tannhauser."

From first to last, last evening's large and applausive audience—enthused upon nothing stronger than ginger ale, soda lemonade and other kindred beverages—gave every known sign of expressing its entire delight in the concert which was being rendered.

With or without real beer, Boston's annual Spring institution of Pop concerts appears to be one of the changeless institutions of the calendar, and it is quite certain to one who has witnessed their openings for some seasons, that they have already proved themselves of those truly unusual things which have no special bearing upon outside facts, but which merely go on, probably by reason both of their own intrinsic merit and of the popular demand which they so surely supply.

GLOBE. MAY.2

TONIGHT AT THE POPS

Agide Jacchia and his splendid orchestra of Symphony players will be heard in the following program at the Pop Concert in Symphony Hall tonight.

Coronation March from "The Prophet" .... Meyerbeer
Overture to "Mignon" .... Thomas
Waltz, "1001 Nights" .... Strauss
Fantasia, "The Juggler of Notre Dame," .... Massenet
Finale, Fourth Symphony ...Tschaikowsky
Largo .... Handel
Solo, Violin, Harp, Organ and Strings
Gypsy Dance from "Carmen .... Bizet
Overture to "Die Meistersinger"...Wagner
Fantasia, "Cavalleria Rusticana" (with Organ) .... Mascagni
Waltz, "La Barcarole" ...... Waldteufel
Hungarian Dance No. 5 in G Minor .... Brahms

ADVTSR MAY.3

"Pops" Program for Tonight

Coronation March from "The Prophet"..........Meyerbeer
Overture to "Mignon"........Thomas
Waltz, "1001 Nights"........Strauss
Fantasia, "The Juggler of Notre Dame" ....Massenet
Finale, Fourth Symphony.........Tschaikowsky
Largo .... Handel
Solo violin, harp, organ and strings
Gypsy Dance from "Carmen"..Bizet
Overture to "Die Meistersinger" Wagner
Fantasia, "Cavalleria Rusticana" (with Organ) ....Mascagni
Waltz, "La Barcarole"...Waldteufel
Hungarian Dance No. 5 in G minor Brahms

32-MAY.4

AT POPS TONIGHT

An entirely Russian program, which always proves one of the many attractions of the Pop concerts in Symphony Hall, will be presented tonight by Agide Jacchia and the Pops orchestra. The numbers follow:

"Royal Tambour et Vivandiere" from "Bal Costume"..................Rubinstein
Prelude ....Rachmaninoff
Spanish Dance, "Panaderos"...Glazounoff
Fantasia, "Eugen Onegin"..Tschaikowsky
Finale, "Scheherazade".Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Reverie ....Scriabin
Hopak from "The Fair of Sorotchinsk" Moussorgsky
"Ouverture Solennelle, 1812" (with organ) ....Tschaikowsky
Polovtsian Dances from "Prince Igor" Borodin
Folk Songs ...Arranged by Agide Jacchia.
(a) Volga Bargemen's Song.
(b) Dubinushka.
Marche Slave ....Tschaikowsky

MAY 4.

TO The Daily Telegraph in London, Herbert Hughes, the Irish composer, best known hereabouts by his folk-pieces on Mr. McCormack's programmes, lately sent the following note about Mr. Loeffler and his new "Irish Fantasias." Mr. Hughes, it seems, was Mr. McCormack's companion through much of last winter and, as such, heard Mr. Loeffler's music in rehearsal and performance at Symphony Hall in March. He writes:

> Another distinguished, cultivated and charming figure in American musical life is Charles Martin Loeffler. It was my privilege to attend two rehearsals, and hear the first public performance of the second, third and fifth of his "Irish Fantasias for Voice and Orchestra," the soloist being McCormack, the orchestra the Boston Symphony, conducted by Monteux. Loeffler, who was born in Alsace in 1861, is a practical musician as well as a composer. He has the technique of the orchestra at his finger tips; he writes for each instrument with a sort of affectionate knowledge of its qualities and limitations, and the happy and obvious result is that the orchestra says what he means.
>
> You could not come into touch with so delightful a personality without realizing inside the first five minutes that you were in the company of a cultivated cosmopolitan. His intellectual interests are far-flung. Yet it must have been this very cosmopolitanism which dictated the employment [in the Fantasias] of a pre-war Straussian orchestra. The whole of the kitchen machinery was mobilized, not forgetting the xylophone. All the effects "came off," of course, but (however odd it may seem) Ireland is one of the few countries in the world where instruments of percussion (other than the Orange drum) are conspicuous by their absence, and their intrusion into Mr. Loeffler's score was a characteristic anachronism only emphasized by free quotation of well-known folk-tunes. The beautiful old "Colleen dhas crutha na mbo"—a melancholy melody if ever there was one—fell strangely on our ears when disguised as a flippant tune played on a piccolo. Folk-tunes seem to have been invented so that they may be transmogrified by the creative artist; he takes that as his privilege by divine right. But if the artist only succeeds in creating a new genre, he must be surprised if the listener is at first unconvinced, if to some of us the Fiddler of Dooney has become the Fiddler of Boston, Massachusetts, and Caitilin ni-Houlihan has garbed herself in the tricolor of the stars and stripes. Nevertheless, Mr. Loeffler can give you a first-rate vocal line and a fine climax when he wills. Into these "Fantasias" McCormack put his heart and soul and at that superb phrase "The God who led through ocean red all Israel on," even the 'busman on holiday had to admit a thrill.

At the Pops Tonight

Coronation March from "The Prophet" ....Meyerbeer
Overture to "Mignon"..........Thomas
Waltz, "One Thousand and One Nights" ....J. Strauss
Fantasia, "The Juggler of Notre Dame" ....Massenet
Finale from the Fourth Symphony, Chaikovsky
Largo ....Handel
Gypsy Dance from "Carmen"....Bizet
Prelude to "Die Meistersinger"..Wagner
Fantasia, "Cavalleria Rusticana" Mascagni
Waltz, "La Barcarolle".....Waldteufel
Hungarian Dance, No. 5........Brahms

Conductor: A. Jacchia.

TRA MAY 4

TONIGHT AT THE POPS

Agide Jacchia and his splendid orchestra of symphony players will be heard at the Pop concert in Symphony hall tonight in the following program: Coronation march from "The Prophet," Meyerbeer; overture to "Mignon," Thomas; waltz, "1001 Nights," Strauss; fantasia, "The Juggler of Notre Dame," Massenet; finale, Fourth Symphony, Tschaikowsky; Largo, Handel; Gypsy dance from "Carmen," Bizet; overture to "Die Meistersinger," Wagner; fantasia, "Cavalleria Rusticana," Mascagni; waltz, "La Barcaole," Waldteufel; Hungarian dance No. 5 in G minor, Brahms.

TELEGRAM - MAY 7

RUSSIAN NIGHT AT POPS

An all-Russian program will be given at the Pop concert in Symphony Hall tonight by Agide Jacchia and the Pops orchestra.

The numbers follow:

"Royal Tambour et Vivandiere" from "Bal Costume"............Rubinstein
Prelude ....Rachmaninoff
Spanish Dance, "Pannaderos" Glazounoff
Fantasia, "Eugen Onegin"..Tschaikowsky
Finale, "Scheherazade" Rimsky-Korsakoff
Reverie ....Scriabin
Hopak from "The Fair of Sorotchinsk" Moussorgsky
"Ouverture Solennelle, 1812" (with Organ) ....Tschaikowsky
Polovtsian Dances from "Prince Igor" Borodin
Folk Songs ....Arranged by Jacchia
Marche Slave ....Tschaikowsky

[illegible] MAY 4

POPS RE-COMMENCE SPRIGHTLY PLAYING

Light Music Opens 37th Annual Season At Symphony Hall Last Night

The Pops, that distinctly Bostonian institution which age cannot wither nor the Volstead Act stale, opened for the 37th year at Symphony Hall last night. The concerts will continue for the usual two months nightly, except Sunday, closing about July 1.

In thirty-seven years the Pops have become so marked a feature of the Boston spring and early summer that it is a waste of perfectly good space to do more than to record the annual opening. The 75 symphony players who compose the orchestra are again under the baton of Agide Jacchia, who in the last several seasons has worked such wonders in program-making that he has made the concerts more popular than they have ever been among Boston music lovers.

Last night's opening program included in its eleven numbers the overture to Mozart's "Marriage of Figaro," a fantasia from "Aida," the Hymn to the Sun from Mascagni's "Iris," the "Tannhauser" overture, and a number of light selections. The audience was large and had the proper opening night enthusiasm.

Tonight will be Wellesley College night. Thursday night will be devoted to a program of Russian music.

BU. NEWS.

"Pops" Program for Tonight

RUSSIAN PROGRAM

"Royal Tambour et Vivandiere" from "Bal Costumé"....Rubinstein
Prelude ....Rachmaninoff
Spanish Dance, "Panaderos" Glazounoff
Fantasia, "Eugen Onegin" Tschaikowsky
Finale, "Scheherazade" Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a Bronze Warrior. Conclusion.
Reverie ....Scriabin
Hopak from "The Fair of Sorotchinsk" Moussorgsky
"Ouverture Solennelle, 1812" (with organ) ....Tschaikowsky
Polovtsian Dances from "Prince Igor" ....Borodin
Folk Songs, arranged by Agide Jacchia
a Volga Bargemen's Song.
b Dubinushka.
Marche Slave..........Tschaikowsky

MONITOR MAY 4

At the Pops Tonight

Russian Programme

Dances from the Ballet, "Bal Costumé" ....Rubinstein
Prelude ....Rakhmaninov
Spanish Dance, "Panaderos"..Glazunov
Fantasia, "Eugen Onegin"..Chaikovsky
Finale from "Scheherazade"...... Rimsky-Korsakov
Revery ....Skriabin
Hopak from "The Fair of Sorotchinsk" ....Musorgsky
Overture, "1812"...........Chaikovsky
Polovtsian Dances from "Prince Igor" ....Borodin
Folk Songs......Arranged by Jacchia
Volga Bargemen's Song—Dubinushka
Slavic March ....Chaikovsky

Conductor: A. Jacchia.

[illegible] MAY 4

POP CONCERT

At the Pops in Symphony hall tonight Agide Jacchia and his famous symphony orchestra will be heard in the following program:

1. March, "The Queen of Sheba"..Gounod
2. Overture to "The Merry Wives of Windsor" ....Nicolai
3. Waltz, "Les Sirenes"........Waldteufel
4. Fantasia, "L'Oracolo" (with organ) Leoni
5. Prelude to "Tristan and Isolde" Wagner
6. "Elli-Elli" (with organ) Arranged by Agide Jacchia
7. Marche Miniature ....Tschaikowsky
8. "Carnival in Paris"..........Svendsen
9. Introduction to "Othello" (The Tempest) ....Verdi
10. Love's Dream after the Ball..Czibulka
11. Slavonic Dance No. 1..........Dvorak

TELEGRAM MAY 5

"Pops" Program for Tonight

March, "The Queen of Sheba"... Gounod
Overture to "The Merry Wives of Windsor" ....Nicolai
Waltz, "Les Sirénes".....Waldteufel
Fantasia, "L'Oracolo" with organ) Leoni
Prelude to "Tristan and Isolde" Wagner
"Elli-Elli" (with organ)........... Arranged by Agide Jacchia
Trumpet solo, Georges Mager
Marche Miniature Tschaikowsky
"Carnival in Paris"......Svendsen
Introduction to "Othello" (The Tempest) Verdi
Love's Dream after the Ball.... Czibulka
Slavonic Dance No. 1.........Dvorák

MONITOR - MAY 5

PROGRAM AT POPS TONIGHT

An entirely Russian program which always proves one of the many attractions of the Pop concerts in Symphony hall will be presented tonight by Agide Jacchia and the Pops orchestra. The numbers follow:

"Royal Tambour et Vivandiere" from "Bal Costume"...................Rubinstein
Prelude ....Rachmaninoff
Spanish Dance "Panaderos"....Glazounoff
Fantasia, "Eugen Onegin"....Tschaikowsky
Finale, "Scheherazade"....Rimsky-Korsakoff
Reverie ....Scriabin
Hopak from "The Fair of Sorotchinsk" Moussorgsky
"Overture Solennelle, 1812" (with organ) Tschaikowsky
Polovtsian Dances from "Prince Igor" Borodin
Folk Songs.....Arranged by Agide Jacchia
Marche Slave..................Tschaikowsky

TELEGRAM-MAY 4

"POP" CONCERT

At the Pops in Symphony Hall tonight Agide Jacchia and his famous symphony orchestra, will be heard in the following program:

March, "The Queen of Sheba.....Gounod
Overture to "The Merry Wives of Windsor" ....Nicolai
Waltz, "Les Sirenes".........Waldteufel
Fantasia, "L'Oracolo" (with organ)..Leoni
Prelude to "Tristan and Isolde"...Wagner
"Elli-Elli" (with organ)........... Arranged by Agide Jacchia
Trumpet solo, Georges Mager
Marche Miniature ....Tschaikovsky
"Carnival in Paris"...........Svendsen
Introduction to "Othello" (The Tempest) ....Verdi
Love's Dream After the Ball.....Czibulka
Slavonic Dance No. 1...............Dvorak

HERALD-MAY 5.

POP CONCERT

At the Pops in Symphony Hall tonight Agide Jacchia and his famous symphony orchestra will be heard in the following program:

March, "The Queen of Sheba".....Gounod
Overture to "The Merry Wives of Windsor" Nicolai
Waltz, "Les Sirenes" ....Waldteufel
Fantasia, "L'Oracolo" (with organ)....Leoni
Prelude to "Tristan and Isolde" ....Wagner
"Elli-Elli" (with organ)................. Arranged by Agide Jacchia
Trumpet solo, Georges Mager.
Marche Miniature ....Tschaikowsky
"Carnival in Paris"...................Svendsen
Introduction to "Othello" (The Tempest).. Verdi
Love's Dream After the Ball.....Czibulka
Slavonic Dance No. 1................Dvorak

POST - MAY 5.

At the Pops Tonight

March from "The Queen of Sheba". Gounod
Overture to "The Merry Wives of Windsor" ....Nicolia
Waltz. "The Sirens"........Waldteufel
Fantasia, "L'Oracolo" ....Leoni
Prelude to "Tristan and Isolde".Wagner
Elli-Elli..............Arranged by Jacchia
Miniature March ....Chaikovsky
Carnival in Paris............Svendsen
Introduction to "Othello"........Verdi
Love's Dream after the Ball...Czibulka
Slavonic Dance No. 1...........Dvorák

Soloist; Georges Mager.

Conductor: A. Jacchia.

TRANS. MAY 5.

AT THE POPS TONIGHT

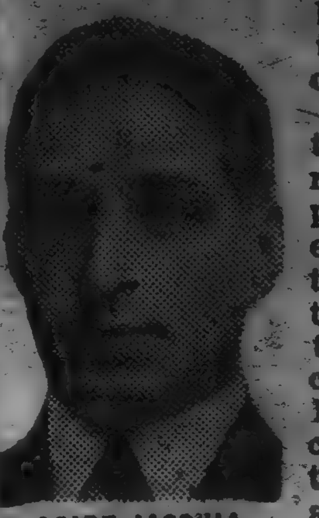
At the Pops in Symphony Hall tonight Agide Jacchia and his famous symphony orchestra will offer the following program:—

March, "The Queen of Sheba"...Gounod
Overture to "The Merry Wives of Windsor" ....Nicolai
Waltz, "Les Sirenes"........Waldteufel
Fantasia, "L'Oracole" (with Organ) Leoni
Prelude to "Tristan and Isolde,".... Wagner
"Elli-Elli" (with Organ)............ Arranged by Jacchia
Trumpet solo, Georges Mager
Marche Miniature........Tschaikowsky
"Carnival in Paris"...........Svendsen
Introduction to "Othello" (The Tempest) ....Verdi
Love's Dream After the Ball....Czibulka
Slavonic Dance No. 1...........Dvorak

ADVTSR - MAY 5.

POPS MAKING FINE RECORD

This opening week of the Pop concerts at Symphony Hall has been all around the best on record.



AGIDE JACCHIA

It looks as if the public is more keenly appreciative than ever before of the fact that these are the the only concerts of the kind in the country and that 700 seats, at the floor tables and in the second balcony, are still available for the good old-fashioned price of a quarter. That price hasn't been changed since the concerts were established a third of a century ago.

This is some record, in view of the fact that the present orchestra of 80 Symphony players is about twice the size of the first Pops band. Agide Jacchia is not only one of he most accomplished conductors in Pops history, but also one of the most popular. Tonight's program follows:—

Polonaise from "Eugen Onegin"...... ....Tschaikowsky
Overture to "Oberon"...........Weber
Waltz, "Espana" ....Waldeufel
Fantasia, "La Boheme" ....Puccini
First Hungarian Rhapsody.........Liszt
Prelude to "Lohengrin" ....Wagner
Norwegian Dance ....Grieg
"Pomp and Circumstance" with...... (Organ)........................Elgar
Overture, "Light Cavalry".......Suppe
Introduction to Act III, "The Jewels of the Madonna".......Wolf-Ferrari
Entrance of the Gladiators.......Fucik

ADVTSR - MAY 6

AT THE POPS TONIGHT

In Symphony Hall tonight Agide Jacchia will present the following program at the Pop concert:

Polonaise from "Eugen Onegin"...... Tschaikowsky
Overture to "Oberon"...............Weber
Waltz, "Espana" ....Waldteufel
Fantasia, "La Boheme"...........Puccini
First Hungarian Rhapsody...........Liszt
Prelude to "Lohengrin"..........Wagner
Norwegian Dance ....Grieg
"Pomp and Circumstance" (with organ) Elgar
Overture, "Light Cavalry"..........Suppe
Introduction to Act III, "The Jewels of the Madonna"...........Wolf-Ferrari
Entrance of the Gladiators..........Fucik

HERALD-MAY 6.

"POPS" DOING A HEAVY BUSINESS

Operatic Program Is Scheduled for May 9 by Conductor Jacchia at Symphony Hall

The Pop Concerts at Symphony Hall are now completing the opening week of this their thirty seventh season. A night of particular interest is Tuesday, May 9, which will bring an operatic program. In such music Mr. Jacchia, the famous former conductor of many seasons of opera, is wonderfully eloquent. For Monday, Wednesday and Thursday nights respectively the Boston Chamber of Commerce, the Durant, Inc., and the Massachusetts Maine Daughters will be present in numbers, but these and all nights are public. On Friday, May 12, the banners of Amherst College will float, and the Glee Club contribute to the program.

TONIGHT'S PROGRAM

1. Polonaise, from "Eugen Onegin" Tschaikowsky
2. Overture to "Oberon" ....Weber
3. Waltz, "Espana" ....Waldteufel
4. Fantasia, "La Boheme"........Puccini
5. First Hungarian Rhapsody.......Liszt
6. Prelude to "Lohengrin" ....Wagner
7. Norwegian Dance ....Grieg
8. "Pomp and Circumstance" (with organ) Elgar
9. Overture, "Light Cavalry" ....Suppe
10. Introduction to Act III, "The Jewels of the Madonna" ..Wolf-Ferrari
11. Entrance of the Gladiators ....Fucik

AMER. MAY 6

AT THE POPS TONIGHT

In Symphony Hall tonight Agide Jacchia will present the following program at the Pop Concert:

Polonaise from "Eugen Onegin".Tschaikowsky
Overture to "Oberon"..................Weber
Waltz, "Espana" ....Waldteufel
Fantasia, "La Boheme"..............Puccini
First Hungarian Rhapsody ....Liszt
Prelude to "Lohengrin" ....Wagner
Norwegian Dance ....Grieg
"Pomp and Circumstance" (with Organ) Elgar
Overture, "Light Cavalry"............Suppe
Intro. to Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
Entrance of the Gladiators ....Fucik

POST - MAY 6.

SYMPHONY POPS POPULAR AS EVER

Everybody from New York and other cities who visits the Boston Pops goes away wondering why such an enjoyable entertainment isn't given elsewhere.

Here in Boston where we have had two months of Pops for thirty years or more we are apt to take them as a matter of course, and we don't realize our luck.

The facts are that the Pops are not primarily a form of entertainment given for revenue. Their chief purpose is to provide work for the Boston Symphony musicians so that they can be held in Boston and continue to give their best to the orchestra.

It doesn't matter what great conductors and what famous bands come to this city, we quickly discover that the Boston instrument known as the Symphony Orchestra is a finer instrument than any other. It sometimes happens that poorer instruments are better played than ours. If you handed Kreisler a cheap fiddle he could undoubtedly play it better than some second rate violinist could play a Stradivarius.

When our orchestra was broken in halves by the war and then by the musicians' strike, it was predicted that its tonal superiority would vanish forever. Instead it is as good a band as it ever was.

The reason is that our musicians are given a very long season; that they play together almost continuously. In New York and elsewhere a season of thirty weeks at the most is all a Symphony musician can expect. Here they get fifty weeks if they want them. The Pops, therefore, are a means to the end of keeping our orchestra the best in the world. And that explains why they go on year after year whether they make a profit or not. Though recently they have always made a profit.

AMER. MAY. 6

AT THE POPS TONIGHT

In Symphony hall tonight Agide Jacchia will present the following program at the Pope concert:

Polonaise from "Eugen Onegin" Tschaikowsky
Overture to "Oberon"...............Weber
Waltz, "Espana"..................Waldteufel
Fantasia, "La Boheme"............Puccini
First Hungarian Rhapsody.........Liszt
Prelude to "Lohengrin"..............Wagner
Norwegian Dance ....Grieg
"Pomp and Circumstance" (with organ) Elgar
Overture, "Light Cavalry"...........Suppe
Introduction to Act III, "The Jewels of the Madonna" ....Wolf-Ferrari

TELEGRAM-MAY 6

Otherwise the only concerts of the week are the springtime Pops continuing from evening to evening in Symphony Hall, and by all signs, as welcome as ever to the public frequenting them. Again it approves the eatables, drinkables and "smokables" proffered and consumed. Again it likes the general plan of the concerts; but most of all, as the newer fashion of the The Pops goes, it finds pleasure in the playing of the orchestra, and in the pieces through which the able and energetic Jacchia leads it. Such audiences are well disposed to novel pieces, but the programmes for next week proffer in the main familiar numbers. Back will come the Overture of Suppé, "Poet and Peasant"; the "Selection" from Herbert's "Mademoiselle Modiste"; Thomas's Overture to "Raymond"; the Fantasia from "Carmen"; the Bacchanale from "Tannhäuser"; dances from Coppelia." Fresh numbers are also discoverable—a Potpourri on Saturday from "Sally"; another on Friday from "The Chocolate Soldier"; while on Friday also the third movement of Rimsky-Korsakov's "Scheherazade"—the love-scene of young prince and young rincess—will be shifted from the Sym- hony Concerts to The Pops. Tuesday, noreover, brings a full-fledged "oper- tic programme," with fragments of talian, French, Russian and German peras—from "William Tell" to "Louise," rom "The Tales of Hoffmann" to "Die alküre"—all music in which Mr. Jac- hia's operatic blood and breeding tell. inally, though "special evenings" are t down for Monday, Wednesday, Thurs- y and Friday, on each occasion there ll be room—and at the tables—for the olic.

TRANS. MAY. 6.

Second Week of Pops Brings Special Nights

Monday night is Boston Chamber of Commerce night at the Pops. Tuesday Mr Jacchia has set an attractive operatic program, with an intermezzo from Mascagni's L'Amico Fritz," an unfamiliar opera based on the popular story of Erckman-Chatrian as its chief novelty. Wednesday the Durant, Inc, has reserved a block of places. Thursday the Massachusetts Maine Daughters are celebrating. Friday is Amherst College night, with the college glee club assisting. All these evenings are open to the public.

The program for tomorrow night is as follows: "Procession of the Sardar," Ippolito-Ivanov; overture, "Poet and Peasant," Suppe; waltz, "Girls of Baden," Komzak; fantasia, "Faust," Gounod; "Dance of the Hours," from "La Gioconda," Ponchielli; "Ave Maria," Schubert; "Whispering of the Flowers," Blon; "Bacchanale," from "Samson and Leilah," Saint-Saens; selection, "Mlle Modiste," Herbert; waltz, "Wine, Woman and Song," Strauss; introduction, act 3, "Lohengrin," Wagner.

GLOBE-MAY. 7.

"Pops" Program for Tonight

Polonaise from "Eugen Onegin" Tschaikowsky
Overture to "Oberon"........Weber
Waltz, "Espana".........Waldteufel
Fantasia, "La Bohême"......Puccini
First Hungarian Rhapsody.....Liszt
Prelude to "Lohengrin"....Wagner
Norwegian Dance...........Grieg
"Pomp and Circumstance"....Elgar (With Organ.)
Overture, "Light Cavalry" ....Suppé
Introduction to Act III, "The Jewels of the Madonna"....Wolf-Ferrari
Entrance of the Gladiators....Fucik

MONITOR-MAY. 6

THE POPS

As usual during the "Pop" season, there will be notable special programmes and special nights during the coming week. There are seats for the public, however, at all performances. It may be said that in his programmes and his interpretations Mr. Jacchia has never surpassed those of the present season.

POST - MAY. 7.

Pops Are Making Best Showing on Record

LAST week's Pop concerts broke all records for an opening at Symphony Hall. Agida Jacchia, best of Pop conductors, is reaping new honors. Several new members have proved fine additions to the repertory.

The second week should even excel the first. Tuesday will bring an operatic program. In such music Mr. Jacchia, a former conductor of opera, is especially happy. The Boston Chamber of Commerce, the Durant, Inc., and the Massachusetts Maine Daughters will attend on Monday, Tuesday, and Wednesday, respectively, but all nights are public. On Friday Amherst men will celebrate with the college glee club. Tomorrow night's program follows:

Procession of the Sardar....Ippolito-Vivanov
Overture, "Poet and Peasant"........Suppe
Waltz, "Girls of Baden"...........Komzak
Fantasia, "Faust" ....Gounod
Dance of the Hours from "LaGioconda" Ponchielli
Ave Maria ....Schubert (Solo, violin, harp, organ and strings)
Whispering of the Flowers ....Blon
Bacchanale from "Samson and Delilah" Saint-Saens
Selection, "Mlle, Modiste" ....Herbert
Waltz, "Wine, Woman and Song"...Strauss
Introduction, Act 3, "Lohengrin"...Wagner

ADVTSR MAY. 7.

rogram for Tonight

n March from
rophet"........Meyerbeer
to "Mignon"......Thomas
1001 Nights"........Strauss
"The Juggler of Notre
..............Massenet
Fourth Symphony........
................Tschaikowsky
......................Handel
lin, harp, organ and strings
ance from "Carmen"..Bizet
o "Die Meistersinger"
Wagner
"Cavalleria Rusticana"
rgan)...........Mascagni
Barcarole"...Waldteufel
Dance No. 5 in G minor
Brahms

TOR-MAY 4

POPS TONIGHT

ely Russian program, which ows one of the many attrac- e Pop concerts in Symphony presented tonight by Agide d the Pops orchestra. The ollow:

nbour et Vivandiere" from tume"...............Rubinstein
.................Rachmaninoff
nce, "Panaderos"...Glazounoff
Eugen Onegin"..Tschaikowsky
cheherazade".Rimsky-Korsakoff
at Bagdad. The sea. The ship es on a rock surmounted by a ior. Conclusion.
.....................Scriabin
"The Fair of Sorotchinsk"
Moussorgsky
Solennelle, 1812" (with or-
.................Tschaikowsky
Dances from "Prince Igor"
Borodin
Arranged by Agide Jacchia
a Bargemen's Song.
ushka.
..................Tschaikowsky

ALD MAY

e Daily Telegraph in London, ert Hughes, the Irish composer, known hereabouts by his folk- Mr. McCormack's programmes, the following note about Mr. his new "Irish Fantasias." it seems, was Mr. McCor- mpanion through much of last , as such, heard Mr. Loeffler's rehearsal and performance at Hall in March. He writes:

er distinguished, cultivated rming figure in American mu- e is Charles Martin Loeffler. my privilege to attend two re- and hear the first public per- e of the second, third and fifth Irish Fantasias for Voice and a," the soloist being McCor- he orchestra the Boston Sym- conducted by Monteux. Loef- was born in Alsace in 1861, actical musician as well as a r. He has the technique of hestra at his finger tips; he or each instrument with a sort ionate knowledge of its quali- limitations, and the happy ious result is that the orches- what he means.

ould not come into touch with htful a personality without inside the first five minutes u were in the company of a ed cosmopolitan. His intellec- erests are far-flung. Yet it ave been this very cosmopoli- which dictated the employment Fantasias] of a pre-war an orchestra. The whole of hen machinery was mobilized, etting the xylophone. All the "came off," of course, but odd it may seem) Ireland of the few countries in the here instruments of percussion than the Orange drum) are ous by their absence, and rusion into Mr. Loeffler's score characteristic anachronism, phasized by free quotation of own folk-tunes. The beautiful lleen dhas crutha na mbo"—a oly melody if ever there was ll strangely on our ears when d as a flippant tune played on lo. Folk-tunes seem to have vented so that they may be grified by the creative artist; s that as his privilege by divine But if the artist only succeeds ting a new genre, he must not prised if the listener is at first nced, if to some of us the Fid- Dooney has become the Fid- Boston, Massachusetts, and ni-Houlihan has garbed her- the tricolor of the stars and Nevertheless, Mr. Loeffler can a first-rate vocal line and a max when he wills. Into these sias" McCormack put his heart ul and at that superb phrase, od who led through ocean red ael on," even the 'busman on had to admit a thrill.

he Pops Tonight

n March from "The
phet" ....Meyerbeer
o "Mignon"..........Thomas
"One Thousand and One
s" ....J. Strauss
"The Juggler of Notre
e" ....Massenet
om the Fourth Symphony,
Chaikovsky
...........................Handel
Dance from "Carmen".....Bizet
o "Die Meistersinger"..Wagner
"Cavalleria Rusticana."
Mascagni
La Barcarolle".....Waldteufel
n Dance, No. 5.........Brahms

Conductor: A. Jacchia.

ANS-MAY 2

TONIGHT AT THE POPS

Agide Jacchia and his splendid orchestra of symphony players will be heard at the Pop concert in Symphony hall tonight in the following program: Coronation march from "The Prophet," Meyerbeer; overture to "Mignon," Thomas; waltz, "1001 Nights," Strauss; fantasia, "The Juggler of Notre Dame," Massenet; finale, Fourth Symphony, Tschaikowsky; Largo, Handel; Gypsy dance from "Carmen," Bizet; averture to "Die Meistersinger," Wagner; fantasia, "Cavalleria Rusticana," Mascagni; waltz, "La Barcaole," Waldteufel; Hungarian dance No. 5 in G minor, Brahms.

RAM MAY

RUSSIAN NIGHT AT POPS

An all-Russian program will be given at the Pop concert in Symphony Hall tonight by Agide Jacchia and the Pops orchestra.

The numbers follow:

"Royal Tambour et Vivandiere" from "Bal Costume"............Rubinstein
Prelude ....Rachmaninoff
Spanish Dance, "Pannaderos" Glazounoff
Fantasia, "Eugen Onegin"..Tschaikowsky
Finale, "Scheherazade" Rimsky-Korsakoff
Reverie ....Scriabin
Hopak from "The Fair of Sorotchinsk"
Moussorgsky
"Ouverture Solennelle, 1812" (with Organ) ....Tschaikowsky
Polovtsian Dances from "Prince Igor"
Borodin
Folk Songs ....Arranged by Jacchia
Marche Slave ....Tschaikowsky

POPS RE-COMMENCE SPRIGHTLY PLAYING

Light Music Opens 37th Annual Season At Symphony Hall Last Night

The Pops, that distinctly Bostonian institution which age cannot wither nor the Volstead Act stale, opened for the 37th year at Symphony Hall last night. The concerts will continue for the usual two months nightly, except Sunday, closing about July 1.

In thirty-seven years the Pops have become so marked a feature of the Boston spring and early summer that it is a waste of perfectly good space to do more than to record the annual opening. The 75 symphony players who compose the orchestra are again under the baton of Agide Jacchia, who in the last several seasons has worked such wonders in programmaking that he has made the concerts more popular than they have ever been among Boston music lovers.

Last night's opening program included in its eleven numbers the overture to Mozart's "Marriage of Figaro," a fantasia from "Aida," the Hymn to the Sun from Mascagni's "Iris," the "Tannhauser" overture, and a number of light selections. The audience was large and had the proper opening night enthusiasm.

Tonight will be Wellesley College night. Thursday night will be devoted to a program of Russian music.

BU NEWS.

"Pops" Program for Tonight

RUSSIAN PROGRAM

"Royal Tambour et Vivandiere" from "Bal Costumé"....Rubinstein
Prelude ....Rachmaninoff
Spanish Dance, "Panaderos"
Glazounoff
Fantasia, "Eugen Onegin"
Tschaikowsky
Finale, "Scheherazade"
Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a Bronze Warrior. Conclusion.
Reverie ....Scriabin
Hopak from "The Fair of Sorotchinsk"
Moussorgsky
"Ouverture Solennelle, 1812" (with organ) ....Tschaikowsky
Polovtsian Dances from "Prince Igor" ....Borodin
Folk Songs,
arranged by Agide Jacchia
a Volga Bargemen's Song.
b Dubinushka.
Marche Slave...........Tschaikowsky

MONITOR MAY 4

At the Pops Tonight

Russian Programme

Dances from the Ballet, "Bal Costumé" ....Rubinstein
Prelude ....Rakhmaninov
Spanish Dance, "Panaderos"..Glazunov
Fantasia, "Eugen Onegin"..Chaikovsky
Finale from "Scheherazade"......
Rimsky-Korsakov
Revery ....Skriabin
Hopak from "The Fair of Sorotchinsk" ....Musorgsky
Overture, "1812".........Chaikovsky
Polovtsian Dances from "Prince Igor" ....Borodin
Folk Songs.......Arranged by Jacchia
Volga Bargemen's Song—Dubinushka
Slavic March ....Chaikovsky

Conductor: A. Jacchia.

TRANS. MAY 4

POP CONCERT

At the Pops in Symphony hall tonight Agide Jacchia and his famous symphony orchestra will be heard in the following program:

1. March, "The Queen of Sheba"..Gounod
2. Overture to "The Merry Wives of Windsor" ....Nicolai
3. Waltz, "Les Sirenes"........Waldteufel
4. Fantasia, "L'Oracolo" (with organ) Leoni
5. Prelude to "Tristan and Isolde" Wagner
6. "Eili-Eili" (with organ) Arranged by Agide Jacchia
7. Marche Miniature ....Tschaikowsky
8. "Carnival in Paris"..........Svendsen
9. Introduction to "Othello" (The Tempest) ....Verdi
10. Love's Dream after the Ball..Czibulka
11. Slavonic Dance No. 1..........Dvorak

TELEGRAM · MAY 5

"Pops" Program for Tonight

March, "The Queen of Sheba".... Gounod
Overture to "The Merry Wives of Windsor" ....Nicolai
Waltz, "Les Sirénes".....Waldteufel
Fantasia, "L'Oracolo" with organ) Leoni
Prelude to "Tristan and Isolde" Wagner
"Eili-Eili" (with organ).......... Arranged by Agide Jacchia
Trumpet solo, Georges Mager
Marche Miniature ....Tschaikowsky
"Carnival in Paris"......Svendsen
Introduction to "Othello" (The Tempest) ....Verdi
Love's Dream after the Ball..... Czibulka
Slavonic Dance No. 1........Dvorák

MONITOR - MAY 5

PROGRAM AT POPS TONIGHT

An entirely Russian program which always proves one of the many attractions of the Pop concerts in Symphony hall will be presented tonight by Agide Jacchia and the Pops orchestra. The numbers follow:

"Royal Tambour et Vivandiere" from "Bal Costume"................Rubinstein
Prelude ....Rachmaninoff
Spanish Dance "Panaderos".....Glazounoff
Fantasia, "Eugen Onegin"....Tschaikowsky
Finale, "Scheherazade"....Rimsky-Korsakoff
Reverie ....Scriabin
Hopak from "The Fair of Sorotchinsk" Moussorgsky
"Overture Solennelle, 1812" (with organ) Tschaikowsky
Polovtsian Dances from "Prince Igor" Borodin
Folk Songs......Arranged by Agide Jacchia
Marche Slave...................Tschaikowsky

TELEGRAM-MAY 4

"POP" CONCERT

At the Pops in Symphony Hall tonight Agide Jacchia and his famous symphony orchestra, will be heard in the following program:

March, "The Queen of Sheba......Gounod
Overture to "The Merry Wives of Windsor" ....Nicolai
Waltz, "Les Sirenes"..........Waldteufel
Fantasia, "L'Oracolo" (with organ)..Leoni
Prelude to "Tristan and Isolde"...Wagner
"Eili-Eili" (with organ)........... Arranged by Agide Jacchia
Trumpet solo, Georges Mager
Marche Miniature ....Tschaikovsky
"Carnival in Paris"..............Svendsen
Introduction to "Othello" (The Tempest) ....Verdi
Love's Dream After the Ball.....Czibulka
Slavonic Dance No. 1.................Dvorak

HERALD-MAY 5.

POP CONCERT

At the Pops in Symphony Hall tonight Agide Jacchia and his famous symphony orchestra will be heard in the following program:

March, "The Queen of Sheba"......Gounod
Overture to "The Merry Wives of Windsor" Nicolai
Waltz, "Les Sirenes" ....Waldteufel
Fantasia, "L'Oracolo" (with organ)....Leoni
Prelude to "Tristan and Isolde"....Wagner
"Eili-Eili" (with organ) .... Arranged by Agide Jacchia
Trumpet solo, Georges Mager.
Marche Miniature ....Tschaikowsky
"Carnival in Paris"...............Svendsen
Introduction to "Othello" (The Tempest).. Verdi
Love's Dream After the Ball......Czibulka
Slavonic Dance No. 1...............Dvorak

POST - MAY. 5.

At the Pops Tonight

March from "The Queen of Sheba". Gounod
Overture to "The Merry Wives of Windsor" ....Nicolia
Waltz, "The Sirens".........Waldteufel
Fantasia, "L'Oracolo" ....Leoni
Prelude to "Tristan and Isolde".Wagner
Eili-Eili...........Arranged by Jacchia
Miniature March ....Chaikovsky
Carnival in Paris..............Svendsen
Introduction to "Othello".........Verdi
Love's Dream after the Ball....Czibulka
Slavonic Dance No. 1...........Dvorák

Soloist: Georges Mager.

Conductor: A. Jacchia.

TRANS. MAY. 5

AT THE POPS TONIGHT

At the Pops in Symphony Hall tonight Agide Jacchia and his famous symphony orchestra will offer the following program:—

March, "The Queen of Sheba"...Gounod
Overture to "The Merry Wives of Windsor" ....Nicolai
Waltz, "Les Sirenes"........Waldteufel
Fantasia, "L'Oracole" (with Organ) Leoni
Prelude to "Tristan and Isolde,"..... Wagner
"Eili-Eili" (with Organ)............ Arranged by Jacchia
Trumpet solo, Georges Mager
Marche Miniature..........Tschaikowsky
"Carnival in Paris"..............Svendsen
Introduction to "Othello" (The Tempest) ....Verdi
Love's Dream After the Ball....Czibulka
Slavonic Dance No. 1.............Dvorak

ADVTSR - MAY. 5.

POPS MAKING FINE RECORD

This opening week of the Pop concerts at Symphony Hall has been all around the best on record.

AGIDE JACCHIA

It looks as if the public is more keenly appreciative than ever before of the fact that these are the only concerts of the kind in the country and that 700 seats, at the floor tables and in the second balcony, are still available for the good old-fashioned price of a quarter. That price hasn't been changed since the concerts were established a third of a century ago.

This is some record, in view of the fact that the present orchestra of 80 Symphony players is about twice the size of the first Pops band. Agide Jacchia is not only one of he most accomplished conductors in Pops history, but also one of the most popular. Tonight's program follows:—

Polonaise from "Eugen Onegin"...... ....Tschaikowsky
Overture to "Oberon"...........Weber
Waltz, "Espana" ....Waldeufel
Fantasia, "La Boheme" ....Puccini
First Hungarian Rhapsody.........Liszt
Prelude to "Lohengrin" ....Wagner
Norwegian Dance ....Grieg
"Pomp and Circumstance" with...... (Organ).......................Elgar
Overture, "Light Cavalry".......Suppe
Introduction to Act III, "The Jewels of the Madonna".......Wolf-Ferrari
Entrance of the Gladiators.......Fucik

ADVTSR - MAY. 6

AT THE POPS TONIGHT

In Symphony Hall tonight Agide Jacchia will present the following program at the Pop concert:

Polonaise from "Eugen Onegin"...... Tschaikowsky
Overture to "Oberon"..............Weber
Waltz, "Espana" ....Waldteufel
Fantasia, "La Boheme"..............Puccini
First Hungarian Rhapsody..........Liszt
Prelude to "Lohengrin"...........Wagner
Norwegian Dance ....Grieg
"Pomp and Circumstance" (with organ) Elgar
Overture, "Light Cavalry"..........Suppe
Introduction to Act III, "The Jewels of the Madonna"..........Wolf-Ferrari
Entrance of the Gladiators.........Fucik

HERALD-MAY 6.

"POPS" DOING A HEAVY BUSINESS

Operatic Program Is Scheduled for May 9 by Conductor Jacchia at Symphony Hall

The Pop Concerts at Symphony Hall are now completing the opening week of this their thirty seventh season. A night of particular interest is Tuesday, May 9, which will bring an operatic program. In such music Mr. Jacchia, the famous former conductor of many seasons of opera, is wonderfully eloquent. For Monday, Wednesday and Thursday nights respectively the Boston Chamber of Commerce, the Durant, Inc., and the Massachusetts Maine Daughters will be present in numbers, but these and all nights are public. On Friday, May 12, the banners of Amherst College will float, and the Glee Club contribute to the program.

TONIGHT'S PROGRAM

1 Polonaise, from "Eugen Onegin" Tschaikowsky
2 Overture to "Oberon" ....Weber
3 Waltz, "Espana" ....Waldteufel
4 Fantasia, "La Boheme"...... Puccini
5 First Hungarian Rhapsody..... Liszt
6 Prelude to "Lohengrin" ....Wagner
7 Norwegian Dance .... Grieg
8 "Pomp and Circumstance" (with organ) Elgar
9 Overture, "Light Cavalry" .....Suppe
10 Introduction to Act III, "The Jewels of the Madonna" ..Wolf-Ferrari
11 Entrance of the Gladiators ....Fucik

AMER. MAY 6

AT THE POPS TONIGHT

In Symphony Hall tonight Agide Jacchia will present the following program at the Pop Concert:

Polonaise from "Eugen Onegin".Tschaikowsky
Overture to "Oberon"...............Weber
Waltz, "Espana" ....Waldteufel
Fantasia, "La Boheme"..............Puccini
First Hungarian Rhapsody ....Liszt
Prelude to "Lohengrin" ....Wagner
Norwegian Dance ....Grieg
"Pomp and Circumstance" (with Organ) Elgar
Overture, "Light Cavalry"............Suppe
Intro. to Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
Entrance of the Gladiators ....Fucik

POST - MAY 6.

SYMPHONY POPS POPULAR AS EVER

Everybody from New York and other cities who visits the Boston Pops goes away wondering why such an enjoyable entertainment isn't given elsewhere.

Here in Boston where we have had two months of Pops for thirty years or more we are apt to take them as a matter of course, and we don't realize our luck.

The facts are that the Pops are not primarily a form of entertainment given for revenue. Their chief purpose is to provide work for the Boston Symphony musicians so that they can be held in Boston and continue to give their best to the orchestra.

It doesn't matter what great conductors and what famous bands come to this city, we quickly discover that the Boston instrument known as the Symphony Orchestra is a finer instrument than any other. It sometimes happens that poorer instruments are better played than ours. If you handed Kreisler a cheap fiddle he could undoubtedly play it better than some second rate violinist could play a Stradivarius.

When our orchestra was broken in halves by the war and then by the musicians' strike, it was predicted that its tonal superiority would vanish forever. Instead it is as good a band as it ever was.

The reason is that our musicians are given a very long season; that they play together almost continuously. In New York and elsewhere a season of thirty weeks at the most is all a Symphony musician can expect. Here they get fifty weeks if they want them. The Pops, therefore, are a means to the end of keeping our orchestra the best in the world. And that explains why they go on year after year whether they make a profit or not. Though recently they have always made a profit.

AMER. MAY. 6.

AT THE POPS TONIGHT

In Symphony hall tonight Agide Jacchia will present the following program at the Pope concert:

Polonaise from "Eugen Onegin" Tschaikowsky
Overture to "Oberon"..............Weber
Waltz, "Espana"..................Waldteufel
Fantasia, "La Boheme"............Puccini
First Hungarian Rhapsody...........Liszt
Prelude to "Lohengrin"............Wagner
Norwegian Dance ....Grieg
"Pomp and Circumstance" (with organ) Elgar
Overture, "Light Cavalry"..........Suppe
Introduction to Act III, "The Jewels of the Madonna" ....Wolf-Ferrari

TELEGRAM-MAY. 6

Otherwise the only concerts of the week are the springtime Pops continuing from evening to evening in Symphony Hall, and by all signs, as welcome as ever to the public frequenting them. Again it approves the eatables, drinkables and "smokables" proffered and consumed. Again it likes the general plan of the concerts; but most of all, as the newer fashion of the The Pops goes, it finds pleasure in the playing of the orchestra, and in the pieces through which the able and energetic Jacchia leads it. Such audiences are well disposed to novel pieces, but the programmes for next week proffer in the main familiar numbers. Back will come the Overture of Suppé, "Poet and Peasant"; the "Selection" from Herbert's "Mademoiselle Modiste"; Thomas's Overture to "Raymond"; the Fantasia from "Carmen"; the Bacchanale from "Tannhäuser"; dances from Coppèlia." Fresh numbers are also discoverable—a Potpourri on Saturday from "Sally"; another on Friday from "The Chocolate Soldier"; while on Friday also the third movement of Rimsky-Korsakov's "Scheherazade" — the love-scene of young prince and young princess—will be shifted from the Symphony Concerts to The Pops. Tuesday, moreover, brings a full-fledged "operatic programme," with fragments of Italian, French, Russian and German operas—from "William Tell" to "Louise," from "The Tales of Hoffmann" to "Die Walküre"—all music in which Mr. Jacchia's operatic blood and breeding tell. Finally, though "special evenings" are set down for Monday, Wednesday, Thursday and Friday, on each occasion there will be room—and at the tables—for the public.

TRANS. MAY. 6.

Second Week of Pops Brings Special Nights

Monday night is Boston Chamber of Commerce night at the Pops. Tuesday Mr Jacchia has set an attractive operatic program, with an intermezzo from Mascagni's L'Amico Fritz," an unfamiliar opera based on the popular story of Erckman-Chatrian as its chief novcity. Wednesday the Durant, Inc, has reserved a block of places. Thursday the Massachusetts Maine Daughters are celebrating. Friday is Amherst College night, with the college glee club assisting. All these evenings are open to the public.

The program for tomorrow night is as follows: "Procession of the Sardar," Ippolito-Ivanov; overture, "Poet and Peasant," Suppe; waltz, "Girls of Baden," Komzak; fantasia, "Faust," Gounod; "Dance of the Hours," from "La Gioconda," Ponchielli; "Ave Maria," Schubert; "Whispering of the Flowers," Blon; "Bacchanale," from "Samson and Lelilah," Saint-Saens; selection, "Mlle Modiste," Herbert; waltz, "Wine, Woman and Song," Strauss; introduction, act 3, "Lohengrin," Wagner.

GLOBE-MAY. 7.

"Pops" Program for Tonight

Polonaise from "Eugen Onegin"
Tschaikowsky
Overture to "Oberon".........Weber
Waltz, "Espana".........Waldteufel
Fantasia, "La Bohême"......Puccini
First Hungarian Rhapsody.....Liszt
Prelude to "Lohengrin".....Wagner
Norwegian Dance..............Grieg
"Pomp and Circumstance".....Elgar
(With Organ.)
Overture, "Light Cavalry" ....Suppé
Introduction to Act III, "The Jewels of the Madonna".....Wolf-Ferrari
Entrance of the Gladiators....Fucik

MONITOR-MAY. 6 -

THE POPS

As usual during the "Pop" season, there will be notable special programmes and special nights during the coming week. There are seats for the public, however, at all performances. It may be said that in his programmes and his interpretations Mr. Jacchia has never surpassed those of the present season.

POST - MAY. 7.

Pops Are Making Best Showing on Record

LAST week's Pop concerts broke all records for an opening at Symphony Hall. Agida Jacchia, best of Pop conductors, is reaping new honors. Several new members have proved fine additions to the repertory.

The second week should even excel the first. Tuesday will bring an operatic program. In such music Mr. Jacchia, a former conductor of opera, is especially happy. The Boston Chamber of Commerce, the Durant, Inc., and the Massachusetts Maine Daughters will attend on Monday, Tuesday, and Wednesday, respectively, but all nights are public. On Friday Amherst men will celebrate with the college glee club. Tomorrow night's program follows:

Procession of the Sardar....Ippolito-Vivanov
Overture, "Poet and Peasant"........Suppe
Waltz, "Girls of Baden"..........Komzak
Fantasia, "Faust" ....Gounod
Dance of the Hours from "LaGioconda"
Ponchielli
Ave Maria ....Schubert
(Solo, violin, harp, organ and strings)
Whispering of the Flowers ....Blon
Bacchanale from "Samson and Delilah"
Saint-Saens
Selection, "Mlle, Modiste" ....Herbert
Waltz, "Wine, Woman and Song"...Strauss
Introduction, Act 3, "Lohengrin"...Wagner

ADVTSR MAY. 7.

POP PROGRAM

The "Pops" at Symphony Hall has just completed the biggest opening week in its history. Mr. Jacchia, having already reached the height of fame as the best of Pops conductors, is reaping new honors. The second week should even outvie the first. A night of particular interest is Tuesday, with an operatic program. In such music Mr. Jacchia, conductor of many seasons of opera, is eloquent. For Monday, Wednesday and Thursday nights, respectively, the Boston Chamber of Commerce, the Durant, Inc., and the Massachusetts Maine Daughters will be present in numbers, but these and all nights are public. On Friday, May 12, the banners of Amherst College will float and the Glee Club contribute to the program, while Radcliffe College will have its night on Tuesday of the following week (May 16).

MONDAY

Procession of the Sardar..Ippolitov-Ivanov
Oveture, "Poet and Peasant"......Suppe
Waltz, "Girls of Baden"........Komzak
Fantasia, "Faust" ....Gounod
Dance of the Hours from "La Gioconda" ....Ponchielli
Ave Maria ....Schubert
(Solo, violin, harp, organ and strings)
Whispering of the Flowers..........Blon
Bacchanale from "Samson and Delilah" ....Saint-Saens
Selection, "Mlle. Modiste"........Herbert
Waltz, "Wine, Woman and Song"..Strauss
Introduction, Act 3, "Lohengrin"..Wagner

TUESDAY

Operatic Program

Polonaise from "Eugen Onegin....
Tchaikovsky
Overture from "William Tell".....Rossini
Meditation from "Thais"........Massenet
Fantasia, "Rigoletto" ....Verdi
Dream Music from "Haensel and Gretel" ....Humperdinck
Intermezzo, "L'Amico Fritz"....Mascagni
Air, "Depuis le Jour" from "Louise"
Charpentier
Suite from "Carmen"...............Bizet
Fantasia, "Madam Butterfly"......Puccini
Barcarolle, "The Tales of Hoffman" ....Offenbach
Ride of the Valkyries from "The Valkyrie" ....Wagner

WEDNESDAY

Prelude to "Carmen"................Bizet
Overture to "Raymond".........Thomas
Waltz, "The Skaters"..........Waldteufel
Fantasia, "Aida" ....Verdi
Finlandia ....Sibelius
Violin solo, Mr. Hoffmann.
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Finale, Fourth Symphony,...Tchaikovsky
Hymn to the Sun from "Iris"....Mascagni
Reve Angelique ....Rubinstein
March, "Queen of Sheba"........Gounod

THURSDAY

March from "Tannhaeuser".......Wagner
Overture to "Mignon"...........Thomas
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Carmen" ....Bizet
Ballet Suite, "Sylvia"...............Delibes
Romance des Fleurs................Howard
Enfantillage (Children at Play)...
Van Westerhout
(Arranged for orchestra by Agide Jacchia)
Overture Solennelle, 1812.....Tchaikovsky
Fantasia, "The Tales of Hoffman"
Offenbach
Love's Dream After the Ball.....Czibulka
Stars and Stripes Forever.........Sousa

FRIDAY

(Amherst College Night)

March, "El Capitan"..................Sousa
Overture, "Robespierre"..............Litolf
College songs.
Campus Dream ....Blake
Bacchanale "Tannhaeuser" ....Wagner
Third Movement, "Scheherazade"...
Rimsky-Korsakov
Hungarian March ....Berlioz
College songs.
Selection, "Chocolate Soldier"......Straus
Ave Maria ....Bach-Gounod
Pomp and Circumstance..............Elgar

SATURDAY

Triumphal March from "Aida".....Verdi
Overture to "Rienzi"...............Wagner
Waltz, "Vienna Blood"..............Strauss
Fantasia, "Samson and Delilah"...
Saint-Saens
Ballet Suite, "Coppelia"............Delibes
Capriccio ....Scarlatti
"Eili, Eili" (trumpet solo).....Mr. Mager
(Arranged by Jacchia)
Rhapsody, "Espana"................Chabrier
Selection, "Sally"......................Kern
Largo ....Handel
(Solo, violin, harp, organ and strings)
Hungarian March......................Berlioz

HERALD-MAY. 7

"Pops" Program for Tonight

BOSTON CHAMBER OF COMMERCE NIGHT

Open to the Public

Procession of the Sardar,
Ippolitoff-Ivanoff
Overture, "Poet and Peasant," Suppé
Waltz, "Girls of Baden"....Komzak
Fantasia, "Faust"..............Gounod
Dance of the Hours from "La Gioconda" ....Ponchielli
Ave Maria.........................Schubert
Whispering of the Flowers......Blon
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Selection, "Mlle. Modiste"...Herbert
Waltz, "Wine, Woman and Song,"
Strauss
Introduction, Act 3, "Lohengrin,"
Wagner

MONITOR-MAY. 8

At the Pops Tonight

Evening of the Chamber of Commerce

Procession of the Sardar,
Ippolitov-Ivanov
Overture, "Poet and Peasant"....Suppé
Waltz, "Girls of Baden"......Komzak
Fantasia, "Faust"..............Gounod
Dance of the Hours from "La Gioconda" ....Ponchielli
By the Waters of Minnetonka,
Lieurance
Whispering of the Flowers........Blon
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Selection, "Mlle. Modiste"......Herbert
Waltz, "Wine, Woman and Song,"
Strauss
Introduction to Act. III., "Lohengrin" ....Wagner

Conductor: A. Jacchia

CHAMBER OF COMMERCE

AT THE POPS TONIGHT

The second week of the Pop Concerts at Symphony Hall will open tonight with a celebration by the Boston Chamber of Commerce, but the concert will be open to the public. The program follows:

Procession of the Sardar,
Ippolitov-Ivanov
Overture "Poet and Peasant"......Suppe
Waltz, "Girls of Baden"........Komzak
Fantasia, "Faust"..................Gounod
Dance of the Hours from "La Gioconda" ....Ponchielli
Ave Maria ....Schubert
Whispering of the Flowers........Dion
Bacchante from "Samson and Delilah
Saint-Saens
Selection, "Mlle. Modiste"——Herbert
Waltz, "Wine, Woman and Song"
Strauss
Introduction, Act 3, "Lohengrin".Wagner

ADVTSR-MAY. 8

COMMERCE NIGHT AT POPS

The second week of the Pop concerts at Symphony Hall will open tonight with a celebration by the Boston Chamber of Commerce in full force. The concert, however, will be open to the public, and the programme follows:

Procession of the Sardar...Ippolitov-Ivanov
Overture, "Poet and Peasant"......Suppe
Waltz, "Girls of Baden"..........Komzak
Fantasia, "Faust" ....Gounod
Dance of the Hours from "La Gioconda"
Ponchielli
Ave Maria ....Schubert
Whispering of the Flowers ....Blon
Bacchanale from "Samson and Delilah"
Saint-Saens
Selection, "Mlle. Modeste"..........Herbert
Waltz, "Wine, Woman and Song"....Strauss
Introduction, Act III, "Lohengrin"..Wagner

POST-MAY. 8.

AT THE POPS

The Boston Chamber of Commerce will celebrate in numbers at the Pop concert in Symphony hall tonight but this concert will be in every way a public affair also. The program follows:

Procession of the Sardar....Ippolitov-Ivanov
Overture "Poet and Peasant"......Suppe
Waltz, "Girls of Baden"...........Komzak
Fantasia, "Faust"..................Gounod
Dance of the Hours from "La Gioconda"
Ponchielli
"By the Waters of Minnetonka"..Lieurance
Whispering of the Flowers............Blon
Bacchanale from "Samson and Delilah"
Saint-Saens
Selection, "Mlle. Modiste"..........Herbert
Waltz, "Wine, Woman and Song"..Strauss
Introduction to Act 3, "Lohengrin"..Wagner

TELEGRAM-MAY. 8.

POP CONCERT GIVEN FOR BUSINESS MEN

Chamber of Commerce Has Night at Symphony Hall

More than a thousand attended the annual night of the Boston Chamber of Commerce at the Symphony Hall Pops last night. The program was well received and encores were demanded again and again.

Judging by the applause, by far and away the most enthusiastically received selection on the program was Suppe's "Poet and Peasant." Schubert's "Ave Maria," played by solo violin, harp, organ and strings, was another piece of exquisite perfection. The "Bacchanale" from Saint-Saens' "Samson and Delilah" was very well received, as was the "Procession of the Sardar" by Ippolitiv-Ivanov.

A fantasia from Gounod's "Faust" and the "Dance of the Hours" from Ponchielli's "La Gioconda" were others that attracted particular attention. The program was closed with the introduction to Act 3 of Wagner's "Lohengrin."

Symphony Hall "Pops"

SYMPHONY HALL—A program consisting entirely of selections from standard operas will be given at the "Pops" tonight.

The numbers will be as follows: Polonaise from "Eugen Onegin," Tschaikovsky; overture to "William Tell," Rossini; meditation from "Thais," Massenet; fantasia, "Rigoletto," Verdi; dream music from "Hansel and Gretel," Humperdinck; intermezzo, "L'amico Fritz," Mascagni; "Depuis le Jour" from "Louise," Charpentier; excerpts from "Carmen," Bizet; fantasia, "Madam Butterfly," Puccini; barcarolle, "The Tales of Hoffman," Offenbach; Ride of the Valkyries from "Die Walkure," Wagner.

GLOBE-MAY. 9.

Operatic Night at "Pops"

A program consisting entirely of selections from the standard operas in which field of music Agide Jacchia, the conductor, particularly shines, will be given at the "Pops" in Symphony Hall tonight.

The numbers follow:

Polonaise from "Eugen Onegin,"
Tschaikowsky
Overture to "William Tell"..Rossini
Meditation from "Thais"..Massenet
Fantasia, "Rigoletto"..........Verdi
Dream Music from "Hansel and Gretel" ....Humperdinck
Inttrmezzo, "L'amico Fritz"
Mascagni
Air, "Depuis le Jour," from "Louise" ....Charpentier
Excerpts from "Carmen."
(a) Gypsy Dance; (b) Toreador's Song ....Bizet
Fantasia, "Madam Butterfly"
Puccini
Barcarolle, "The Tales of Hoffman" ....Offenbach
Ride of the Valkyries from "The Valkyrie" ....Wagner

AMER MAY 9.

PROGRAM AT POPS

A program consisting entirely of selections from the standard operas, in which field of music Agide Jacchia, the conductor, particularly shines, will be given at the Pops in Symphony Hall tonight. The numbers follow:

Polonaise from "Eugen Onegin"
Tschaikovsky
Overture to "William Tell".........Rossini
Meditation from "Thais"..........Massenet
Fantasia, "Rigoletto" ....Verdi
Dream Music from "Hansel and Gretel" ....Humperdinck
Intermezzo, "L'amico Fritz"....Mascagni
Air, "Depuis le Jour" from "Louise"
Charpentier
Excerpts from "Carmen," (a) Gypsy Dance, (b) Toreador's Song.......Bizet
Fantasia, "Madam Butterfly" ..Offenbach
Ride of the Valkyries from "The Valkyrie" .... Wagner

HERALD-MAY 9

OPERATIC NIGHT AT POPS

A program chosen from the standard operas, in which Agide Jacchia, the conductor, particularly shines, will be given at the Pops in Symphony Hall tonight. The numbers follow:—

Polonaise from "Eugen Onegin"
Tschaikovsky
Overture to "William Tell" Rossini
Meditation from "Thais"..........Massenet
Fantasia, "Rigoletto" ....Verdi
Dream Music from "Hansel and Gretel"
Humperdinck
Intermezzo, "L'amico Fritz".....Mascagni
Air, "Depuis le Jour" from "Louise"
Charpentier
Excerpts from "Carmen" ....Bizet
Fantasia, "Madame Butterfly" .....Puccini
Barcarolle, "The Tale of Hoffman"
Offenbach
Ride of the Valkyries....................Wagner

ADVTSR-MAY. 9.

Plan "Maine Night" at Pops

(Photo by Bachrach)
MRS. BENJAMIN C. LINCOLN

Thursda evening has been chosen as "Maine night" at the Pops, the Massachusetts Maine Daughters being the hostess organization. A special program has been arranged. Mrs. Benjamin C. Lincoln, who has done much in planning the evening, will entertain at several tables.

TRAV. MAY 9.

At the Pops Tonight

Operatic Programme

Polonaise from "Eugen Onégin."
Chaikovsky
Overture to "William Tell".....Rossini
Meditation from "Thais".....Massenet
Fantasia, "Rigoletto"............Verdi
Dream-Music from "Hänsel and Gretel" ....Humperdinck
Intermezzo from "Friend Fritz."
Mascagni
Air for Orchestra, "Depuis le Jour," from "Louise"..........Charpentier
Gypsy Dance and Toreador's Song from "Carmen"..............Bizet
Fantasia, "Madam Butterfly"...Puccini
Barcarolle from "The Tales of Hoffmann" ....Offenbach
"Ride of the Valkyrs," from "Die Walküre" ....Wagner

Conductor: A. Jacchia

TRANS. MAY 9.

OPERATIC PROGRAM AT POPS

A program consisting entirely of selections from the standard operas in which field of music Agide Jacchia, the conductor, particularly shines, will be given at the Pops in Symphony hall tonight. The numbers follow:

Polonaise from "Eugen Onegin"
Tschaikovsky
Overture to "William Tell".........Rossini
Meditation from "Thais"........Massenet
Fantasia, "Rigoletto"..................Verdi
Dream Music from "Hansel and Gretel"
Humperdinck
Intermezzo, "L'amico Fritz".......Mascagni
Air, "Depuis le Jour" from "Louise"
Charpentier
Excerpts from "Carmen"............Bizet
Fantasia, "Madam Butterfly".......Puccini
Barcarolle, "The Tales of Hoffman"
Offenbach
Ride of the Valkyries from "The Valkyrie"
Wagner

TELEGRAM-MAY. 9.

"Pops" Program for Tonight

OPERATIC PROGRAM

Polonaise from "Eugen Onegin"..
Tschaikovsky
Overture to "William Tell"..Rossini
Meditation from "Thais"..Massenet
Fantasia, "Rigoletto"..........Verdi
Dream Music from "Hansel and Gretel" ....Humperdinck
Intermezzo, "L'amico Fritz"......
Mascagni
Air, "Depuis le Jour," from "Louise" ....Charpentier
Excerpts from "Carmen"—(a) Gypsy Dance (b) Toreador's Song ....Bizet
Fantasia, "Madama Butterfly"...
Puccini
Barcarolle, "The Tales of Hoffman"
Offenbach
Ride of the Valkyries from "Die Valkyrie" ....Wagner

MONITOR-MAY. 9.

AT THE POPS TONIGHT

The Durant, Inc., will celebrate in numbers at the Pop concert in Symphony Hall tonight, although this concert will be entirely a public affair also. The program follows:

Prelude to "Carmen".....................Bizet
Overture to "Raymond"..............Thomas
Waltz, "The Skaters"..............Waldteufel
Fantasia, "Aida"........................Verdi
Finlandia ....Sibelius
Violin Solo...................Jacques Hoffman
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Finale, Fourth Symphony......Tschaikowsky
"Hymn to the Sun" from "Iris"....Mascagni
Reve Angelique.......................Rubinstein
March, "Queen of Sheba"................Gounod

HERALD-MAY. 19.

AT THE POPS TONIGHT

Durant, Inc., will celebrate at the Pop concert in Symphony Hall tonight, but the public will be admitted. The program follows:—

Prelude to "Carmen"...............Bizet
Overture to "Raymond"..........Thomas
Waltz, "The Skaters"......Waldtenfel
Fantasia, "Aida" ....Verdi
Finlandia ....Sibelius
Violin Solo (Jacques Hoffman)
Procession, Act II., "Lohengrin"..Wagner
Finale, Fourth Symphony..Tschaikowsky
"Hymn to the Sun"..............Mascagni
"Reve Angelique"..............Rubinstein
March, "Queen of Sheba"..........Gounod

ADVTSR-MAY. 10.

AT THE POPS TONIGHT

The Durant, Inc. will celebrate in numbers at the Pop Concert in Symphony Hall tonight, although this concert will be entirely a public affair also. The programme follows:

Prelude to "Carmen" ....Bizet
Overture to "Raymond".............Thomas
Waltz, "The Skaters"............Waldteufel
Fantasia, "Aida" ....Verdi
Finlandia ....Sibelius
Violin Solo (Mr. Jacques Hoffman)
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Finale, Fourth Symphony ......Tschaikowsky
"Hymn to the Sun" from "Iris"....Mascagni
Reve Angelique ....Rubinstein
March, "Queen of Sheba"...............Gounod

POST-MAY. 10

POPS PROGRAM

At the Pop concert in Symphony Hall tonight, at which the Massachusetts Maine Daughters have taken a number of tables, Agide Jacchia and his great symphony orchestra will be heard in the following program:

March from "Tannhauser".........Wagner
Overture to "Mignon"...............Thomas
Waltz, "On the Beautiful Blue Danube"
Strauss
Fantasia, "Carmen"......................Bizet
Ballet Suite, "Sylvia" ....Delibes
a. Les Chasseresses b. Pizzicato
c. Cortege de Bacchus
Romance des fleurs.Helen Willard Howard
Enfantillage, "Children at Play"
van Westerhout
Arranged for orchestra by Agide Jacchia
"Overture Solennelle, 1812".Tschaikovsky
Fantasia, "The Tales of Hoffman"
Offenbach
"Love's Dream After the Ball"....Czibulka
"Stars and Stripes Forever"..........Sousa

HERALD=MAY. 11

TOWARD the end of the week, Mr. Monteux will depart for Paris, London, and, possibly other European cities, less "for rest and change," as the doctors say, than to spy out the land for deserving music, possible or desirable at the Symphony Concerts next winter. Upon his return in July and on the American countryside will come his time for rest—and also study. If the chronicles of the winter in the newspapers are to be trusted, Paris may yield him little. Variously have French composers written, variously has their writing been played; but the reviewers lingered only over a new piece by Roussel, now a matured composer; and "Horace Victorieux," Honegger's "ode" for both chorus and orchestra. Both are likely to come to Mr. Monteux's ear, along with pages numberless from the portfolios of the unproduced. Who knows, besides, what Monsieur Ravel or Monsieur Milhaud, for example, may have up his sleeve, inviting to American ears? In Paris, too Monsieur Stravinsky may also await the conductor—with suggestions. He may even inquire why his "valiant Monteux" of the old days has not played in Boston as orchestral suite his music to "Le Sacré du Printemps," even as did Mr. Stowkowski in Philadelphia. Our conductor has plausible excuses. Yet may Monsieur Stravinsky dispel them and energize him to the bold venture! Mr. Stowkowski dared it; and no plagues fell upon him from even Philadelphian heavens.

In London, Mr. Monteux's harvest may be richer. The new generation of British composers is fertile and diligent; not a few of their pieces await and deserve hearing in Boston; from spirited beginnings with them in the season of 1920-21, Mr. Monteux—often because scores were unattainable—hardly kept the pace through the musical year lately ended. We have yet, for example, to hear Holst's be-praised and be-labored suite, "The Planets," though New York and Chicago have both made acquaintance with it. Bantock's "Symphony of the Hebrides" has long stood on Mr. Monteux's "waiting list." Tone-poems of Bax, written in recent years, also invit hearing; the music of Arthur Bliss, bolde of the youngsters, is barely known [illegible] Williams "Pastoral Symphony" [illegible] last winter, should follow his "London Symphony" through concert-rooms over-seas. Again the music affirms a composer like no other of our time.

To London also, to the kindly tables of Messrs. Chester, the "new" Italians, the Germans and the Austrians off the beaten track, an occasional Spaniard, like de Falla, also send their scores. By the news of the winter ,they have written little that was notable; but two hours with a manuscript is more illuminating to a conductor than twenty reviews. At least, Bartook has come forth upon the West from Hungary; while by the virtue or fragments from "The Three-Cornered Hat," de Falla deserves further hearing in Boston. Bon voyage, of course, to Mr. Monteux; but also return full-freighted.

H. T. P.

At the Pops Tonight

Evening of Durant, Inc.

Prelude to "Carmen"..............Bizet
Overture to "Raymond"..........Thomas
Waltz, "The Skaters"......Waldteufel
Fantasia, "Aida" ....Verdi
Tone Poem, "Finlandia".......Sibelius
Violin solo.
Procession to the Cathedral from "Lohengrin" ....Wagner
Finale to the Fourth Symphony....
Chaikovsky
Hymn to the Sun from "Iris"..Mascagni
Angelic Dream ....Rubinstein
March from "Queen of Sheba"..Gounod

Conductor: A. Jacchia.

Violinist: J. Hoffmann.

TRANS. MAY. 10

AT THE POPS TONIGHT

The Durant, Inc., will celebrate in numbers at the Pop Concert, in Symphony hall tonight, although this concert will be entirely a public affair also. The program follows:

Prelude to "Carmen" ....Bizet
Overture to "Raymord" ....Thomas
Waltz, "The Skaters" ....Waldteufel
Fantasia, "Aida" ....Verdi
Finlandia ....Sibelius
Violin Solo (Mr. Jasques Hoffman) Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Finale, Fourth Symphony..Tschaikowsky
"Hymn to the Sun," from "Iris"
Mascagni
Reve Angelique ....Rubinstein
March, "Queen of Sheba"..........Gounod

TELEGRAM-MAY. 10

"POPS"

In the spring the fancy of the music lover turns to "Pops." The "Pops" have been Boston's post series of orchestral concerts for a numb years and have grown extraordinarily popular, such that the management has been able to assemble an orchestra of Boston Symphony Players sufficient proportion to play an standard composition. About half the "Pops" program is, in fact, n er the music offered by the regular Boston Symphony in the winter series. One notes with pleasure the variety of their programs. Listening is a its easiest and most pleasurable. The terrors of a long concert a dispersed by the ease that one a sumes at the "Pops." A chat, smoke, refreshments if desired, together with the strains of the fin of music, combine to furnish a mo enjoyable evening.

A musical enterprise as the "Pop is a boon to a large city. There is way to interest everyone in music, make this music irresistibly appe ing to a man whether he be learn in the tonal art to feel the inspiratio of the great masters or not. This an essential influence that one disc ers in the "Pops" series.

Program for Tuesday, May 9

1. Polonaise from Eugen Onegi .... Tchaiko
2. Overture to William Tell .... Ross
3. Meditation from Thais.... Massen
4. Fantasia, Rigoletto .... Ver
5. Dream Music from Hansel and Gretel .... Humperdi
6. Intermezzo, L'Amico Fritz .... Masca
7. Air. "Depuis le Jour" from Louise .... Charpen
8. Excerpts from Carman .... Biz
a. Gypsy Dance. b. Toreador's Song
9. Fantasia, Madam Butterfly .... Pucc
10. Barcarolle, The Tales of Hoffman .... Offenb
11. Ride of the Valkyries from Valkyrie .... Wag

TECH MAY 8

"Pops" Program for Tonig

Prelude to "Carmen"..........Bi
Overture to "Raymond"......Thom
Waltz, "The Skaters"....Waldteu
Fantasia, "Aida" ....Ver
Finlandia ....Sibeli
Violin Solo (Mr. Jacques Hoffman
Procession to the Cathedral, Act "Lohengrin" ....Wag
Finale, Fourth Symphony,
Tschaikows
"Hymn to the Sun," from "Iris
Masc
Reve Angelique................Rubin
March, "Queen of Sheba"....Goun

MONITOR MAY

POP PROGRAM

The "Pops" at Symphony Hall has just completed the biggest opening week in its history. Mr. Jacchia, having already reached the height of fame as the best of Pops conductors, is reaping new honors. The second week should even outvie the first. A night of particular interest is Tuesday, with an operatic program. In such music Mr. Jacchia, conductor of many seasons of opera, is eloquent. For Monday, Wednesday and Thursday nights, respectively, the Boston Chamber of Commerce, the Durant, Inc., and the Massachusetts Maine Daughters will be present in numbers, but these and all nights are public. On Friday, May 12, the banners of Amherst College will float and the Glee Club contribute to the program, while Radcliffe College will have its night on Tuesday of the following week (May 16).

MONDAY

Procession of the Sardar..Ippolitov-Ivanov
Oveture, "Poet and Peasant"......Suppe
Waltz, "Girls of Baden"........Komzak
Fantasia, "Faust"..............Gounod
Dance of the Hours from "La Gioconda"..............Ponchielli
Ave Maria....................Schubert
(Solo, violin, harp, organ and strings)
Whispering of the Flowers..........Blon
Bacchanale from "Samson and Delilah"..................Saint-Saens
Selection, "Mlle. Modiste".........Herbert
Waltz, "Wine, Woman and Song"..Strauss
Introduction, Act 3, "Lohengrin"..Wagner

TUESDAY

Operatic Program
Polonaise from "Eugen Onegin....
Tchaikovsky
Overture from "William Tell".....Rossini
Meditation from "Thais"........Massenet
Fantasia, "Rigoletto"..............Verdi
Dream Music from "Haensel and Gretel"..................Humperdinck
Intermezzo, "L'Amico Fritz"....Mascagni
Air, "Depuis le Jour" from "Louise"
Charpentier
Suite from "Carmen"...............Bizet
Fantasia, "Madam Butterfly"......Puccini
Barcarolle, "The Tales of Hoffman"..................Offenbach
Ride of the Valkyries from "The Valkyrie"....................Wagner

WEDNESDAY

Prelude to "Carmen"...............Bizet
Overture to "Raymond"..........Thomas
Waltz, "The Skaters"..........Waldteufel
Fantasia, "Aida"..................Verdi
Finlandia......................Sibelius
Violin solo, Mr. Hoffmann.
Procession to the Cathedral, Act II, "Lohengrin"...................Wagner
Finale, Fourth Symphony...Tchaikovsky
Hymn to the Sun from "Iris"...Mascagni
Reve Angelique.................Rubinstein
March, "Queen of Sheba"........Gounod

THURSDAY

March from "Tannhaeuser".......Wagner
Overture to "Mignon"............Thomas
Waltz, "On the Beautiful Blue Danube"....................Strauss
Fantasia, "Carmen"................Bizet
Ballet Suite, "Sylvia"............Delibes
Romance des Fleurs..............Howard
Enfantillage (Children at Play)...
Van Westerhout
(Arranged for orchestra by Agide Jacchia)
Overture Solennelle, 1812....Tchaikovsky
Fantasia, "The Tales of Hoffman"
Offenbach
Love's Dream After the Ball....Czibulka
Stars and Stripes Forever..........Sousa

FRIDAY

(Amherst College Night)
March, "El Capitan"...............Sousa
Overture, "Robespierre"...........Litolv
College songs.
Campus Dream......................Blake
Bacchanale "Tannhaeuser"........Wagner
Third Movement, "Schéherazade"..
Rimsky-Korsakov
Hungarian March..................Berlioz
College songs.
Selection, "Chocolate Soldier"......Straus
Ave Maria...................Bach-Gounod
Pomp and Circumstance..............Elgar

SATURDAY

Triumphal March from "Aida".....Verdi
Overture to "Rienzi"..............Wagner
Waltz, "Vienna Blood"...........Strauss
Fantasia, "Samson and Delilah"...
Saint-Saens
Ballet Suite, "Coppelia"..........Delibes
Caoriccio.........................Scarlatti
"Eili, Eili" (trumpet solo)......Mr. Mager
(Arranged by Jacchia)
Rhapsody, "Espana"..............Chabrier
Selection, "Sally"....................Kerr
Largo..............................Hande
(Solo, violin, harp, organ and strings)
Hungarian March...................Berlioz

HERALD-MAY.7.

"Pops" Program for Tonight

BOSTON CHAMBER OF COMMERCE NIGHT
Open to the Public

Procession of the Sardar,
Ippolitoff-Ivanoff
Overture, "Poet and Peasant," Suppé
Waltz, "Girls of Baden"....Komzak
Fantasia, "Faust"............Gounod
Dance of the Hours from "La Gioconda"...............Ponchielli
Ave Maria...................Schubert
Whispering of the Flowers......Blon
Bacchanale from "Samson and Delilah"..............Saint-Saëns
Selection, "Mlle. Modiste"...Herbert
Waltz, "Wine, Woman and Song,"
Strauss
Introduction, Act 3, "Lohengrin,"
Wagner

MONITOR-MAY.8

At the Pops Tonight

Evening of the Chamber of Commerce

Procession of the Sardar,
Ippolitov-Ivanov
Overture, "Poet and Peasant"....Suppé
Waltz, "Girls of Baden".......Komzak
Fantasia, "Faust"...............Gounod
Dance of the Hours from "La Gioconda"..................Ponchielli
By the Waters of Minnetonka,
Lieurance
Whispering of the Flowers.........Blon
Bacchanale from "Samson and Delilah".................Saint-Saëns
Selection, "Mlle. Modiste"....Herbert
Waltz, "Wine, Woman and Song,"
Strauss
Introduction to Act. III., "Lohengrin"..................Wagner

Conductor: A. Jacchia

TRANS-MAY 8

CHAMBER OF COMMERCE AT THE POPS TONIGHT

The second week of the Pop Concerts at Symphony Hall will open tonight with a celebration by the Boston Chamber of Commerce, but the concert will be open to the public. The program follows:

Procession of the Sardar,
Ippolitov-Ivanov
Overture "Poet and Peasant"......Suppe
Waltz, "Girls of Baden"........Komzak
Fantasia, "Faust"...............Gounod
Dance of the Hours from "La Gioconda"...................Ponchielli
Ave Maria....................Schubert
Whispering of the Flowers.........Dion
Bacchante from "Samson and Delilah
Saint-Saens
Selection, "Mlle. Modiste"——Herbert
Waltz, "Wine, Woman and Song"
Strauss
Introduction, Act 3, "Lohengrin".Wagner

ADVTSR-MAY.8

COMMERCE NIGHT AT POPS

The second week of the Pop concerts at Symphony Hall will open tonight with a celebration by the Boston Chamber of Commerce in full forces. The concert, however, will be open to the public, and the programme follows:

Procession of the Sardar....Ippolitov-Ivanov
Overture, "Poet and Peasant"......Suppe
Waltz, "Girls of Baden"..........Komzak
Fantasia, "Faust"..................Gounod
Dance of the Hours from "La Gioconda"
Ponchielli
Ave Maria.......................Schubert
Whispering of the Flowers...........Blon
Bacchanale from "Samson and Delilah"
Saint-Saens
Selection, "Mlle. Modeste"..........Herbert
Waltz, "Wine, Woman and Song"....Strauss
Introduction, Act III, "Lohengrin"..Wagner

POST-MAY.8.

AT THE POPS

The Boston Chamber of Commerce will celebrate in numbers at the Pop concert in Symphony hall tonight but this concert will be in every way a public affair also. The program follows:

Procession of the Sardar....Ippolitov-Ivanov
Overture "Poet and Peasant"......Suppe
Waltz, "Girls of Baden"...........Komzak
Fantasia, "Faust"..................Gounod
Dance of the Hours from "La Gioconda"
Ponchielli
"By the Waters of Minnetonka"..Lieurance
Whispering of the Flowers............Blon
Bacchanale from "Samson and Delilah"
Saint-Saens
Selection, "Mlle. Modiste".........Herbert
Waltz, "Wine, Woman and Song"..Strauss
Introduction to Act 3, "Lohengrin"..Wagner

TELEGRAM-MAY.8.

POP CONCERT GIVEN FOR BUSINESS MEN

Chamber of Commerce Has Night at Symphony Hall

More than a thousand attended the annual night of the Boston Chamber of Commerce at the Symphony Hall Pops last night. The program was well received and encores were demanded again and again.

Judging by the applause, by far and away the most enthusiastically received selection on the program was Suppe's "Poet and Peasant." Schubert's "Ave Maria," played by solo violin, harp, organ and strings, was another piece of exquisite perfection. The "Bacchanale" from Saint-Saens' "Samson and Delilah" was very well received, as was the "Procession of the Sardar" by Ippolitiv-Ivanov.

A fantasia from Gounod's "Faust" and the "Dance of the Hours" from Ponchielli's "La Gioconda" were others that attracted particular attention. The program was closed with the introduction to Act 3 of Wagner's "Lohengrin."

Symphony Hall "Pops"

SYMPHONY HALL—A program consisting entirely of selections from standard operas will be given at the "Pops" tonight.

The numbers will be as follows: Polonaise from "Eugen Onegin," Tschaikovsky; overture to "William Tell," Rossini; meditation from "Thais," Massenet; fantasia, "Rigoletto," Verdi; dream music from "Hansel and Gretel," Humperdinck; intermezzo, "L'amico Fritz," Mascagni; "Depuis le Jour" from "Louise," Charpentier; excerpts from "Carmen," Bizet; fantasia, "Madam Butterfly," Puccini; barcarolle, "The Tales of Hoffman," Offenbach; Ride of the Valkyries from "Die Walkure," Wagner.

GLOBE-MAY.9.

Operatic Night at "Pops"

A program consisting entirely of selections from the standard operas in which field of music Agide Jacchia, the conductor, particularly shines, will be given at the "Pops" in Symphony Hall tonight.

The numbers follow:

Polonaise from "Eugen Onegin,"
Tschaikowsky
Overture to "William Tell"..Rossini
Meditation from "Thais"..Massenet
Fantasia, "Rigoletto"........Verdi
Dream Music from "Hansel and Gretel"..............Humperdinck
Inttrmezzo, "L'amico Fritz"
Mascagni
Air, "Depuis le Jour," from "Louise"............Charpentier
Excerpts from "Carmen."
(a) Gypsy Dance; (b) Toreador's Song........................Bizet
Fantasia, "Madam Butterfly"
Puccini
Barcarolle, "The Tales of Hoffman"..................Offenbach
Ride of the Valkyries from "The Valkyrie"................Wagner

AMER MAY.9.

PROGRAM AT POPS

A program consisting entirely of selections from the standard operas, in which field of music Agide Jacchia, the conductor, particularly shines, will be given at the Pops in Symphony Hall tonight. The numbers follow:

Polonaise from "Eugen Onegin"
Tschaikovsky
Overture to "William Tell"........Rossini
Meditation from "Thais"........Massenet
Fantasia, "Rigoletto"..............Verdi
Dream Music from "Hansel and Gretel"....................Humperdinck
Intermezzo, "L'amico Fritz"....Mascagni
Air, "Depuis le Jour" from "Louise"
Charpentier
Excerpts from "Carmen," (a) Gypsy Dance, (b) Toreador's Song......Bizet
Fantasia, "Madam Butterfly"..Offenbach
Ride of the Valkyries fhom "The Valkyrie"...................Wagner

HERALD-MAY 9

OPERATIC NIGHT AT POPS

A program chosen from the standard operas, in which Agide Jacchia, the conductor, particularly shines, will be given at the Pops in Symphony Hall tonight. The numbers follow:—

Polonaise from "Eugen Onegin"
Tschaikovsky
Overture to "William Tell"
Rossini
Meditation from "Thais"..........Massenet
Fantasia, "Rigoletto"..............Verdi
Dream Music from "Hansel and Gretel"
Humperdinck
Intermezzo, "L'amico Fritz".....Mascagni
Air, "Depuis le Jour" from "Louise"
Charpentier
Excerpts from "Carmen"..............Bizet
Fantasia, "Madame Butterfly".....Puccini
Barcarolle, "The Tale of Hoffman"
Offenbach
Ride of the Valkyries...............Wagner

ADVTSR-MAY.9.

Plan "Maine Night" at Pops

(Photo by Bachrach)
MRS. BENJAMIN C. LINCOLN

Thursda evening has been chosen as "Maine night" at the Pops, the Massachusetts Maine Daughters being the hostess organization. A special program has been arranged. Mrs. Benjamin C. Lincoln, who has done much in planning the evening, will entertain at several tables.

TRAV.MAY 9.

At the Pops Tonight

Operatic Programme

Polonaise from "Eugen Onégin,"
Chaikovsky
Overture to "William Tell".....Rossini
Meditation from "Thais"......Massenet
Fantasia, "Rigoletto"............Verdi
Dream-Music from "Hänsel and Gretel"...............Humperdinck
Intermezzo from "Friend Fritz,"
Mascagni
Air for Orchestra, "Depuis le Jour," from "Louise".........Charpentier
Gypsy Dance and Toreador's Song from "Carmen"..............Bizet
Fantasia, "Madam Butterfly"...Puccini
Barcarolle from "The Tales of Hoffmann"................Offenbach
"Ride of the Valkyrs," from "Die Walküre"................Wagner

Conductor: A. Jacchia

TRANS.MAY 9

OPERATIC PROGRAM AT POPS

A program consisting entirely of selections from the standard operas in which field of music Agide Jacchia, the conductor, particularly shines, will be given at the Pops in Symphony hall tonight. The numbers follow:

Polonaise from "Eugen Onegin"
Tschaikovsky
Overture to "William Tell'..........Rossini
Meditation from "Thais"...........Massenet
Fantasia, "Rigoletto"..................Verdi
Dream Music from "Hansel and Gretel"
Humperdinck
Intermezzo, "L'amico Fritz".......Mascagni
Air, "Depuis le Jour" from "Louise"
Charpentier
Excerpts from "Carmen"..............Bizet
Fantasia, "Madam Butterfly".......Puccini
Barcarolle, "The Tales of Hoffman"
Offenbach
Ride of the Valkyries from "The Valkyrie"
Wagner

TELEGRAM-MAY.9

[109]

"Pops" Program for Tonight

OPERATIC PROGRAM

Polonaise from "Eugen Onegin"..
Tschaikowsky
Overture to "William Tell"..Rossini
Meditation from "Thais"..Massenet
Fantasia, "Rigoletto"........Verdi
Dream Music from "Hansel and Gretel"...............Humperdinck
Intermezzo, "L'amico Fritz"......
Mascagni
Air, "Depuis le Jour," from "Louise"....................Charpentier
Excerpts from "Carmen"—(a) Gypsy Dance (b) Toreador's Song.........................Bizet
Fantasia, "Madama Butterfly"...
Puccini
Barcarolle, "The Tales of Hoffman"
Offenbach
Ride of the Valkyries from "Die Valkyrie"...............Wagner

MONITOR-MAY.9.

AT THE POPS TONIGHT

The Durant, Inc., will celebrate in numbers at the Pop concert in Symphony Hall tonight, although this concert will be entirely a public affair also. The program follows:

Prelude to "Carmen"....................Bizet
Overture to "Raymond"...............Thomas
Waltz, "The Skaters"............Waldteufel
Fantasia, "Aida"......................Verdi
Finlandia..........................Sibelius
Violin Solo...................Jacques Hoffman
Procession to the Cathedral, Act II, "Lohengrin"........................Wagner
Finale, Fourth Symphony.......Tschaikowsky
"Hymn to the Sun" from "Iris"....Mascagni
Reve Angelique.................Rubinstein
March, "Queen of Sheba"...........Gounod

HERALD-MAY.19.

AT THE POPS TONIGHT

Durant, Inc., will celebrate at the Pop concert in Symphony Hall tonight, but the public will be admitted. The program follows:—

Prelude to "Carmen"..............Bizet
Overture to "Raymond"........Thomas
Waltz, "The Skaters55.......Waldtenfel
Fantasia, "Aida"..................Verdi
Finlandia........................Sibelius
Violin Solo (Jacques Hoffman)
Procession, Act II., "Lohengrin"..Wagner
Finale, Fourth Symphony...Tschaikowsky
"Hymn to the Sun"..........Mascagni
"Reve Angelique"...............Rubinstein
March, "Queen of Sheba"..........Gounod

ADVTSR-MAY.10.

AT THE POPS TONIGHT

The Durant, Inc. will celebrate in numbers at the Pop Concert in Symphony Hall tonight, although this concert will be entirely a public affair also. The programme follows:

Prelude to "Carmen"....................Bizet
Overture to "Raymond"..............Thomas
Waltz, "The Skaters"..............Waldteufel
Fantasia, "Aida"......................Verdi
Finlandia..........................Sibelius
Violin Solo (Mr. Jacques Hoffman)
Procession to the Cathedral, Act II, "Lohengrin"..........................Wagner
Finale. Fourth Symphony......Tschaikowsky
"Hymn to the Sun" from "Iris"....Mascagni
Reve Angelique..................Rubinstein
March, "Queen of Sheba"...........Gounod

POST-MAY.10

POPS PROGRAM

At the Pop concert in Symphony Hall tonight, at which the Massachusetts Maine Daughters have taken a number of tables, Agide Jacchia and his great symphony orchestra will be heard in the following program:

March from "Tannhauser"..........Wagner
Overture to "Mignon"..............Thomas
Waltz, "On the Beautiful Blue Danube"
Strauss
Fantasia, "Carmen"....................Bizet
Ballet Suite, "Sylvia"................Delibes
a. Les Chasseresses b. Pizzicato
c. Cortege de Bacchus
Romance des fleurs.Helen Willard Howard
Enfantillage, "Children at Play"
van Westerhout
Arranged for orchestra by Agide Jacchia
"Overture Solennelle, 1812".Tschaikovsky
Fantasia, "The Tales of Hoffman"
Offenbach
"Love's Dream After the Ball"...Czibulka
"Stars and Stripes Forever"........Sousa

HERALD=MAY.11

TOWARD the end of the week, Mr. Monteux will depart for Paris, London, and, possibly other European cities, less "for rest and change," as the doctors say, than to spy out the land for deserving music, possible or desirable at the Symphony Concerts next winter. Upon his return in July and on the American countryside will come his time for rest—and also study. If the chronicles of the winter in the newspapers are to be trusted, Paris may yield him little. Variously have French composers written, variously has their writing been played; but the reviewers lingered only over a new piece by Roussel, now a matured composer; and "Horace Victorieux," Honegger's "ode" for both chorus and orchestra. Both are likely to come to Mr. Monteux's ear, along with pages numberless from the portfolios of the unproduced. Who knows, besides, what Monsieur Ravel or Monsieur Milhaud, for example, may have up his sleeve, inviting to American ears? In Paris, too Monsieur Stravinsky may also await the conductor—with suggestions. He may even inquire why his "valiant Monteux" of the old days has not played in Boston as orchestral suite his music to "Le Sacré du Printemps," even as did Mr. Stowkowski in Philadelphia. Our conductor has plausible excuses. Yet may Monsieur Stravinsky dispel them and energize him to the bold venture! Mr. Stowkowski dared it; and no plagues fell upon him from even Philadelphian heavens.

In London, Mr. Monteux's harvest may be richer. The new generation of British composers is fertile and diligent; not a few of their pieces await and deserve hearing in Boston; from spirited beginnings with them in the season of 1920-21, Mr. Monteux—often because scores were unattainable—hardly kept the pace through the musical year lately ended. We have yet, for example, to hear Holst's be-praised and be-labored suite, "The Planets," though New York and Chicago have both made acquaintance with it. Bantock's "Symphony of the Hebrides" has long stood on Mr. Monteux's "waiting list." Tone-poems of Bax, written in recent years, also invite hearing; the music of Arthur Bliss, boldest of the youngsters, is barely known in America, while by every title Vaug

Williams "Pastoral Symphony," first heard last winter, should follow his "London Symphony" through concert-rooms over-seas. Again the music affirms a composer like no other of our time.

To London also, to the kindly tables of Messrs. Chester, the "new" Italians, the Germans and the Austrians off the beaten track, an occasional Spaniard, like de Falla, also send their scores. By the news of the winter ,they have written little that was notable; but two hours with a manuscript is more illuminating to a conductor than twenty reviews. At least, Bartook has come forth upon the West from Hungary; while by the virtue or fragments from "The Three-Cornered Hat," de Falla deserves further hearing in Boston. Bon voyage, of course, to Mr. Monteux; but also return full-freighted.

H. T. P.

At the Pops Tonight

Evening of Durant, Inc.

Prelude to "Carmen"..............Bizet
Overture to "Raymond".........Thomas
Waltz, "The Skaters".......Waldteufel
Fantasia, "Aida"................Verdi
Tone Poem, "Finlandia"........Sibelius
Violin solo.
Procession to the Cathedral from "Lohengrin"...............Wagner
Finale to the Fourth Symphony....
Chaikovsky
Hymn to the Sun from "Iris"..Mascagni
Angelic Dream..............Rubinstein
March from "Queen of Sheba"...Gounod

Conductor: A. Jacchia.

Violinist: J. Hoffmann.

T S.MAY.10

AT THE POPS TONIGHT

The Durant, Inc., will celebrate in numbers at the Pop Concert in Symphony hall tonight, although this concert will be entirely a public affair also. The program follows:

Prelude to "Carmen"..................Bizet
Overture to "Raymond"...........Thomas
Waltz, "The Skaters".........Waldteufel
Fantasia, "Aida"....................Verdi
Finlandia........................Sibelius
Violin Solo (Mr. Jasques Hoffman) Procession to the Cathedral, Act II, "Lohengrin"....................Wagner
Finale, Fourth Symphony..Tschaikowsky
"Hymn to the Sun" from "Iris"
Mascagni
Reve Angelique..............Rubinstein
March, "Queen of Sheba"........Gounod

TE MAY.10

"POPS"

In the spring the fancy of the music lover turns to "Pops." The "Pops" have been Boston's post series of orchestral concerts for a number of years and have grown extraordinarily popular, such that the management has been able to assemble an orchestra of Boston Symphony Players of sufficient proportion to play any standard composition. About half of the "Pops" program is, in fact, nearer the music offered by the regular Boston Symphony in the winter series. One notes with pleasure the variety of their programs. Listening is at its easiest and most pleasurable. The terrors of a long concert are dispersed by the ease that one assumes at the "Pops." A chat, a smoke, refreshments if desired, together with the strains of the finest of music, combine to furnish a most enjoyable evening.

A musical enterprise as the "Pops" is a boon to a large city. There is a way to interest everyone in music, to make this music irresistibly appealing to a man whether he be learned in the tonal art to feel the inspiration of the great masters or not. This is an essential influence that one discovers in the "Pops" series.

Program for Tuesday, May 9

1. Polonaise from Eugen Onegin .... Tchaikovsk
2. Overture to William Tell .... Rossin
3. Meditation from Thais.....Massene
4. Fantasia Rigoletto .... Verd
5. Dream Music from Hansel and Gretel .... Humperdinc
6. Intermezzo, L'Amico Fritz .... Mascag
7. Air, "Depuis le Jour" from Louise .... Charpenti
8. Excerpts from Carman........Biz
a. Gypsy Dance. b. Toreador's Song
9. Fantasia Madam Butterfly .... Pucci
10. Barcarolle, The Tales of Hoffman .... Offenb
11. Ride of the Valkyries from Valkyrie .... Wag

TE Y.8

"Pops" Program for Tonight

Prelude to "Carmen"........Bizet
Overture to "Raymond"......Thomas
Waltz, "The Skaters"....Waldteufel
Fantasia, "Aida"............Verdi
Finlandia...................Sibelius
Violin Solo (Mr. Jacques Hoffman),
Procession to the Cathedral, Act II, "Lohengrin"...............Wagner
Finale, Fourth Symphony,
Tschaikowsky
"Hymn to the Sun" from "Iris,"
Mascagni
Rêve Angélique.............Rubinstein
March, "Queen of Sheba"....Gounod

MONITOR MAY.1

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Italians, the
of the beaten
like de Falla,
news of the
little that was
with a manuscript
a conductor than
Bartook has
from Hungary;
fragments from "The
Falla deserves
Boston. Bon voyage,
but also return
H. T. P.

...ps Tonight

Durant, Inc.

...Bizet
...Thomas
...Waldteufel
...Verdi
...Sibelius
Cathedral from
...Wagner
Symphony...
Chaikovsky
from "Iris"...Mascagni
...Rubinstein
of Sheba"...Gounod

A. Jacchia.

J. Hoffmann.

MAY 10

...PS TONIGHT

...nc., will celebrate in
Pop Concert in
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...ntirely a public af-
...ogram follows:

...Bizet
...Thomas
...Waldteufel
...Verdi
...Sibelius
...es Hoffman) Pro-
...athedral, Act II,
...Wagner
...phony..Tschaikowsky
from "Iris"
Mascagni
...Rubinstein
...Gounod

AM-MAY. 10

"POPS"

the fancy of the music
"Pops." The "Pops"
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for Tuesday, May 9

from Eugen Onegin
Tchaikovsky
o William Tell
Rossini
from Thais....Massenet
Rigoletto ....Verdi
sic from Hansel and
Humperdinck
, L'Amico Fritz
Mascagni
uis le Jour" from
Charpentier
from Carman....Bizet
Dance. b. Toreador's
g
Madam Butterfly
Puccini
The Tales of Hoff-
Offenbach
the Valkyries from
Wagner

MAY 8

...gram for Tonight

...rmen"...Bizet
...aymond"...Thomas
...aters"...Waldteufel
...Verdi
...Sibelius
Jacques Hoffman).
Cathedral, Act II.
...Wagner
Symphony.
Tschaikovsky

POPS PROGRAM

1. March from "Tannhauser" .... Wagner
2. Overture to "Mignon" .... Thomas
3. Waltz, "On the Beautiful Blue Danube" .... Strauss
4. Fantasia, "Carmen" .... Bizet
5. Ballet Suite, "Sylvia" .... Delibes
   a. Le Chasseresses, b. Pizzicato, c. Cortege de Bacchus
6. Romance de fleurs .... Helen Willard Howard
7. Enfantillage, (Children at Play) .... van Westerhout
   Arranged for Orchestra by Agide Jacchia
8. "Ouverture Solennelle, 1812" .... Tschaikowsky
9. Fantasia, "The Tales of Hoffman" .... Offenbach
10. Love's Dream after the Ball .... Czibulka
11. Stars and Stripes Forever .... Sousa

[illegible]-MAY [illegible]

TONIGHT'S POPS PROGRAM

At the Pop Concert in Symphony Hall tonight, for which the Massachusetts Maine Daughters have reserved tables, Agide Jacchia and his big orchestra will be heard in the following program:—

March from "Tannhauser" .... Wagner
Overture to "Mignon" .... Thomas
Waltz, "On the Beautiful Danube" .... Strauss
Fantasia, "Carmen" .... Bizet
Ballet Suite, "Sylvia" .... Delibes
Romance des fleurs .... Helen Willard Howard
Enfantillage .... van Westerhout
Arranged by Agide Jacchia
"Ouverture Solennelle, 1812" .... Tschaikowsky
Fantasia, "The Tales of Hoffman" .... Offenbach
"Love's Dream" .... Czibulka
"Stars and Stripes Forever" .... Sousa

ADVTSR. MAY. 11

At the Pops Tonight

Evening of the Daughters of Maine

March from "Tannhäuser" .... Wagner
Overture to "Mignon" .... Thomas
Waltz, "Blue Danube" .... J. Strauss
Fantasia, "Carmen" .... Bizet
Three Numbers from the Ballet "Sylvia" .... Delibes
Romance of Flowers .... Howard
Children at Play .... Van Westerhout
Overture, "1812" .... Chaikovsky
Fantasia, "The Tales of Hoffmann" .... Offenbach
Love's Dream After the Ball .... Czibulka
Stars and Stripes Forever .... Sousa

Conductor: A. Jacchia.

TRANS. MAY 11

POPS PROGRAM

At the Pop concert in Symphony hall tonight, at which the Massachusetts Maine Daughters have taken a number of tables, Agide Jacchia and his great symphony orchestra will be heard in the following program:

March from "Tannhauser"— .... Wagner
Overture to "Mignon" .... Thomas
Waltz, "On the Beautiful Blue Danube" .... Strauss
Fantasia, "Carmen" .... Bizet
Ballet Suite, "Sylvia" .... Delibes
Romance des fleurs..Helen Willard Howard
Enfantillage (Children at Play) .... Van Westerhout
"Ouverture Solennelle, 1812"..Tschaikowsky
Fantasia, "The Tales of Hoffman" .... Offenbach
Love's Dream after the Ball .... Czibulka
Stars and Stripes Forever .... Sousa

T.S. MAY 11

"Pops" Program for Tonight

March from "Tannhäuser"..Wagner
Overture to "Mignon" .... Thomas
Waltz, "On the Beautiful Blue Danube" .... Strauss
Fantasia, "Carmen" .... Bizet
Ballet Suite, "Sylvia" .... Delibes
(a) Les Chasseresses
(b) Pizzicato
(c) Cortége de Bacchus
Romance des fleurs .... Helen Willard Howard
Enfantillage (Children at Play), Van Westerhout
Arranged for Orchestra by Agide Jacchia
"Ouverture Solennelle, 1812" .... Tschaikowsky
Fantasia, "The Tales of Hoffman" Offenbach
"Love's Dream After the Ball" Czibulka
Stars and Stripes Forever .... Sousa

MONTR-MAY. 11

AMHERST NIGHT AT POPS

Students and alumni of Amherst College will be present in numbers at the Pop concert in Symphony Hall tonight, contributing to the programme with songs of their own. This Pop concert, however, will be entirely a public affair and of general interest. Programme follows:

March "El Capitan" .... Sousa
Overture, "Maximilian Robespierre" (The Last Day of the Terror") .... Litolff
Cheer for Old Amherst .... J. N. Pierce '02
Amherst, Alma Mater .... J. S. Hamilton '06
Campus Dreams .... E. N. Blake '97
Bacchanale (Act I., Venusberg), "Tannhauser" .... Wagner
Third Movement, "Scheherazade" Rimsky-Korsakoff
The Prince and the Princess
Hungarian March .... Berlioz
Paige's Horse .... F. J. E. Woodbridge '89
To the Fairest College .... D. C. Bartlett '03
(Organist—Carl E. Lamson '99)
Selection, "The Chocolate Soldier"..Strauss
Maria (Solo violin, harp, organ and

POST-MAY. 12

AMHERST NIGHT AT THE POPS CONCERT

Students and alumni of Amherst College will be present in numbers at the Pop concert in Symphony Hall tonight, contributing to the program with songs of their own. This concert, however, will be entirely a public affair and of general interest. Program follows:

March, "El Capitan" .... Sousa
Overture, "Maximilian Robespierre" ("The Last Day of the Terror") .... Litolff
"Cheer for Old Amherst" ....J. N. Pierce, '02
"Amherst Alma Mater"...J. S. Hamilton, '06
"Campus Dreams" .... E. N. Blake, '97
Bacchanale (Act I, Venusberg), "Tannhauser" .... Wagner
Third Movement, "Scheherazade" Rimsky-Korsakoff
The Prince and the Princess.
Hungarian March .... Berlioz
"Paige's Horse"....F. J. E. Woodbridge, '89
"To the Fairest College"..D. C. Bartlett, '03
(Organist, Carl E. Lamson, '99.)
Selection, "The Chocolate Soldier" ....Strauss
Ave Maria" .... Bach-Gounod
(Solo violin, harp, organ and strings.)
"Pomp and Circumstance" .... Elgar

HERALD MAY. 12

AMHERST NIGHT AT POPS

Amherst men will celebrate at the Pop concert in Symphony Hall tonight. College songs will grace the program. The public will be admitted to enjoy the fun. This is the program:—

March, "El Capitan" .... Sousa
Overture, "Maximilian Robespierre" (The Last Day of the Terror") .... Litolff
Cheer for Old Amherst...J. N. Pierce, '02
Amherst, Alma Mater..J. S. Hamilton, '06
Campus Dreams .... E. N. Blake '97
Bacchanale (Act I, Venusberg.) "Tannhauser" .... Wagner
Third Movement, "Scheherazade" Rimsky-Korsakoff
The Prince and the Princess
Hungarian March .... Berlioz
Paige's Horse ....F. J. E. Woodbridge '89
To the Fairest College..D. C. Bartlett, '93
(Organist—Carl E. Lamson '99)
Selection, "The Chocolate Soldier" Strauss
Ave Maria .... Bach-Gounod
"Pomp and Circumstance" .... Elgar

ADVTSR-MAY. 12

At the Pops Tonight

Evening of Amherst College

March, "El Capitan" .... Sousa
Overture, "Robespierre" .... Litolff
Amherst Numbers ....
Bacchanale from "Tannhäuser". Wagner
The Prince and the Princess from "Scheherazade" ...Rimsky-Korsakov
Hungarian March .... Berlioz
Amherst Numbers ....
Selection, "The Chocolate Soldier" ... O. Straus
Ave Maria .... Bach-Gounod
March, "Pomp and Circumstance". Elgar

Conductor: A. Jacchia.

TRANS. MAY 12

TONIGHT AT THE POPS

Agide Jacchia and his famous orchestra of symphony players will be heard in the following program at the Pop concert in Symphony Hall tonight:

Triumphal March from "Aida" .... Verdi
Overture to "Rienzi" .... Wagner
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Samson and Delilah"...Saint-Saens
Ballet Suite, "Coppelia" .... Delibes
a. Slavic Theme and Variations. b. Valse. c. Czardas.
Capriccio .... D. Scarlatti, 1685-1757
"Eili, Eili".
Arranged for Orchestra by Agide Jacchia
Solo Trumpet, Georges Mager
Rhapsody, "Espana" .... Chabrier
Selection, "Sally" .... Kern
Largo .... Handel
Solo Violin, Harp, Organ and Strings
Hungarian March .... Berlioz

HERALD. MAY. 13

TONIGHT AT THE POPS

Agide Jacchia and his famous orchestra of symphony players will be heard in the following program at the Pop Concert in Symphony Hall tonight:—

Triumphal March, "Aida" .... Verdi
Overture, "Rienzi" .... Wagner
Waltz "Vienna Blood" .... Strauss
Fantasia, "Samson and Delilah" Saint-Saens
Ballet Suite, "Coppelia" .... Delibes
Capriccio .... Scarlatti
"Eili, Eili," .... Arranged by Jacchia
Solo Trumpet, Georges Mager
Rhapsody, "Espana" .... Chabrier
Selection, "Sally" .... Kern
Largo .... Handel
"Hungarian March" .... Berlioz

ADVTSR-MAY. 13.

TONIGHT AT THE POPS

Agide Jacchia and his orchestra of symphony players will be heard in the following programme at the Pop concert in Symphony Hall tonight:

Triumphal March from "Aida" .... Verdi
Overture to "Rienzi" .... Wagner
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Samson and Delilah" . Saint-Saens
Ballet Suite, "Coppelia" .... Delibes
(a) Slavic theme and variations.
(b) Valse. (c) Czardas.
Capriccio .... D. Scarlatti, 1685-1757
"Eili, Eili" . Arranged for orchestra by Agide Jacchia. Solo trumpet, Georges Mager.
Rhapsody, "Espana" .... Chabrier
Selection, "Sally" .... Kern
Largo .... Handel
Solo violin, harp, organ and strings.
Hungarian March .... Berlioz

POST-MAY. 13.

POPS BEGIN THIRD WEEK MONDAY

Warm Weather Drawing Big Crowds to Symphony Hall to Hear Concerts

The warmer weather is bringing all Boston to the Pop Concerts at Symphony Hall.

Special nights of interest in this week are Radcliffe College night on Tuesday, May 16th, with numbers by the Radcliffe chorus under Dr. A. T. Davison and by Laura Littlefield, soprano, who is a Radcliffe graduate, and Boston City Club night on Thursday, May 18th. Wednesday, May 17 is Wagner night.

Slavonic Dance .... Dvorak
Overture to "A Midsummer Night's Dream" .... Mendelssohn
Liebesfreud .... Kreisler
Excerpts from "Die Meistersinger" . Wagner
Song of the Rhine Daughters from "The Dusk of the Gods" .... Wagner
Procession to the Cathedral. Act II. "Lohengrin" .... Wagner
Love-Death from "Tristan and Isolde." Wagner
Overture to "Tannhauser" .... Wagner
Suite, "Nutcracker" .... Tschaikowsky
Waltzes from "Der Rosenkavalier"..Strauss
Pomp and Circumstance .... Elgar

AMER-MAY. 13.

"Pops" Program for Tonight

Triumphal March from "Aida"..Verdi
Overture to "Rienzi" .... Wagner
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Samson and Delilah," Saint-Saëns
Ballet Suite, "Coppelia" .... Delibes
a. Slavic Theme and Variations.
b. Valse. c. Czardas
Capriccio .... D. Scarlatti 1685-1757
"Eili, Eili," arranged for orchestra by Agide Jacchia.
Solo Trumpet, Georges Mager
Rhapsody, "Espana" .... Chabrier
Selection, "Sally" .... Kern
Largo .... Handel
Solo violin, harp, organ and strings
Hungarian March .... Berlioz

MONTR-MAY. 13.

At the Pops Tonight

March from "Aida" .... Verdi
Overture to "Rienzi" .... Wagner
Waltz, "Vienna Blood" .... J. Strauss
Fantasia, "Samson and Delilah" .. Saint-Saëns
Three Dances from "Coppelia" ..Delibes
Capriccio .... Scarlatti
Eili, Eili .... Arranged by Jacchia
Rhapsody, "Espana" .... Chabrier
Selection, "Sally" .... Kern
Largo .... Händel
Hungarian March .... Berlioz

Conductor: A. Jacchia.
Soloist: G. Mager.

TRANS MAY 13

THIRD WEEK OF POPS

As the nights are becoming warmer all Boston is going to the Pop concerts in Symphony Hall, where, every night except Sunday, one may listen in comfort to the finest of symphony orchestras playing the lightest of music, while iced refreshments are served. This opportunity is within reach of all pocketbooks, since the nominal pre-war admission fee of 25 cents will purchase an excellent seat.

Special nights of this week will be Radcliffe College night on Tuesday, May 16, with choral numbers by the Radcliffe Club chorus and Radcliffe Choral Society, under Dr. A. T. Davison, and Boston City Club night on Thursday, May 18, with songs by the City Club Glee Club. These and all nights will be open to the public. Programs of the week follow:

MONDAY.

"Stars and Stripes Forever" .... Sousa
Overture, "Il Guarany" .... Gomes
Waltz, "Artists' Life" .... Strauss
Fantasia, "Lohengrin" .... Wagner
Lyric Suite .... Grieg
"Eili, Eili" (Trumpet solo)...Arr. by Jacchia
Mr. Mager.
Largo .... Handel
(Solo violin, harp, organ and strings.)
Second Hungarian Rhapsody .... Liszt
Introduction to "Othello" (The Tempest). Verdi
Hindu Song .... Rimsky-Korsakov
Marche Slave .... Tchaikovsky

TUESDAY—RADCLIFFE COLLEGE NIGHT

Procession of Bacchus .... Delibes
Overture to "Oberon" .... Weber
Fantasia, "La Boheme" .... Puccini
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society; conductor, Dr. Davison.
Chorus of Maidens, "Prince Igor"...Borodin
Eastern Song .... Mabel W. Daniels
Finale of "Scheherazade"....Rimsky-Korsakov
Soprano Solo, "Ritorna Vincitor," Act 1 "Aida" .... Verdi
Mrs. Littlefield.
Finlandia .... Sibelius
College Songs—
"Annex Song" .... Erdine Tredennick
"Cherry Ribbon" .... Mildred Clarke
"R-A-D-C-L-I-F-F-E" .... Alice Hunnewell
Selection, "Good Morning, Dearie" .... Kern
Intermezzo, Act III, "The Jewels of the Madonna" .... Wolf-Ferrari
"Ride of the Valkyries" .... Wagner
"Radcliffe, Now We Rise to Greet Thee."
Emily S. Coolidge

WEDNESDAY—WAGNER PROGRAM

Slavonic Dance .... Dvorak
Overture to "A Midsummer Night's Dream" .... Mendelssohn
"Liebesfreud" .... Kreisler
Excerpts from "Die Meistersinger"...Wagner
(Introduction—Dance of the Apprentices—Homage to Hans Sachs.)
Song of the Rhine Daughters from "Dusk of the Gods" .... Wagner
Procession to the Cathedral, Act II, "Lohengrin" .... Wagner
Love-Death from "Tristan and Isolde". Wagner
Overture to "Tannhaeuser" .... Wagner
Suite, "Nutcracker" .... Tchaikovsky
(a) Overture Miniature, (b) Danse Chinoise, (c) Trepak.
Waltzes from "Der Rosenkavalier" ....Strauss
Pomp and Circumstance .... Elgar

THURSDAY.

March, "Lorraine" .... Ganne
Overture to "William Tell" .... Rossini
Waltz, "Dornroeschen" .... Tchaikovsky
Fantasia, "La Tosca" .... Puccini
Suite, "Peer Gynt" .... Grieg
Ave Maria .... Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)
Prelude to Act III, "Lohengrin" .... Wagner
Boston City Club Glee Club..Mr. Luker, director
"Give a Rouse" .... Bantock
"In Picardie" .... Osgood
"The Lost Chord" .... Sullivan
(Organ, Mr. Snow.)
Rhapsody, "Espana" .... Chabrier
Waltz, "On the Beautiful Blue Danube" Strauss
French Military March .... Saint-Saens

FRIDAY

Coronation March .... Svendsen
Overture, "L'Italiana in Algeiri" .... Rossini
Waltz, "Tales from the Vienna Woods" Strauss
Fantasia, "La Traviata" .... Verdi
Bacchanale (Venusberg, Act 1) "Tannhaeuser" .... Wagner
By the Waters of Minnetonka .... Lieurance
Polonaise, "Eugen Onegin" .... Tchaikovsky
Roumanian Rhapsody .... Enesco
Overture to "Mignon" .... Thomas
Minuet .... Bolzoni
Charge of the Hussars .... Spindler

SATURDAY

Wedding March, "A Midsummer Night's Dream" .... Mendelssohn
Overture to "Masaniello" .... Auber
Butterfly .... Densmore
Fantasia, "Mefistofeles" .... Boito
Largo from the "New World" Symphony Dvorak
Violoncello solo "Kol Nidrei" .... Bruch
(Mr. Keller)
Intermezzo, "Pagliacci" .... Leoncavallo
Rhapsody, "Italia" .... Casella
Overture Solennelle, "1812" .... Tchaikovsky
Waltz, "Jolly Fellows" .... Vollstedt
Cortege from "Mlada" .... [illegible]

HERALD=MAY. 14.

Third Week of the Pops

This, the third week of the Pop Concerts at Symphony Hall, offers rather more than the usual array of attractive numbers and interesting special nights. Monday, the fantasia on Wagner's "Lohengrin," the "Tempest" music from "Othello," Liszt's Second Rhapsody, "Eili, Eili," Handel's Largo and Grieg's "Lyric Suite" are but a part of an especially attractive program.

Tuesday night, students and alumnae of Radcliffe College will be present in numbers, and the Radcliffe Club Chorus and Radcliffe Choral Society, under Dr A. T. Davison, will sing numbers, while Laura Littlefield, who is a graduate of Radcliffe, will provide a soprano solo. Of the symphonic part of the program, "Finlandia," the "Oberon" Overture and the Finale of "Scheherazade" may be mentioned. Wednesday's will be a "Wagner program." Selections from "Tannhauser," "Lohengrin" "Tristan and Isolde," "Die Meistersinger" and the "Dusk of the Gods" will be played.

Thursday the Boston City Club will celebrate and its glee club will sing, although this program, which contains such popular numbers as Chabrier's "Espana," the "William Tell" Overture, the Blue Danube Waltz and the "Peer Gynt" Suite, is open to the public, as are all other nights. For Friday, the Bacchanale from "Tannhauser" and the "Roumanian Rhapsody" are perhaps of the highest standing musically, while Saturday will bring the Rhapsody "Italia," the "1812" Overture, Dvorak's Largo and a violoncello solo by Josef Keller.

GLOBE-MAY. 14

MUSICAL COMMENT—OLIN DOWNES

Opportunity in "Pops" for American Composers—Have Yet to Take Advantage of It—Wagner Bill

The tables are turning all the time on the pet argument of the American composer, that he is being neglected, while European composers of even very inferior ability are given preference on programmes in his stead.

There is in Boston a notable institution known as the "Pops." At the "Pops" short compositions, especially those of not too serious a nature, are always welcome. From time to time Mr. Jacchia puts on his programme a work by an American composer who is little known. Usually he is a local light.

Mr. Jacchia would unquestionably be only too glad to get more good, short pieces, for his programmes. These pieces would be played by an orchestra of 75 virtuosi. Where is the American composer?

For two seasons in Boston Mr. Georges Longy conducted a notable series of concerts as director of the Boston Musical Association. On each programme it was desired to place one work by an American composer. Well, it was like finding hen's teeth to locate any compositions of interest which would not take too long in performance, nor demand too many instruments for a relatively small society to perform.

Mr. Longy sent out appeals, through agents, through the mail, for the American composer to show forth and display his valuable unperformed manuscripts. Mr. Longy had to adopt all kinds of expedients, even to get music which could by courtesy be called new and American in its origin.

It never seems to have entered the American composer's head that he could afford to do something well within his technical powers and leave unturned no opportunity of hearing himself played. No! The American composer wants to write symphonies, symphonic poems, overtures, and have them played by a leading symphony orchestra, such as the symphony orchestras of Boston, New York and Chicago.

Nothing less will please his highness. As a result, when the Boston Symphony, for example, does play a work by an American composer, there are revealed sometimes good ideas, sometimes not good ideas, but very rarely ideas presented in their most advantageous manner for the orchestra. This is because the composer has not had experience in scoring, experience in judging of the proportions and the form of his work from the standpoint of practical performance, which is the only standpoint that amounts to anything, anyhow. And then, forsooth, the American composer bewails the fact that he is neglected and without honor in his own country!

The Boston Symphony notably goes far afield in encouraging native talent. Singers perform each concert a great number of American songs—the greatest singers, we mean opera stars, the singers who give concerts in Symphony Hall. And they look for more. Smaller organizations, such as the one started and unhappily given up by Mr. Longy, beg them for compositions. There are semi-popular concerts, where it would do the composer no harm in the world to figure by the side of creative artists, who range all the way from Mozart and Haydn to the Strauss of the waltzes, the Sousa of the marches, the Wagners and Debussys and Charpentiers of today. And there you are! The American composer, with severe brow and exclusive frown, sits aloof, and loftily announces that no one cares to play his compositions.

THIRD WEEK OF POPS

The third week of the Pop Concerts in Symphony Hall offers a number of interesting programmes and special nights. On Monday, May 15, the fantasia of Wagner's "Lohengrin," the "Tempest" music from "Othello," Liszt's second rhapsody, "Eili, Eili," Handel's largo and Grieg's lyric suite are part of the programme. On Tuesday night students and alumnae of Radcliffe College will be present in numbers and the Radcliffe Club Chorus and Radcliffe Choral Society under Dr. A. T. Davison will sing numbers, while Laura Littlefield, who is a graduate of Radcliffe, will provide a soprano solo. Of the symphonic part of the programme, "Finlandia," the "Oberon" overture and the finale of "Scheherazade" may be mentioned. Wednesday's Pop Concert will be devoted to a Wagner programme, which is always one of the most popular of Pop nights. On Thursday the Boston City Club will celebrate and their glee club will sing, although this programme, which contains such popular numbers as Chabrier's "Espana," the "William Tell" overture, the "Blue Danube" waltz and the "Peer Gynt" suite, is open to the public, as are all other nights. For Friday the Bacchanale from "Tannhauser" and the Roumanian rhapsody are perhaps of the highest standing musically, while Saturday will bring the rhapsody "Italia," the "1812" overture, Dv[illegible]oloncello solo b[illegible] Josef Keller.

POST MAY 14

Pre-War Prices at the Pop Concerts

As the nights are becoming warmer, all Boston is going to the Pop concerts in Symphony Hall, where, every night except Sunday, one may listen to the finest of symphony orchestras playing the lightest of music while refreshments are served. This opportunity, which no other city in the country offers, is the more popular in that it is within reach of all pocketbooks, since the pre-war admission fee of twenty-five cents will purchase a seat.

Wagner's "Lohengrin" fantasia, the "Tempest" music from "Othello," Liszt's Second Rhapsody, "Eili, Eili," Handel's Largo, and Grieg's Lyric suite are on tomorrow night's program. On Tuesday night students and alumnae of Radcliffe College will celebrate, assisted by the Radcliffe Club Chorus and Radcliffe Choral Society and Laura Littlefield, a graduate of Radcliffe. Wednesday night will bring a Wagner program. On Thursday the Boston City Club will celebrate with their glee club.

ADVTSR-MAY 14

ny," first heard
follow his "London
concert-rooms over-
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Spaniard, like de Falla,
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Boston. Bon voyage,
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H. T. P.

ops Tonight

Durant, Inc.

on".................Bizet
mond"...........Thomas
ers"...........Waldteufel
..................Verdi
landia"..........Sibelius
Cathedral from
..................Wagner
rth Symphony......
Chaikovsky
from "Iris"..Mascagni
..............Rubinstein
en of Sheba"...Gounod

: A. Jacchia.

: J. Hoffmann.

MAY 10

OPS TONIGHT

Inc., will celebrate in
he Pop Concert in
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entirely a public af-
rogram follows:

n"...............Bizet
ord"..............Thomas
s"..........Waldteufel
....................Verdi
....................Sibelius
ques Hoffman) Pro-
Cathedral, Act II,
..................Wagner
phony..Tschaikowsky
from "Iris"
Mascagni
...........Rubinstein
heba"..........Gounod

AM-M

"POPS"

g the fancy of the music
o "Pops." The "Pops"
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to assemble an orches-
Symphony Players of
oportion to play any
position. About half of
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and most pleasurable.
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enterprise as the "Pops"
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whether he be learned
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masters or not. This is
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for Tuesday, May 9
from Eugen Onegin
.............Tchaikovsky
to William Tell.........
.....................Rossini
from Thais......Massenet
Rigoletto ....Verdi
sic from Hansel and
.................Humperdinck
, L'Amico Fritz.........
...........................Mascagni
uis le Jour" from
..................Charpentier
from Carman..........Bizet
Dance. b. Toreador's
g
Madam Butterfly.........
...........................Puccini
, The Tales of Hoff-
...................Offenbach
the Valkyries from
...........................Wagner

MAY 8

gram for Tonight

armen"...........Bizet
aymond".....Thomas
katers"....Waldteufel
a" ....Verdi
.....................Sibelius
r. Jacques Hoffman),
he Cathedral, Act II,
.....................Wagner
Symphony,
Tschaikowsky
Sun" from "Iris,"
Mascagni
.................Rubinstein
of Sheba"......Gounod

R-MAY 10

POPS PROGRAM

1. March from "Tannhauser" ....Wagner
2. Overture to "Mignon" ....Thomas
3. Waltz, "On the Beautiful Blue Danube" ....Strauss
4. Fantasia, "Carmen" ....Bizet
5. Ballet Suite, "Sylvia" ....Delibes
   a. Le Chasseresses, b. Pizzicato, c. Cortege de Bacchus
6. Romance de fleurs........................Helen Willard Howard
7. Enfantillage, (Children at Play) ....van Westerhout
   Arranged for Orchestra by Agide Jacchia
8. "Ouverture Solennelle, 1812" ....Tschaikowsky
9. Fantasia, "The Tales of Hoffman" ....Offenbach
10. Love's Dream after the Ball ....Czibulka
11. Stars and Stripes Forever ......Sousa

TONIGHT'S POPS PROGRAM

At the Pop Concert in Symphony Hall tonight, for which the Massachusetts Maine Daughters have reserved tables, Agide Jacchia and his big orchestra will be heard in the following program:—

March from "Tannhauser" ....Wagner
Overture to "Mignon".............Thomas
Waltz, "On the Beautiful Danube"
Strauss
Fantasia, "Carmen" ....Bizet
Ballet Suite, "Sylvia"..............Delibes
Romance des fleurs
Helen Willard Howard
Enfantillage ....van Westerhout
Arranged by Agide Jacchia
"Ouverture Solennelle, 1812"
Tschaikowsky
Fantasia, "The Tales of Hoffman"
Offenbach
"Love's Dream" ....Czibulka
"Stars and Stripes Forever"..........Sousa

AM-MAY 11

At the Pops Tonight

Evening of the Daughters of Maine

March from "Tannhäuser"......Wagner
Overture to "Mignon"..........Thomas
Waltz, "Blue Danube".......J. Strauss
Fantasia, "Carmen" ....Bizet
Three Numbers from the Ballet "Sylvia" ....Delibes
Romance of Flowers............Howard
Children at Play........Van Westerhout
Overture, "1812" ....Chaikovsky
Fantasia, "The Tales of Hoffmann"
Offenbach
Love's Dream After the Ball...Czibulka
Stars and Stripes Forever.........Sousa

Conductor: A. Jacchia.

TRANS. MAY 11

POPS PROGRAM

At the Pop concert in Symphony hall tonight, at which the Massachusetts Maine Daughters have taken a number of tables, Agide Jacchia and his great symphony orchestra will be heard in the following program:

March from "Tannhauser"........Wagner
Overture to "Mignon"...............Thomas
Waltz, "On the Beautiful Blue Danube"
Strauss
Fantasia, "Carmen" ....Bizet
Ballet Suite, "Sylvia"..................Delibes
Romance des fleurs...Helen Willard Howard
Enfantillage (Children at Play)
Van Westerhout
"Ouverture Solennelle, 1812"...Tschaikowsky
Fantasia, "The Tales of Hoffman"
Offenbach
Love's Dream after the Ball.....Czibulka
Stars and Stripes Forever..........Sousa

"Pops" Program for Tonight

March from "Tannhäuser"..Wagner
Overture to "Mignon"......Thomas
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Carmen"...........Bizet
Ballet Suite, "Sylvia"........Delibes
(a) Les Chasseresses
(b) Pizzicato
(c) Cortége de Bacchus
Romance des fleurs..............
Helen Willard Howard
Enfantillage (Children at Play),
Van Westerhout
Arranged for Orchestra by Agide Jacchia
"Ouverture Solennelle, 1812"......
Tschaikowsky
Fantasia, "The Tales of Hoffman"
Offenbach
"Love's Dream After the Ball,"
Czibulka
Stars and Stripes Forever....Sousa

MONITR-MAY 11

AMHERST NIGHT AT POPS

Students and alumni of Amherst College will be present in numbers at the Pop concert in Symphony Hall tonight, contributing to the programme with songs of their own. This Pop concert, however, will be entirely a public affair and of general interest. Programme follows:

March "El Capitan"..........................Sousa
Overture, "Maximilian Robespierre" (The Last Day of the Terror") ....Litolff
Cheer for Old Amherst.......J. N. Pierce '02
Amherst, Alma Mater.....J. S. Hamilton '06
Campus Dreams ....E. N. Blake '97
Bacchanale (Act I., Venusberg), "Tannhauser" ....Wagner
Third Movement, "Scheherazade"
Rimsky-Korsakoff
The Prince and the Princess
Hungarian March..........................Berlioz
Paige's Horse.........F. J. E. Woodbridge '89
To the Fairest College......D. C. Bartlett '03
(Organist—Carl E. Lamson '99)
Selection, "The Chocolate Soldier"...Strauss
Ave Maria (Solo violin, harp, organ and

POST-MAY 12

AMHERST NIGHT AT THE POPS CONCERT

Students and alumni of Amherst College will be present in numbers at the Pop concert in Symphony Hall tonight, contributing to the program with songs of their own. This concert, however, will be entirely a public affair and of general interest. Program follows:

March, "El Capitan"..............................Sousa
Overture, "Maximilian Robespierre" ("The Last Day of the Terror")......................Litolff
"Cheer for Old Amherst"....J. N. Pierce, '02
"Amherst, Alma Mater"...J. S. Hamilton, '06
"Campus Dreams"............E. N. Blake, '97
Bacchanale (Act I, Venusberg), "Tannhauser" ....Wagner
Third Movement, "Scheherazade"..............
Rimsky-Korsakoff
The Prince and the Princess.
Hungarian March..................................Berlioz
"Paige's Horse".....F. J. E. Woodbridge, '89
"To the Fairest College"..D. C. Bartlett, '03
(Organist, Carl E. Lamson, '99.)
Selection, "The Chocolate Soldier"....Strauss
Ave Maria"..............................Bach-Gounod
(Solo violin, harp, organ and strings.)
"Pomp and Circumstance"......................Elgar

HERALD MAY. 12

AMHERST NIGHT AT POPS

Amherst men will celebrate at the Pop concert in Symphony Hall tonight. College songs will grace the program. The public will be admitted to enjoy the fun. This is the program:—

March, "El Capitan"..............................Sousa
Overture, "Maximilian Robespierre" (The Last Day of the Terror")........Litolff
Cheer for Old Amherst....J. N. Pierce, '02
Amherst, Alma Mater..J. S. Hamilton, 06
Campus Dreams ....E. N. Blake '97
Bacchanale (Act I, Venusberg,) "Tannhauser" ....Wagner
Third Movement, "Scheherazade"
Rimsky-Korsakoff
The Prince and the Princess
Hungarian March..................Berlioz
Paige's Horse ...F. J. E. Woodbridge '89
To the Fairest College..D. C. Bartlett, '03
(Organist—Carl E. Lamson '99)
Selection, "The Chocolate Soldier"
Strauss
Ave Maria ....Bach-Gounod
"Pomp and Circumstance".........Elgar

ADVTSR-MAY 12

At the Pops Tonight

Evening of Amherst College

March, "El Capitan"............Sousa
Overture, "Robespierre".........Litolff
Amherst Numbers................
Bacchanale from "Tannhäuser".Wagner
The Prince and the Princess from "Scheherazade" ...Rimsky-Korsakov
Hungarian March ....Berlioz
Amherst Numbers ....
Selection, "The Chocolate Soldier"..
O. Straus
Ave Maria................Bach-Gounod
March, "Pomp and Circumstance".Elgar

Conductor: A. Jacchia.

TRANS. MAY 12

TONIGHT AT THE POPS

Agide Jacchia and his famous orchestra of symphony players will be heard in the following program at the Pop concert in Symphony Hall tonight:

Triumphal March from "Aida"..............Verdi
Overture to "Rienzi"............................Wagner
Waltz, "Vienna Blood"..........................Strauss
Fantasia, "Samson and Delilah"...Saint-Saens
Ballet Suite, "Coppelia"......................Delibes
a. Slavic Theme and Variations. b. Valse. c. Czardas.
Capriccio..................D. Scarlatti, 1665-1757
"Eili, Eili".
Arranged for Orchestra by Agide Jacchia
Solo Trumpet, Georges Mager
Rhapsody, "Espana"..............................Chabrier
Selection, "Sally"..............................Kern
Largo..Handel
Solo Violin, Harp, Organ and Strings
Hungarian March..............................Berlioz

HERALD-MAY. 13

TONIGHT AT THE POPS

Agide Jacchia and his famous orchestra of symphony players will be heard in the following program at the Pop Concert in Symphony Hall tonight:—

Triumphal March, "Aida"...........Verdi
Overture, "Rienzi"......................Wagner
Waltz "Vienna Blood"..................Strauss
Fantasia, "Samson and Delilah"
Saint-Saens
Ballet Suite, "Coppelia"............Delibes
Capriccio ....Scarlatti
"Eili, Eili,"...............Arranged by Jacchia
Solo Trumpet, Georges Mager
Rhapsody, "Espana".....................Chabrier
Selection, "Sally" ....Kern
Largo ....Handel
"Hungarian March" ....Berlioz

ADVTSR-MAY. 13.

TONIGHT AT THE POPS

Agide Jacchia and his orchestra of symphony players will be heard in the following programme at the Pop concert in Symphony Hall tonight:

Triumphal March from "Aida"........Verdi
Overture to "Rienzi"...................Wagner
Waltz, "Vienna Blood"...................Strauss
Fantasia, "Samson and Delilah"..Saint-Saens
Ballet Suite, "Coppelia".................Delibes
(a) Slavic theme and variations.
(b) Valse. (c) Czardas.
Capriccio ....D. Scarlatti, 1685-1757
"Eili, Eili"..Arranged for orchestra by Agide Jacchia, Solo trumpet, Georges Mager.
Rhapsody, "Espana" ....Chabrier
Selection, "Sally" ....Kern
Largo ....Handel
Solo violin, harp, organ and strings.
Hungarian March ....Berlioz

POST-MAY. 13.

[4110]

POPS BEGIN THIRD WEEK MONDAY

Warm Weather Drawing Big Crowds to Symphony Hall to Hear Concerts

The warmer weather is bringing all Boston to the Pop Concerts at Symphony Hall.

Special nights of interest in this week are Radcliffe College night on Tuesday, May 16th, with numbers by the Radcliffe chorus under Dr. A. T. Davison and by Laura Littlefield, soprano, who is a Radcliffe graduate, and Boston City Club night on Thursday, May 18th. Wednesday, May 17 is Wagner night.

Slavonic Dance ....Dvorak
Overture to "A Midsummer Night's Dream" ....Mendelssohn
Liebesfreud ....Kreisler
Excerpts from "Die Meistersinger"..Wagner
Song of the Rhine Daughters from "The Dusk of the Gods"....................Wagner
Procession to the Cathedral, Act II. "Lohengrin" ....Wagner
Love-Death from "Tristan and Isolde."
Wagner
Overture to "Tannhauser"..........Wagner
Suite, "Nutcracker"..............Tschaikewsky
Waltzes from "Der Rosenkavalier"..Strauss
Pomp and Circumstance................Elgar

AMER-MAY. 13.

"Pops" Program for Tonight

Triumphal March from "Aida"..Verdi
Overture to "Rienzi" ....Wagner
Waltz, "Vienna Blood" ......Strauss
Fantasia, "Samson and Delilah,"
Saint-Saëns
Ballet Suite, "Coppelia"......Delibes
a. Slavic Theme and Variations.
b. Valse. c.Czardas
Capriccio......D. Scarlatti 1685-1757
"Eili, Eili," arranged for orchestra by Agide Jacchia.
Solo Trumpet, Georges Mager
Rhapsody, "Espana",........Chabrier
Selection, "Sally" ....Kern
Largo ....Handel
Solo violin, harp, organ and strings
Hungarian March..........Berlioz

MONITR-MAY 13

At the Pops Tonight

March from "Aida"..................Verdi
Overture to "Rienzi"...............Wagner
Waltz, "Vienna Blood"......J. Strauss
Fantasia, "Samson and Delilah"..
Saint-Saëns
Three Dances from "Coppelia"..Delibes
Capriccio ....Scarlatti
Eili, Eili..........Arranged by Jacchia
Rhapsody, "Espana"..............Chabrier
Selection, "Sally" ....Kern
Largo ....Händel
Hungarian March ....Berlioz

Conductor: A. Jacchia.
Soloist: G. Mager.

TRAVS. MAY 13

THIRD WEEK OF POPS

As the nights are becoming warmer all Boston is going to the Pop concerts in Symphony Hall, where, every night except Sunday, one may listen in comfort to the finest of symphony orchestras playing the lightest of music, while iced refreshments are served. This opportunity is within reach of all pocketbooks, since the nominal pre-war admission fee of 25 cents will purchase an excellent seat.

Special nights of this week will be Radcliffe College night on Tuesday, May 16, with choral numbers by the Radcliffe Club chorus and Radcliffe Choral Society, under Dr. A. T. Davison, and Boston City Club night on Thursday, May 18, with songs by the City Club Glee Club. These and all nights will be open to the public. Programs of the week follow:

MONDAY.

"Stars and Stripes Forever"..............Sousa
Overture, "Il Guarany"......................Gobez
Waltz, "Artists' Life"......................Strauss
Fantasia, "Lohengrin"......................Wagner
Lyric Suite......................................Grieg
"Eili, Eili" (Trumpet solo)....Arr. by Jacchia
Mr. Mager.
Largo ....Handel
(Solo violin, harp, organ and strings.)
Second Hungarian Rhapsody...............Liszt
Introduction to "Othello" (The Tempest).Verdi
Hindu Song.....................Rimsky-Korsakov
Marche Slave...........................Tchaikovsky

TUESDAY—RADCLIFFE COLLEGE NIGHT

Procession of Bacchus........................Delibes
Overture to "Oberon"........................Weber
Fantasia, "La Boheme"......................Puccini
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society; conductor, Dr. Davison.
Chorus of Maidens, "Prince Igor"...Borodin
Eastern Song.................Mabel W. Daniels
Finale of "Scheherazade"....Rimsky-Korsakov
Soprano Solo, "Ritorna Vincitor," Act 1 "Aida" ....Verdi
Mrs. Littlefield.
Finlandia ....Sibelius
College Songs—
"Annex Song"..............Erdine Tredennick
"Cherry Ribbon"..............Mildred Clarke
"R-A-D-C-L-I-F-F-E"........Alice Hunnewell
Selection, "Good Morning, Dearie"..........Kern
Intermezzo, Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
"Ride of the Valkyries"....................Wagner
"Radcliffe, Now We Rise to Greet Thee."
Emily S. Coolidge

WEDNESDAY—WAGNER PROGRAM

Slavonic Dance..................................Dvorak
Overture to "A Midsummer Night's Dream" ....Mendelssohn
"Liebesfreud".................................Kreisler
Excerpts from "Die Meistersinger".....Wagner
(Introduction—Dance of the Apprentices—Homage to Hans Sachs.)
Song of the Rhine Daughters from "Dusk of the Gods"..........................Wagner
Procession to the Cathedral, Act II. "Lohengrin"...............................Wagner
Love-Death from "Tristan and Isolde"..Wagner
Overture to "Tannhaeuser"..............Wagner
Suite, "Nutcracker"......................Tchaikovsky
(a) Overture Miniature, (b) Danse Chinoise, (c) Trepak.
Waltzes from "Der Rosenkavalier"....Strauss
Pomp and Circumstance.........................Elgar

THURSDAY.

March, "Lorraine"................................Ganne
Overture to "William Tell"...............Rossini
Waltz, "Dornroeschen"..............Tchaikovsky
Fantasia, "La Tosca"........................Puccini
Suite, "Peer Gynt".............................Grieg
Ave Marie.......................Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)
Prelude to Act III, "Lohengrin"......Wagner
Boston City Club Glee Club..Mr. Luker, director
"Give a Rouse"..............................Bantock
"In Picardie"..................................Osgood
"The Lost Chord"..........................Sullivan
(Organ, Mr. Snow.)
Rhapsody, "Espana"........................Chabrier
Waltz, "On the Beautiful Blue Danube" Strauss
French Military March............Saint-Saens

FRIDAY

Coronation March..........................Svendsen
Overture, "L'Italiana in Algeieri".....Rossini
Waltz, "Tales from the Vienna Woods" Strauss
Fantasia, "La Traviata"........................Verdi
Bacchanale (Venusberg, Act 1) "Tannhaeuser" ....Wagner
By the Waters of Minnetonka .....Lieurance
Polonaise, "Eugen Onegin"......Tchaikovsky
Roumanian Rhapsody ....Enesco
Overture to "Mignon"........................Thomas
Minuet ....Boizoni
Charge of the Hussars ....Spindler

SATURDAY

Wedding March, "A Midsummer Night's Dream" ....Mendelssohn
Overture to "Masaniello"........................Auber
Butterfly ....Densmore
Fantasia, "Mefistofeles"..........................Boito
Largo from the "New World" Symphony Dvorak
Violoncello solo "Kol Nidrei"..............Bruch
(Mr. Keller)
Intermezzo, "Pagliacci"...............Leoncavallo
Rhapsody, "Italia"..............................Casella
Overture Solennelle, "1812"......Tchaikovsky
Waltz, "Jolly Fellows"........................Vollstet
Cortege from "Mlada"................................

HERALD=MAY. 14.

Third Week of the Pops

This, the third week of the Pop Concerts at Symphony Hall, offers rather more than the usual array of attractive numbers and interesting special nights. Monday, the fantasia on Wagner's "Lohengrin," the "Tempest" music from "Othello," Liszt's Second Rhapsody, "Eili, Eili," Handel's Largo and Grieg's "Lyric Suite" are but a part of an especially attractive program.

Tuesday night, students and alumnae of Radcliffe College will be present in numbers, and the Radcliffe Club Chorus and Radcliffe Choral Society, under Dr A. T. Davison, will sing numbers, while Laura Littlefield, who is a graduate of Radcliffe, will provide a soprano solo. Of the symphonic part of the program, "Finlandia," the "Oberon" Overture and the Finale of "Scheherazade" may be mentioned. Wednesday's will be a "Wagner program." Selections from "Tannhauser," "Lohengrin" "Tristan and Isolde," "Die Meistersinger" and the "Dusk of the Gods" will be played.

Thursday the Boston City Club will celebrate and its glee club will sing, although this program, which contains such popular numbers as Chabrier's "Espana," the "William Tell" Overture, the Blue Danube Waltz and the "Peer Gynt" Suite, is open to the public, as are all other nights. For Friday, the Bacchanale from "Tannhauser" and the "Roumanian Rhapsody" are perhaps of the highest standing musically, while Saturday will bring the Rhapsody "Italia," the "1812" Overture, Dvorak's Largo and a violoncello solo by Josef Keller.

GLOBE-MAY 14

MUSICAL COMMENT—OLIN DOWNES

Opportunity in "Pops" for American Composers—Have Yet to Take Advantage of It—Wagner Bill

The tables are turning all the time on the pet argument of the American composer, that he is being neglected, while European composers of even very inferior ability are given preference on programmes in his stead.

There is in Boston a notable institution known as the "Pops." At the "Pops" short compositions, especially those of not too serious a nature, are always welcome. From time to time Mr. Jacchia puts on his programme a work by an American composer who is little known. Usually he is a local light.

Mr. Jacchia would unquestionably be only too glad to get more good, short pieces, for his programmes. These pieces would be played by an orchestra of 75 virtuosi. Where is the American composer?

For two seasons in Boston Mr. Georges Longy conducted a notable series of concerts as director of the Boston Musical Association. On each programme it was desired to place one work by an American composer. Well, it was like finding hen's teeth to locate any compositions of interest which would not take too long in performance, nor demand too many instruments for a relatively small society to perform.

Mr. Longy sent out appeals, through agents, through the mail, for the American composer to show forth and display his valuable unperformed manuscripts. Mr. Longy had to adopt all kinds of expedients, even to get music which could by courtesy be called new and American in its origin.

It never seems to have entered the American composer's head that he could afford to do something well within his technical powers and leave unturned no opportunity of hearing himself played. No! The American composer wants to write symphonies, symphonic poems, overtures, and have them played by a leading symphony orchestra, such as the symphony orchestras of Boston, New York and Chicago.

Nothing less will please his highness. As a result, when the Boston Symphony, for example, does play a work by an American composer, there are revealed sometimes good ideas, sometimes not good ideas, but very rarely ideas presented in their most advantageous manner for the orchestra. This is because the composer has not had experience in scoring, experience in judging of the proportions and the form of his work from the standpoint of practical performance, which is the only standpoint that amounts to anything, anyhow. And then, forsooth, the American composer bewails the fact that he is neglected and without honor in his own country!

The Boston Symphony notably goes far afield in encouraging native talent. Singers perform each concert a great number of American songs—the greatest singers, we mean opera stars, the singers who give concerts in Symphony Hall. And they look for more. Smaller organizations, such as the one started and unhappily given up by Mr. Longy, beg them for compositions. There are semi-popular concerts, where it would do the composer no harm in the world to figure by the side of creative artists, who range all the way from Mozart and Haydn to the Strauss of the waltzes, the Sousa of the marches, the Wagners and Debussys and Charpentiers of today. And there you are! The American composer, with severe brow and exclusive frown, sits aloof, and loftily announces that no one cares to play his compositions.

THIRD WEEK OF POPS

The third week of the Pop Concerts in Symphony Hall offers a number of interesting programmes and special nights. On Monday, May 15, the fantasia of Wagner's "Lohengrin," the "Tempest" music from "Othello," Liszt's second rhapsody, "Eili, Eili," Handel's largo and Grieg's lyric suite are part of the programme. On Tuesday night students and alumnae of Radcliffe College will be present in numbers and the Radcliffe Club Chorus and Radcliffe Choral Society under Dr. A. T. Davison will sing numbers, while Laura Littlefield, who is a graduate of Radcliffe, will provide a soprano solo. Of the symphonic part of the programme, "Finlandia," the "Oberon" overture and the finale of "Scheherazade" may be mentioned. Wednesday's Pop Concert will be devoted to a Wagner programme, which is always one of the most popular of Pop nights. On Thursday the Boston City Club will celebrate and their glee club will sing, although this programme, which contains such popular numbers as Chabrier's "Espana," the "William Tell" overture, the "Blue Danube" waltz and the "Peer Gynt" suite, is open to the public, as are all other nights. For Friday the Bacchanale from "Tannhauser" and the Roumanian rhapsody are perhaps of the highest standing musically, while Saturday will bring the rhapsody "Italia," the "1812" overture, Dvorak's largo and a violoncello solo by Josef Keller.

POST MAY 14

Pre-War Prices at the Pop Concerts

As the nights are becoming warmer, all Boston is going to the Pop concerts in Symphony Hall, where, every night except Sunday, one may listen to the finest of symphony orchestras playing the lightest of music while refreshments are served. This opportunity, which no other city in the country offers, is the more popular in that it is within reach of all pocketbooks, since the pre-war admission fee of twenty-five cents will purchase a seat.

Wagner's "Lohengrin" fantasia, the "Tempest" music from "Othello," Liszt's Second Rhapsody, "Eili, Eili," Handel's Largo, and Grieg's Lyric suite are on tomorrow night's program. On Tuesday night students and alumnae of Radcliffe College will celebrate, assisted by the Radcliffe Club Chorus and Radcliffe Choral Society and Laura Littlefield, a graduate of Radcliffe. Wednesday night will bring a Wagner program. On Thursday the Boston City Club will celebrate with their glee club.

ADVTSR-MAY 14

AT THE POPS TONIGHT

In Symphony Hall tonight Agide Jacchia and his symphony orchestra will give the Pop Concert with the following program:

"Stars and Stripes Forever"..........Sousa
Overture, "Il Guarany"..........Gomez
Waltz, "Artists' Life"..........Strauss
Fantasia, "Lohengrin"..........Wagner
Lyric Suite..........Grieg
a—"Shepherd's Boy"
b—"March of the Dwarfs"
"Eili, Eili"........Arranged by Agide Jacchia
(Solo, trumpet, Georges Mager)
Largo..........Handel
(Solo, violin, harp, organ and strings)
Second Hungarian Rhapsody
Introduction to "Othello," "The Tempest"
Verdi
Hindu Song..........Rimsky-Korsakoff
"Marche Slave"..........Tschaikowsky

HERALD-MAY.15

AT THE POPS TONIGHT

In Symphony Hall tonight Agide Jacchia and his symphony orchestra will grace the Pop concert with the following program:

"Stars and Stripes Forever" .... Sousa
Overture, "Il Guarany" .... Gomez
Waltz, "Artists' Life .... Strauss
Fantasia, "Lohengrin" .... Wagner
Lyric Suite .... Greig
"Eili, Eili"..Arranged by Agide Jacchia
Solo .... Georges Mager
Largo .... Handel
Second Hungarian Rhapsody ..... Liszt
Introduction to "Othello" .... Verdi
"Hindu Song" ...... Rimsky-Korsakoff
"Marche Slave" .... Tschaikowsky

ADVTSR-MAY.15.

AT THE POPS TONIGHT

In Symphony hall tonight Agide Jacchia and his symphony orchestra will grace the Pop concert with the following program:

Stars and Stripes Forever..........Sousa
Overture, "Il Guarany"..........Gomez
Waltz, "Artists' Life"..........Strauss
Fantasia, "Lohengrin"..........Wagner
Lyric Suite..........Grieg
(a) Shepherd's Boy.
(b) March of the Dwarfs.
Eili, Eili ......Arranged by Agida Jacchia
(Solo, trumpet—Georges Mager
Largo..........Handel
(Solo, violin, harp, organ and strings)
Second Hungarian Rhapsody.
Introduction to "Othello" ("The Tempest")..........Verdi
Hindu Song ....Rimsky-Kordakoff
Marche Slave ....Tschaikowsky

TELE. MAY. 15

At the Pops Tonight

March, "Stars and Stripes Forever," Sousa
Overture, "Il Guarany"........Gomez
Waltz, "Artists' Life"......J. Strauss
Fantasia, "Lohengrin"........Wagner
Two numbers from the "Lyric Suite,"
Shepherd Boy—March of the Dwarfs
Grieg
Eili, Eili..........Arranged by Jacchia
Largo ....Handel
Second Hungarian Rhapsody......Liszt
Introduction to "Othello"........Verdi
Hindu Song..........Rimsky-Korsakov
Slavic March..........Chaikovsky

Conductor: A. Jacchia
Soloist: G. Mager

TELE. MAY.15.

"Pops" Program for Tonight

Stars and Stripes Forever.....Sousa
Overture, "Il Guarany"......Gomez
Waltz, "Artists' Life"......Strauss
Fantasia "Lohengrin" ......Wagner
Lyric Suite, a Shepherd's Boy,
b March of the Dwarfs, Grieg
"Eili, Eili," arranged for orchestra by Agide Jacchia
Largo .... Handel
(Solo violin, harp, organ and strings)
Second Hungarian Rhapsody...Liszt
Introduction to "Othello"
(The Tempest), Verdi
Hindu Song ......Rimsky-Korsakov
Marche Slave ......Tschaikowsky

MONITOR.MAY.15.

RADCLIFFE NIGHT AT POPS

This is Radcliffe College night at the Pops in Symphony Hall. The Radcliffe Chorus, led by Dr. Archibald T. Davison, will add to the fine program which Agide Jacchia has made for this occasion. The numbers follow:

Procession of Bacchus..........Delibes
Overture to "Oberon"..........Webe
Fantasia, "La Boheme"..........Puccini
Chorus of the Polevtsian Maidens
"Prince Igor"..........Borodin
Eastern Song..........Mabel W. Daniels
Finale, "Scheherazade"....Rimsky-Korsakoff
"Ritaqna Vincitor"..........Verdi
"Finlandia" .... Sibelius
College Songs:
Selection, "Good Morning, Dearie"....
.... Kern
Intermezzo, "Jewels of the Madonna"..
.... Wolf-Ferrari
Ride of the Valkyries ....Wagner

ADVTSR-MAY.16.

POPS RADCLIFFE NIGHT

Radcliffe College night at the Pops in Symphony Hall tonight will be of unusual public interest, in that the Radcliffe Chorus, led by Dr. Archibald T. Davison, will add to the fine program which Agide Jacchia has made for this occasion. There will also be a soprano solo by Laura Littlefield, and a group of college songs. The numbers follow:

Procession of Bacchus..........Delibes
Overture to "Oberon"..........Weber
Fantasia, "La Boheme"..........Puccini
Choral pieces by Radcliffe Club chorus and Radcliffe Choral Society (conductor, Archibald T. Davison).
a. Chorus of the Polovtsian Maidens "Prince Igor"..........Borodin
b. Eastern Song..........Mabel W. Daniels
Finale, "Scheherazade"..Rimsky Korsakoff
Soprano solo, "Ritorna Vincitor, act 1, "Aida" ....Verdi
College songs: a. Annex song. b. Cherry Ribbon. c. Radcliffe.
(Miss Helen Bingham, song leader)
Selection, "Good Morning, Dearie"...Kern
Intermezzo act 3, "Jewels of the Madonna" .... Wolf-Ferrari
Ride of the Valkries from "The Valkyrie" ....Wagner

HERALD-MAY.16

RADCLIFFE NIGHT AT POPS

Radcliffe College night at the Pops in Symphony Hall tonight will be of unusual public interest, in that the Radcliffe chorus, led by Doctor Archibald Davison, will add to the fine programme which Agide Jacchia has made for this occasion. There will also be a soprano solo by Laura Littlefield, and a group of college songs. The numbers follow:

Procession of Bacchus..........Delibes
Overture to "Oberon"..........Weber
Fantasia, "La Boheme" ....Puccini
Choral pieces by Radcliffe Club Chorus and Radcliffe Choral Society (conductor, Archibald T. Davison). (a) Chorus of the Polovtsian Maidens, Borodin, "Prince Igor"; (b) Eastern Song, Mabel W. Daniels.
Finale, "Scherherazade" ..Rimsky-Korsakoff
Soprano solo, "Ritorna Vincitor," act I, "Aida" ....Verdi
Finlandia ....Sibelius
College songs: (a) Annex Song. (b) Cherry Ribbon. (c) Radcliffe. (Miss Helen Bingham, song leader).
Selection, "Good Morning, Dearie"......Kern
Intermezzo Act III., "Jewels of the Madonna"
Wolf-Ferrari
Ride of the Valkyries from "The Valkyrie"
Wagner

POST-MAY.16.

Radcliffe Night at "Pops"

SYMPHONY HALL—Radcliffe College night at the "Pops" tonight will be of unusual public interest, in that the Radcliffe Chorus, led by Dr Archibald T. Davison, will add to the fine program. There will also be a soprano solo by Laura Littlefield, and a group of college songs.

The selections will be as follows: "Procession of Bacchus," Delibes; overture to "Oberon," Weber; fantasta, "La Boheme," Puccini; choral pieces by Radcliffe Club Chorus and Radcliffe Choral Society, conductor, Archibald T. Davison; finale, "Scheherazade," Rimsky-Korsakoff; soprano solo, "Ritorna Vincitor," Act 1, "Aida," Verdi; "Finlandia," Sibelius; college songs, Miss Helen Bingham, song leader; selection, "Good Morning, Dearie," Kern; intermezzo, Act 3, "Jewels of the Madonna," Wolf-Ferrari; "Ride of the Valkyries," Wagner.

GLOBE-MAY.16.

RADCLIFFE NIGHT AT POPS

Radcliffe College Night at the Pops in Symphony hall tonight will be of unusual public interest, in that the Radcliffe Chorus, led by Dr. Archibald T. Davison, will add to the fine program which Agide Jacchia has made for this occasion. There will also be a soprano solo by Laura Littlefield and a group of college songs. The numbers follow:

Procession of Bacchus..........Delibes
Overture to 'Oberon"..........Weber
Fantasia, "La Boheme"..........Puccini
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society (Conductor, Archibald T. Davison.)
a. Chorus of the Polovtsian Maidens, Borodin
"Prince Igor"
b. Easton Song...... Mabel W. Daniels
Finlae, "Scheherazade"..........Rimsky-Korsakoff
Soprano Solo, "Ritorna Vincitor," Act I, "Aida" ....Vedi
Finlandia ....Sibelius
College Songs:
a. Annex Song. b. Cherry Ribbon. c. Radcliffe
(Miss Helen Bingham, Song Leader)
Selection, "Good Morning Dearie"...Kern
Intermezzo Act 3, "Jewels of the Madonna" ....Wolf-Ferrari
Ride of the Valkyries from "The Valkyrie"
Wagner

TELE-MAY.16-

At the Pops Tonight

Evening of Radcliffe College

Procession of Bacchus, from "Sylvia" ....Delibes
Overture to "Oberon"..........Weber
Fantasia, "La Bohème"........Puccini
Chorus of the Polovtsian Maidens from "Prince Igor"........Borodin
Eastern Song for Women's Voices,
Daniels
Finale from "Scheherazade,"
Rimsky-Korsakov
Air from "Aida"..........Verdi
Tone Poem, "Finlandia"........Sibelius
Radcliffe College Songs.
Selection, "Good Morning, Dearie".Kern
Introduction to Act III., "Jewels of the Madonna"........Wolf-Ferrari
Ride of the Valkyrs..........Wagner

Conductors:
A. Jacchia. A. T. Davison.

Assisting:
The Radcliffe Choral Society
The Radcliffe Club Chorus
Mrs. Laura Littlefield.

TRANS.MAY.16.

WAGNER NIGHT AT POPS

The most popular of all Pops nights with many people is the Wagner night, which will take place at Symphony Hall tonight. The program follows:

Slavonic Dance No. 1..........Dvorak
Overture to "A Midsummer Night's Dream" ....Mendelssohn
"Liebefreud" ....Kreisler
Excerpts from "Die Meistersinger," Act III ....Wagner
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Love-Death from "Tristan and Isolde"
Wagner
Overture to "Tannhauser"........Wagner
Suite, "Nutcracker" ....Tschaikovsky
Waltzes from "Der Rosenkavalier" .Strauss
Pomp and Circumstance..........Elgar

HERALD MAY.17.

WAGNER NIGHT AT POPS

The most popular of all Pops Nights with many people is the Wagner Night, which will take place at Symphony Hall tonight. The programme follows:

Slavonic Dance No. 1..........Dvorak
Overture to "A Midsummer Night's Dream,"
Mendelssohn
"Liebefreud" ....Kreisler
Excerpts from "Die Meistersinger," Act 3.
Wagner
Song of the Rhine Daughters from "Dusk of the Gods"..........Wagner
Procession to the Cathedral, Act 2, "Lohengrin"..........Wagner
Love-Death from "Tristan and Isolde."
Wagner
Overture to "Tannhauser"..........Wagner
Suite, "Nutcracker" ....Tschaikovsky
Waltzes from "Der Rosenkavalier"....Strauss
Pomp and Circumstance ....Elgar

POST-MAY.17.

"Pops" Program for Tonight

RADCLIFFE COLLEGE NIGHT
Open to the Public

Procession of Bacchus........Delibes
Overture to "Oberon"........Webster
Fantasia, "La Bohème"....Puccini
Choral pieces by Radcliffe Club Chorus and Radcliffe Choral Society; conductor, Dr. Archibald T. Davison.
a. Chorus of the Polovtsian Maidens, "Prince Igor" ....Borodin
b. "Eastern Song"...Mabel W. Daniels
Finale, "Scheherazade"
Rimsky-Korsakoff
Festival at Baghdad. The Sea. The Ship goes to pieces on a rock surmounted by a Bronze Warrior. Conclusion.
Soprano Solo, "Ritorna Vincitor," Act I, "Aïda"..........Verdi
(Laura Littlefield.)
Finlandia .... Sibelius
College Sons: a. Annex Song. b. Cherry Ribbon. c. Radcliffe.
(Miss Helen Bingham, song Leader.)
Selection, "Good Morning, Dearie."
Kern
Intermezzo, Act 3, "The Jewels of the Madonna"........Wolf-Ferrari
Ride of the Valkyries from "The Valkyrie"..........Wagner

MON. MAY 16

WAGNER NIGHT AT POPS

Most popular of all Pops nights with many people is the Wagner night, which will take place at Symphony Hall tonight. The program follows:

Slavonic Dance, No. 1....Dvorak
Overture, "Midsummer Night's Dream" ....Mendelssohn
"Lieberfeud" .... Kreisler
Excerpts "Die Meistersinger"..
..........Wagner
Selection from "Dusk of the.. Gods" .... Wagner
Procession, Act II., "Lohen-..., grin"..........Wagner
Love-Death, "Tristan and.... Isolde"..........Wagner
Overture, "Tannhauser"..Wagner
Suite, "Nutcracker"..........
..........Tschaikovsky
Waltzes, "Der Rosenkavalier"..
..........Strauuss
"Pomp and Circumstances—March"..........Elgar

ADVTS:MAY.17

WAGNER NIGHT AT POPS

The most popular of all Pops nights with many people is the Wagner night, which will take place at Symphony hall tonight. The program follows:

Slavonic Dance No. 1..........Dvorak
Overture to "A Midsummer Night's Dream"..........Mendelssohn
"Liebefreud" ....Kreisler
Excerpts from "Die Meistersinger," Act III ....Wagner
Song of the Rhine Daughters from "Dusk of the Gods"..........Wagner
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Love-Death from "Tristram and Isolde"
Wagner
Overture to "Tannhauser"........Wagner
Suite, "Nutcracker"........Tschaikowsky
Waltzes from "Der Rosenkavalier"
Strauss
Pomp and Circumstance..........Elgar

TELE. MAY.17.

At the Pops Tonight

Wagner Programme

Slavonic Dance ....Dvořák
Overture to Shakspeare's Comedy, "A Midsummer Night's Dream"..
Mendelssohn
Liebesfreud ....Kreisler
Introduction to Act III., Apprentices' Dance, Homage to Sachs from "Die Meistersinger"—Song of the Rhine Maidens from "Götterdämmerung"—Procession to the Minster from "Lohengrin"—Finale from "Tristan and Isolde"—Overture to Tannhäuser"....Wagner
Three Numbers from the Ballet, "Nutcracker" ....Chaikovsky
Overture—Chinese Dance—Trépak
Waltzes from "Der Rosenkavalier"
R. Strauss
March, "Pomp and Circumstance",
Elgar

Conductor: A. Jacchia.

TRANS-MAY.17

"Pops" Program for Tonight

WAGNER PROGRAM

Slavonic Dance No. 1.......Dvořák
Overture to "A Midsummer Night's Dream"..........Mendelssohn
"Liebesfreud"..........Kreisler
Excerpts from "Die Meistersinger" Act III ....Wagner
Introduction, Dance of the Apprentices. Homage to Hans Sachs.
Song of Rhine Daughters, from "Dusk of the Gods"......Wagner
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Liebestod, from "Tristan and Isolde"
Wagner
Overture to "Tannhäuser"..Wagner
Suite, "Nutcracker" ..Tschaikowsky
a. Overture Miniature. b. Danse Chinoise. c. Trépak.
Waltzes, from "Der Rosenkavalier"
R. Strauss
"Pomp and Circumstance" (with organ) ....Elgar

MONITOR-MAY.17

At the Pops Tonight

Evening of the Boston City Club

March, "Lorraine"..........Ganne
Overture to "William Tell".....Rossini
Waltz, "Dornröschen"......Chaikovsky
Fantasia, "Tosca"..........Puccini
Three Numbers from the Incidental Music to "Peer Gynt"........Grieg
Ave Maria..........Schubert
(Arranged for Strings, Harp, Organ, by Wilhelmj)
Introduction to Act III., "Lohengrin" ....Wagner
Three Songs by the City Club Chorus
Rhapsody, "España"..........Chabrier
Waltz, "Blue Danube".......J. Strauss
French Military March....Saint-Saëns

Conductor: A. Jacchia

TRANS.MAY.18

TONIGHT AT THE POPS

The Boston City Club will be particularly represented at the Pop Concert in Symphony Hall tonight, and their glee club will sing special numbers. The program for tonight, which will be in every way a public occasion, follows:

March, "Lorraine"..........Ganne
Overture to "William Tell"..........Rossini
Waltz, "Dornroeschen"..........Tschaikovsky
Fantasia, "La Tosca"..........Puccini
Suite, "Peer Gynt"..........Grieg
Ave Maria (solo violin, harp, organ and strings) ....Schubert-Wilhelmj
Prelude to Act III, "Lohengrin"......Wagner
Boston City Club Glee Club..........
Frank H. Luker, director
(a) Give a Rouse. (b) In Picardie. (c) The Lost Chord.
Rhapsody, "Espana"..........Chabrier
Waltz, "On the Beautiful Blue Danube".Strauss
French Military March..........Saint-Saens

HERALD-MAY.18

TONIGHT AT THE POPS

The Boston City Club will be particularly represented at the pop concert in Symphony Hall tonight, and their glee club will sing special numbers. The programme for tonight, which will be in every way a public occasion, follows:

March, "Lorraine" ....Ganne
Overture to "William Tell"..........Rossini
Waltz, "Dornroeschen" ....Tschaikovsky
Fantasia, "La Tosca" ....Puccini
Suite, "Peer Gynt" ....Grieg
Ave Maria (Solo violin, harp, organ and strings) ....Schubert-Wilhelmj
Prelude to Act III, "Lohengrin"....Wagner
Boston City Club Glee Club.
(Frank H. Luker, director)
(a) "Give a Rouse."
(b) "In Picardie."
(c) "The Lost Chord."
Rhapsody, "Espana" ....Chabrier
Waltz, "On the Beautiful Blue Danube"
Strauss
French Military March..........Saint-Saens

TONIGHT AT THE POPS.

The Boston City Club will be well represented at the Pop Concert in Symphony Mall tonight, and its glee club will sing. It is a public night, however. The program follows:

March, "Lorraine" ....Ganne
Overture, "William Tell"......Rossini
Waltz, "Dornroeschen" ...Tschaikovsky
Fantasia, "La Tosca"..........Piccini
Suite, "Peer Gynt" ....Grieg
"Ave Maria" ....Schubert-Wilhelmj
Prelude to Act II, "Lohengrin".Wagner
Boston City Club Glee Club...Selections
(Frank H. Luker, Director.)
Rhapsody, "Espana" ....Chabrier
Waltz, "On the Beautiful Blue Danube" ....Strauss
French Military March..........Saint-Saens

ADVTSR-MAY 18

TONIGHT AT THE POPS

The Boston City Club will be particularly represented at the Pop Concert in Symphony hall tonight, and their glee club will sing special numbers. The program for tonight:

March, "Lorraine" ....Ganne
Overture to "William Tell"..........Rossini
Waltz, "Dornroeschen" ....Tschaikovsky
Fantasia, "La Tosca"..........Puccini
Suite, "Peer Gynt"..........Grieg
Ave Maria (solo violin, harp, organ and strings) ....Schubert-Wilhelmj
Prelude to Act, III, "Lohengrin"...Wagner
Boston City Club Glee Club
(Frank H. Luker, Director)
a. Give a Rouse
b. In Picardie
c. The Lost Chord
Rhapsody, "Espana" ....Chabrier
Waltz, "On the Beautiful Blue Danube"
Strauss
French Military March ......Saint-Saens

TELE.MAY.18

TONIGHT AT THE POPS

Agide Jacchia and his orchestra of symphony players will be heard in the following program at the Pop concert in Symphony Hall tonight:

Coronation March ....Svendsen
Overture to "L'Italiana in Algieri"...Rossini
"Tales from the Vienna Woods"..........Strauss
Fantasia, "La Traviata"..........Verdi
Bacchanale (Venusberg, Act I), "Tannhauser"..........Wagner
"By the Waters of Minnetonka"..Lieurance
Polonaise from "Eugen Onegin"
Tschaikowsky
Roumanian Rhapsody ....Enesco
Overture to "Mignon"..........Thomas
Minuet..........Bolzoni
"Charge of the Huzzars"..........Spindler

[illegible]-MAY.19

"Pops" Program for Tonight

BOSTON CITY CLUB NIGHT
OPEN TO THE PUBLIC

March, "Lorraine"..........Ganne
Overture to "William Tell"...Rossini
Waltz, "Dornröschen"..Tschaikowsky
Fantasia, "La Tosca" ......Puccini
Suite, "Peer Gynt"..........Grieg
(a) Morning Mood. (b) Anitra's Dance. (c) In the Hall of the MountainKing.
Ave Maria (Solo violin, harp, organ and strings) ..Schubert-Wilhelmj
Prelude to Act III, "Lohengrin"
Wagner
Boston City Club Glee Club, Frank H. Luker, Director.
(a) Give a Rouse. (b) In Picardie.
(c) The Lost Chord.
Rhapsody, "España" ......Chabrier
Waltz, "On the Beautiful Blue Danube" ....Strauss
French Military March ..Saint-Saëns

MONITOR-MAY.19

TONIGHT AT THE POPS.

Agide Jacchia will offer the following program at the Pop concert in Symphony Hall tonight:

"Coronation March"..........Svendsen
Overture, "L'Italiana in Algieri".Rossini
"Tales from the Vienna Woods"..Strauss
Fantasia, "La Traviata"..........Verdi
Bacchanale, "Tannhauser"..........Wagner
"By the Waters of Minnetonka,"
Lieurance
Polonaise, "Eugen Inegin", Tschaikorsky
Roumanian Rhapsody ....Enesco
Overture, "Mignon"..........Thomas
Minuet ....Bolzoni
"Charge of the Huzzars"......Spindler

[illegible] MAY.19

"Pops" Program for Tonight

Coronation March..........Svendsen
Overture to "L'Italiana in Algeri"
Rossini
"Tales From the Vienna Woods"
Strauss
Fantasia, "La Traviata".......Verdi
Bacchanale (Venusberg, Act I) "Tannhäuser" ....Wagner
"By the Waters of Minnetonka"
Lieurance
Polonaise from "Eugen Onegin,"
Tschaikowsky
Roumanian Rhapsody ....Enesco
Overture to "Mignon" ....Thomas
Minuet ....Bolzone
Charge of the Huzzars......Spindler

[illegible]-MAY.19

At the Pops Tonight

Coronation March..........Svendsen
Overture to "L'Italiana in Algieri,"
Rossini
Waltz, "Tales from the Vienna Woods" ....J. Strauss
Fantasia, "La Traviata"..........Verdi
Bacchanale from "Tannhäuser".Wagner
By the Waters of Minnetonka..Lieurance
Polonaise from "Eugen Onégin,"
Chaikovsky
First Roumanian Rhapsody......Enesco
Overture to "Mignon"..........Thomas
Minuet ....Bolzoni
Charge of the Hussars..........Spindler

Conductor: A. Jacchia.

TRANS.-MAY.19

TONIGHT AT THE POPS

Agide Jacchia and his splendid orchestra of symphony players will be heard in the following program at the Pop Concert in Symphony hall tonight:

Coronation March ....Svendsen
Overture to "L'Italiana in Algieri" Rossini
"Tales From the Vienna Woods"..Strauss
Fantasia "La Traviata" ....Verdi
Bacchanale (Venusberg, Act I), "Tannhauser"..........Wagner
By the Waters of Minnetonka....Lieurance
Polonaise from "Eugen Onegin"
Tschaikovsky
Roumanian Rhapsody ....Enesco
Overture to "Mignon" ....Thomas
Minuet ....Bolzoni
Charge of the Huzzars ....Spindler

[illegible]-MAY.19

AT THE POPS TONIGHT

In Symphony Hall tonight Agide Jacchia and his symphony orchestra will give the Pop Concert with the following program:

"Stars and Stripes Forever"..............Sousa
Overture, "Il Guarany"..................Gomez
Waltz, "Artists' Life"..................Strauss
Fantasia, "Lohengrin"...................Wagner
Lyric Suite.............................Grieg
a—"Shepherd's Boy"
b—"March of the Dwarfs"
"Elli, Elli"........Arranged by Agide Jacchia
(Solo, trumpet, Georges Mager)
Largo...................................Handel
(Solo, violin, harp, organ and strings)
Second Hungarian Rhapsody
Introduction to "Othello," "The Tempest"
Verdi
Hindu Song...................Rimsky-Korsakoff
"Marche Slave"..................Tschaikowsky

HERALD-MAY. 15

AT THE POPS TONIGHT

In Symphony Hall tonight Agide Jacchia and his symphony orchestra will grace the Pop concert with the following program:

"Stars and Stripes Forever" .... Sousa
Overture, "Il Guarany" .... Gomez
Waltz, "Artists' Life .... Strauss
Fantasia, "Lohengrin" .... Wagner
Lyric Suite .... Greig
"Elli, Elli"..Arranged by Agide Jacchia
Solo .... Georges Mager
Largo .... Handel
Second Hungarian Rhapsody ..... Liszt
Introduction to "Othello" .... Verdi
"Hindu Song" ...... Rimsky-Korsakoff
"Marche Slave" .... Tschaikowsky

ADVTSR-MAY. 15.

AT THE POPS TONIGHT

In Symphony hall tonight Agide Jacchia and his symphony orchestra will grace the Pop concert with the following program:

Stars and Stripes Forever..............Sousa
Overture, "Il Guarany"................Gomez
Waltz, "Artists' Life"................Strauss
Fantasia, "Lohengrin".................Wagner
Lyric Suite ....Grieg
(a) Shepherd's Boy.
(b) March of the Dwarfs.
Elli, Elli ......Arranged by Agide Jacchia
(Solo, trumpet—Georges Mager
Largo.................................Handel
(Solo, violin, harp, organ and strings)
Second Hungarian Rhapsody.
Introduction to "Othello" ("The Tempest")...........................Verdi
Hindu Song ....Rimsky-Kordakoff
Marche Slave ....Tschaikowsky

TELE. MAY. 15.

At the Pops Tonight

March, "Stars and Stripes Forever,"
Sousa
Overture, "Il Guarany".........Gomez
Waltz, "Artists' Life".......J. Strauss
Fantasia, "Lohengrin"..........Wagner
Two numbers from the "Lyric Suite,"
Shepherd Boy—March of the Dwarfs
Grieg
Elli, Elli..........Arranged by Jacchia
Largo ....Handel
Second Hungarian Rhapsody......Liszt
Introduction to "Othello"........Verdi
Hindu Song..........Rimsky-Korsakov
Slavic March...............Chaikovsky

Conductor: A. Jacchia
Soloist: G. Mager

TELE. MAY, 15.

"Pops" Program for Tonight

Stars and Stripes Forever.....Sousa
Overture, "Il Guarany".......Gomez
Waltz, "Artists' Life"........Strauss
Fantasia "Lohengrin" ......Wagner
Lyric Suite, a Shepherd's Boy,
b March of the Dwarfs, Grieg
"Elli, Elli," arranged for orchestra by Agide Jacchia
Largo .... Handel
(Solo violin, harp, organ and strings)
Second Hungarian Rhapsody...Liszt
Introduction to "Othello"
(The Tempest), Verdi
Hindu Song ....Rimsky-Korsakov
Marche Slave ....Tschaikowsky

MONITOR. MAY. 15.

RADCLIFFE NIGHT AT POPS

This is Radcliffe College night at the Pops in Symphony Hall. The Radcliffe Chorus, led by Dr. Archibald T. Davison, will add to the fine program which Agide Jacchia has made for this occasion. The numbers follow:

Procession of Bacchus............Delibes
Overture to "Oberon"............Webe
Fantasia, "La Boheme"..........Puccin:
Chorus of the Polovtsian Maidens
"Prince Igor"..............Borodin
Eastern Song.........Mabel W. Daniels
Finale, "Scheherazade"....Rimsky-Korsakoff
"Ritorna Vincitor"..............Verdi
"Firlandia" .... Sibelius
College Songs:
Selection, "Good Morning, Dearie"........................... Kern
Intermezzo, "Jewels of the Madonna".......................... Wolf-Ferrari
Ride of the Valkyries ....Wagner

ADVTSR-MAY. 16.

POPS RADCLIFFE NIGHT

Radcliffe College night at the Pops in Symphony Hall tonight will be of unusual public interest, in that the Radcliffe Chorus, led by Dr. Archibald T. Davison, will add to the fine program which Agide Jacchia has made for this occasion. There will also be a soprano solo by Laura Littlefield, and a group of college songs. The numbers follow:

Procession of Bacchus...........Delibes
Overture to "Oberon"..............Weber
Fantasia, "La Boheme"..........Puccini
Choral pieces by Radcliffe Club chorus and Radcliffe Choral Society (conductor, Archibald T. Davison).
a. Chorus of the Polovtsian Maidens
"Prince Igor"....................Borodin
b. Eastern Song........Mabel W. Daniels
Finale, "Scheherazade"..Rimsky Korsakoff
Soprano solo, "Ritorna Vincitor, act 1.
"Aida" .... Verdi
College songs: a. Annex song. b. Cherry Ribbon. c. Radcliffe.
(Miss Helen Bingham, song leader)
Selection, "Good Morning, Dearie"...Kern
Intermezzo act 3, "Jewels of the Madonna" .... Wolf-Ferrari
Ride of the Valkries from "The Valkyrie" ....Wagner

HERALD-MAY. 16

RADCLIFFE NIGHT AT POPS

Radcliffe College night at the Pops in Symphony Hall tonight will be of unusual public interest, in that the Radcliffe chorus, led by Doctor Archibald Davison, will add to the fine programme which Agide Jacchia has made for this occasion. There will also be a soprano solo by Laura Littlefield, and a group of college songs. The numbers follow:

Procession of Bacchus.............Delibes
Overture to "Oberon"...............Weber
Fantasia, "La Boheme" ....Puccini
Choral pieces by Radcliffe Club Chorus and Radcliffe Choral Society (conductor, Archibald T. Davison). (a) Chorus of the Polovtsian Maidens, Borodin, "Prince Igor"; (b) Eastern Song, Mabel W. Daniels.
Finale, "Scherherazade" ..Rimsky-Korsakoff
Soprano solo, "Ritorna Vincitor," act I, "Aida" ....Verdi
Finlandia ....Sibelius
College songs: (a) Annex Song. (b) Cherry Ribbon. (c) Radcliffe. (Miss Helen Bingham, song leader).
Selection, "Good Morning, Dearie"......Kern
Intermezzo Act III., "Jewels of the Madonna"
Wolf-Ferrari
Ride of the Valkyries from "The Valkyrie"
Wagner

POST-MAY. 16.

Radcliffe Night at "Pops"

SYMPHONY HALL—Radcliffe College night at the "Pops" tonight will be of unusual public interest, in that the Radcliffe Chorus, led by Dr Archibald T. Davison, will add to the fine program. There will also be a soprano solo by Laura Littlefield, and a group of college songs.

The selections will be as follows: "Procession of Bacchus," Delibes; overture to "Oberon," Weber; fantasta, "La Boheme," Puccini; choral pieces by Radcliffe Club Chorus and Radcliffe Choral Society, conductor, Archibald T. Davison; finale, "Scheherazade," Rimsky-Korsakoff; soprano solo, "Ritorna Vincitor," Act 1, "Aida," Verdi; "Finlandia," Sibelius; college songs, Miss Helen Bingham, song leader; selection, "Good Morning, Dearie," Kern; intermezzo, Act 3, "Jewels of the Madonna," Wolf-Ferrari; "Ride of the Valkyries," Wagner.

GLOBE-MAY. 16

RADCLIFFE NIGHT AT POPS

Radcliffe College Night at the Pops in Symphony hall tonight will be of unusual public interest, in that the Radcliffe Chorus, led by Dr. Archibald T. Davison, will add to the fine program which Agide Jacchia has made for this occasion. There will also be a soprano solo by Laura Littlefield and a group of college songs. The numbers follow:

Procession of Bacchus............Delibes
Overture to 'Oberon'...............Weber
Fantasia, "La Boheme"..........Puccini
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society (Conductor, Archibald T. Davison.)
a. Chorus of the Polovtsian Maidens, Borodin
"Prince Igor"
b. Easton Song...... Mabel W. Daniels
Finlae, "Scheherazade"..........Rimsky-Korsakoff
Soprano Solo, "Ritorna Vincitor," Act I, "Aida" ....Vedi
Finlandia ....Sibelius
College Songs:
a. Annex Song. b. Cherry Ribbon. c. Radcliffe
(Miss Helen Bingham, Song Leader)
Selection, "Good Morning Dearie"...Kern
Intermezzo Act 3, "Jewels of the Madonna" ....Wolf-Ferrari
Ride of the Valkyries from "The Valkyrie"
Wagner

TELE-MAY. 16-

At the Pops Tonight

Evening of Radcliffe College

Procession of Bacchus, from "Sylvia" ....Delibes
Overture to "Oberon"...........Weber
Fantasia, "La Bohème"........Puccini
Chorus of the Polovtsian Maidens
from "Prince Igor"........Borodin
Eastern Song for Women's Voices,
Daniels
Finale from "Scheherazade,"
Rimsky-Korsakov
Air from "Aida"................Verdi
Tone Poem, "Finlandia"........Sibelius
Radcliffe College Songs.
Selection, "Good Morning, Dearie" .Kern
Introduction to Act III., "Jewels of the Madonna"........Wolf-Ferrari
Ride of the Valkyrs............Wagner

Conductors:
A. Jacchia. A. T. Davison.
Assisting:
The Radcliffe Choral Society
The Radcliffe Club Chorus
Mrs. Laura Littlefield.

TRANS. MAY. 16.

WAGNER NIGHT AT POPS

The most popular of all Pops nights with many people is the Wagner night, which will take place at Symphony Hall tonight. The program follows:

Slavonic Dance No. 1..............Dvorak
Overture to "A Midsummer Night's Dream" ....Mendelssohn
"Liebefreud" ....Kreisler
Excerpts from "Die Meistersinger," Act III ....Wagner
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Love-Death from "Tristan and Isolde"
Wagner
Overture to "Tannhauser".........Wagner
Suite, "Nutcracker" ....Tschaikovsky
Waltzes from "Der Rosenkavalier" .Strauss
Pomp and Circumstance.............Elgar

HERALD MAY. 17.

WAGNER NIGHT AT POPS

The most popular of all Pops Nights with many people is the Wagner Night, which will take place at Symphony Hall tonight. The programme follows:

Slavonic Dance No. 1.................Dvorak
Overture to "A Midsummer Night's Dream,"
Mendelssohn
"Liebefreud" ....Kreisler
Excerpts from "Die Meistersinger," Act 3.
Wagner
Song of the Rhine Daughters from "Dusk of the Gods"....................Wagner
Procession to the Cathedral, Act 2, "Lohengrin" ....Wagne
Love-Death from "Tristan and Isolde."
Wagne
Overture to "Tannhauser"............Wagne
Suite, "Nutcracker" ....Tschaikovsk
Waltzes from "Der Rosenkavalier"....Straus
Pomp and Circumstance ....Elga

POST-MAY. 17.

"Pops" Program for Tonight

RADCLIFFE COLLEGE NIGHT
Open to the Public

Procession of Bacchus.........Delibes
Overture to "Oberon"........Webster
Fantasia, "La Bohème".....Puccini
Choral pieces by Radcliffe Club Chorus and Radcliffe Choral Society; conductor, Dr. Archibald T. Davison.
a. Chorus of the Polovtsian Maidens, "Prince Igor" ....Borodin
b. "Eastern Song"...Mabel W. Daniels
Finale, "Scheherazade"
Rimsky-Korsakoff
Festival at Baghdad. The Sea. The Ship goes to pieces on a rock surmounted by a Bronze Warrior. Conclusion.
Soprano Solo, "Ritorna Vincitor," Act I, "Aïda"..................Verdi
(Laura Littlefield.)
Finlandia .... Sibelius
College Sons: a. Annex Song. b. Cherry Ribbon. c. Radcliffe.
(Miss Helen Bingham, song Leader.)
Selection, "Good Morning, Dearie."
Kern
Intermezzo, Act 3, "The Jewels of the Madonna".........Wolf-Ferrari
Ride of the Valkyries from "The Valkyrie"...................Wagner

MON. MAY. 16

WAGNER NIGHT AT POPS

Most popular of all Pops nights with many people is the Wagner night, which will take place at Symphony Hall tonight. The program follows:

Slavonic Dance, No. 1....Dvorak
Overture, "Midsummer Night's Dream" ....Mendelssohn
"Lieberfeud" .... Kreisler
Excerpts "Die Meistersinger".. ....Wagner
Selection from "Dusk of the.. Gods" .... Wagner
Procession, Act II., "Lohen-..., grin"..................Wagner
Love-Death, "Tristan and..... Isolde"................Wagner
Overture, "Tannhauser"..Wagner
Suite, "Nutcracker"............ ....Tschaikovsky
Waltzes, "Der Rosenkavalier"... ....Strauuss
"Pomp and Circumstances—March"................Elgar

ADVTS: MAY. 17

WAGNER NIGHT AT POPS

The most popular of all Pops nights with many people is the Wagner night, which will take place at Symphony hall tonight. The program follows:

Slavonic Dance No. 1............Dvorak
Overture to "A Midsummer Night's Dream" ....Mendelssohn
"Liebefreud" ....Kreisler
Excerpts from "Die Meistersinger," Act III ....Wagner
Song of the Rhine Daughters from "Dusk of the Gods"...........Wagner
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Love-Death from "Tristram and Isolde"
Wagner
Overture to "Tannhauser".......Wagner
Suite, "Nutcracker".........Tschaikowsky
Waltzes from "Der Rosenkavalier"
Strauss
Pomp and Circumstance...........Elgar

TELE. MAY. 17.

At the Pops Tonight

Wagner Programme

Slavonic Dance ....Dvořák
Overture to Shakspeare's Comedy, "A Midsummer Night's Dream".,
Mendelssohn
Liebesfreud ....Kreisler
Introduction to Act III., Apprentices' Dance, Homage to Sachs from "Die Meistersinger"—Song of the Rhine Maidens from "Götterdämmerung"—Procession to the Minster from "Lohengrin"—Finale from "Tristan and Isolde"—Overture to Tannhäuser"....Wagner
Three Numbers from the Ballet, "Nutcracker" ....Chaikovsky
Overture—Chinese Dance—Trépak
Waltzes from "Der Rosenkavalier"
R. Strauss
March, "Pomp and Circumstance".
Elgar

Conductor: A. Jacchia.

TRANS-MAY. 17

"Pops" Program for Tonight

WAGNER PROGRAM
Slavonic Dance No. 1.......Dvořák
Overture to "A Midsummer Night's Dream" ....Mendelssohn
"Liebesfreud" ....Kreisler
Excerpts from "Die Meistersinger" Act III ....Wagner
Introduction. Dance of the Apprentices. Homage to Hans Sachs.
Song of Rhine Daughters, from "Dusk of the Gods".......Wagner
Procession to the Cathedral, Act II, "Lohengrin" ....Wagner
Liebestod, from "Tristan and Isolde"
Wagner
Overture to "Tannhäuser"..Wagner
Suite, "Nutcracker" ..Tschaikowsky
a. Overture Miniature. b. Danse Chinoise. c. Trépak.
Waltzes, from "Der Rosenkavalier"
R. Strauss
"Pomp and Circumstance" (with organ) ....Elgar

MONITOR. MAY. 1[illegible]

At the Pops Tonight

Evening of the Boston City Club

March, "Lorraine"...............Ganne
Overture to "William Tell".....Rossini
Waltz, "Dornröschen"......Chaikovsky
Fantasia, "Tosca"..............Puccini
Three Numbers from the Incidental Music to "Peer Gynt"........Grieg
Ave Maria........................Schubert
(Arranged for Strings, Harp, Organ, by Wilhelmj)
Introduction to Act III., "Lohengrin" ....Wagner
Three Songs by the City Club Chorus
Rhapsody, "España"..........Chabrier
Waltz, "Blue Danube".......J. Strauss
French Military March.....Saint-Saëns

Conductor: A. Jacchia

[illegible]ANS. MA[illegible]

TONIGHT AT THE POPS

The Boston City Club will be particularly represented at the Pop Concert in Symphony Hall tonight, and their glee club will sing special numbers. The program for tonight, which will be in every way a public occasion, follows:

March, "Lorraine".........................Ganne
Overture to "William Tell"............Rossini
Waltz, "Dornroeschen"..........Tschaikovsky
Fantasia, "La Tosca"....................Puccini
Suite, "Peer Gynt"........................Grieg
Ave Maria (solo violin, harp, organ and strings) ....Schubert-Wilhelmj
Prelude to Act III, "Lohengrin".......Wagner
Boston City Club Glee Club............
Frank H. Luker, director
(a) Give a Rouse. (b) In Picardie. (c) The Lost Chord.
Rhapsody, "Espana"................Chabrier
Waltz, "On the Beautiful Blue Danube".Strauss
French Military March............Saint-Saens

[illegible]D-MAY. 18

TONIGHT AT THE POPS

The Boston City Club will be particularly represented at the pop concert in Symphony Hall tonight, and their glee club will sing special numbers. The programme for tonight, which will be in every way a public occasion, follows:

March, "Lorraine" ....Ganne
Overture to "William Tell"..........Rossini
Waltz, "Dornroeschen" ....Tschaikovsky
Fantasia, "La Tosca" ....Puccini
Suite, "Peer Gynt" ....Grieg
Ave Maria (Solo violin, harp, organ and strings) ....Schubert-Wilhelmj
Prelude to Act III, "Lohengrin"....Wagner
Boston City Club Glee Club.
(Frank H. Luker, director)
(a) "Give a Rouse."
(b) "In Picardie."
(c) "The Lost Chord."
Rhapsody, "Espana" ....Chabrier
Waltz, "On the Beautiful Blue Danube"
Strauss
French Military March..........Saint-Saens

TONIGHT AT THE POPS.

The Boston City Club will be well represented at the Pop Concert in Symphony Mall tonight, and its glee club will sing. It is a public night, however. The program follows:

March, "Lorraine" ....Ganne
Overture, "William Tell".......Rossini
Waltz, "Dornroeschen" ...Tschaikovsky
Fantasia, "La Tosca"............Piccini
Suite, "Peer Gynt"...............Grieg
"Ave Maria" ....Schubert-Wilhelmj
Prelude to Act II, "Lohengrin". Wagner
Boston City Club Glee Club...Selections
(Frank H. Luker, Director.)
Rhapsody, "Espana" ....Chabrier
Waltz, "On the Beautiful Blue Danube"......................Strauss
French Military March.......Saint-Saens

ADVTSR-MAY. 18

TONIGHT AT THE POPS

The Boston City Club will be particularly represented at the Pop Concert in Symphony hall tonight, and their glee club will sing special numbers. The program for tonight:

March, "Lorraine" ....Ganne
Overture to "William Tell".........Rossini
Waltz, "Dornroeschen" ......Tschaikovsky
Fantasia, "La Tosca"..................Puccini
Suite, "Peer Gynt"......................Grieg
Ave Maria (solo violin, harp, organ and strings) ....Schubert-Wilhelmj
Prelude to Act. III, "Lohengrin"...Wagner
Boston City Club Glee Club
(Frank H. Luker, Director)
a. Give a Rouse
b. In Picardie
c. The Lost Chord
Rhapsody, "Espana" ....Chabrier
Waltz, "On the Beautiful Blue Danube"
Strauss
French Military March ....Saint-Saens

[illegible]E. MAY. 18

TONIGHT AT THE POPS

Agide Jaccchia and his orchestra of symphony players will be heard in the following program at the Pop concert in Symphony Hall tonight:

Coronation March ....Svendsen
Overture to "L'Italiana in Algieri" ..Rossini
"Tales from the Vienna Woods"....Strauss
Fantasia, "La Traviata"..............Verdi
Bacchanale (Venusberg, Act I), "Tannhauser" ....Wagner
"By the Waters of Minnetonka"..Lieurance
Polonaise from "Eugen Onegin".....
Tschaikowsky
Roumanian Rhapsody ....Enesco
Overture to "Mignon"..............Thomas
Minuet ....Bolzoni
"Charge of the Huzzars"........Spindler

[illegible]-MAY. 19

"Pops" Program for Tonight

BOSTON CITY CLUB NIGHT
OPEN TO THE PUBLIC
March, "Lorraine" ....Ganne
Overture to "William Tell"...Rossini
Waltz, "Dornröschen"..Tschaikowsky
Fantasia, "La Tosca" ......Puccini
Suite, "Peer Gynt" ....Grieg
(a) Morning Mood. (b) Anitra's Dance. (c) In the Hall of the MountainKing.
Ave Maria (Solo violin, harp, organ and strings) ..Schubert-Wilhelmj
Prelude to Act III, "Lohengrin"
Wagner
Boston City Club Glee Club, Frank H. Luker, Director.
(a) Give a Rouse. (b) In Picardie.
(c) The Lost Chord.
Rhapsody, "España" ....Chabrier
Waltz, "On the Beautiful Blue Danube" ....Strauss
French Military March ..Saint-Saëns

MON[illegible]

TONIGHT AT THE POPS.

Agide Jacchia will offer the following program at the Pop concert in Symphony Hall tonight:

"Coronation March"..........Svendsen
Overture, "L'Italiana in Algieri".Rossini
"Tales from the Vienna Woods"..Strauss
Fantasia, "La Traviata"...........Verdi
Bacchanale, "Tannhauser"........Wagner
"By the Waters of Minnetonka,"
Lieurance
Polonaise, "Eugen Inegin".Tschaikovsky
Roumanian Rhapsody ....Enesco
Overture, "Mignon"...............Thomas
Minuet ....Bolzoni
"Charge of the Huzzars"........Spindler

"Pops" Program for Tonight

Coronation March...........Svendsen
Overture to "L'Italiana in Algeri"
Rossini
"Tales From the Vienna Woods"
Strauss
Fantasia, "La Traviata".......Verdi
Bacchanale (Venusberg, Act I) "Tannhauser" ....Wagner
"By the Waters of Minnetonka"
Lieurance
Polonaise from "Eugen Onegin,"
Tschaikowsky
Roumanian Rhapsody ....Enesco
Overture to "Mignon" ....Thomas
Minuet ....Bolzone
Charge of the Huzzars......Spindler

At the Pops Tonight

Coronation March............Svendsen
Overture to "L'Italiana in Algieri,"
Rossini
Waltz, "Tales from the Vienna Woods" ....J. Strauss
Fantasia, "La Traviata".........Verdi
Bacchanale from "Tannhäuser".Wagner
By the Waters of Minnetonka..Lieurance
Polonaise from "Eugen Onégin,"
Chaikovsky
First Roumanian Rhapsody......Enesco
Overture to "Mignon"..........Thomas
Minuet ....Bolzoni
Charge of the Hussars.........Spindler

Conductor: A. Jacchia.

TRA[illegible] MAY. 19

TONIGHT AT THE POPS

Agide Jacchia and his splendid orchestra of symphony players will be heard in the following program at the Pop Concert in Symphony hall tonight:

Coronation March ....Svendsen
Overture to "L'Italiana in Algieri"
Rossini
"Tales From the Vienna Woods"..Strauss
Fantasia "La Traviata" ....Verdi
Bacchanale (Venusberg, Act I), "Tannhauser" ....Wagner
By the Waters of Minnetonka..Lieurance
Polonaise from "Eugen Onegin"
Tschaikowsky
Roumanian Rhapsody ....Enesco
Overture to "Mignon" ....Thomas
Minuet ....Bolzoni
Charge of the Huzzars ....Spindler

TELE. MAY. 19

THE POPS
City Club will be par-
resented at the Pop Con-
phony hall tonight, and
ub will sing special num-
program for tonight:
aine" ....Ganne
"William Tell" ....Rossini
roeschen" ......Tschaikovsky
Tosca" ....Puccini
Gynt" ....Grieg
olo violin, harp, organ and
........Schubert-Wilhelmj
. III, "Lohengrin" ...Wagner
Club Glee Club
H. Luker, Director)
ouse
le
Chord
pana" ....Chabrier
e Beautiful Blue Danube"
Strauss
y March ....Saint-Saens

MAY.18

HT AT THE POPS
cchia and his orchestra of
ayers will be heard in the
ogram at the Pop concert
Hall tonight:
rch ....Svendsen
L'Italiana in Algieri" ..Rossini
e Vienna Woods" ...Strauss
Traviata" ....Verdi
enusberg, Act I), "Tann-
..........Wagner
rs of Minnetonka" ..Lieurance
n "Eugen Onegin"
Tschaikowsky
hapsody ....Enesco
Mignon" ....Thomas
..........Bolzoni
Huzzars" ....Spindler

MAY.19

ogram for Tonight

CITY CLUB NIGHT
TO THE PUBLIC
aine" ....Ganne
William Tell" ...Rossini
öschen" ..Tschaikowsky
Tosca" ......Puccini
Gynt" ....Grieg
Mood. (b) Anitra's
) In the Hall of the
ing.
lo violin, harp, organ
) ..Schubert-Wilhelmj
III, "Lohengrin"
Wagner
ub Glee Club, Frank
Director.
use. (b) In Picardie.
t Chord.
aña" ......Chabrier
he Beautiful Blue
..........Strauss
March ..Saint-Saëns

T THE POPS.
will offer the fol-
at the Pop con-
y Hall tonight:
......Svendsen
in Algieri" .Rossini
na Woods" ..Strauss
ta" ....Verdi
user" ....Wagner
innetonka."
Lieurance
egin". Tschaikovsky
..........Enesco
..........Thomas
..........Bolzoni
ars" ....Spindler

ram for Tonight
..........Svendsen
taliana in Algieri"
Rossini
Vienna Woods"
Strauss
..........Spindler

ops Tonight
..........Svendsen
taliana in Algieri,"
Rossini
from the Vienna
..........J. Strauss
raviata" ....Verdi
"Tannhäuser" ...Wagner
Minnetonka" ..Lieurance
"Eugen Onegin."
Chaikovsky
Rhapsody ....Enesco
..........Thomas
..........Bolzoni
..........Spindler
or. A. Jacchia.

AT THE POPS
and his splendid
mphony players will
following program
t in Symphony hall

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, the splendid Pops Symphony Orchestra under Agide Jacchia will present the following popular programme:

Wedding March, "Midsummer Night's Dream," Mendelssohn
Overture to "Masaniello" ....Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele" ....Boito
Largo, from the "New World" Symphony, Dvorak
Violoncello solo, "Kol Nidrei" ....Bruch
(Joseph Keller)
Intermezzo, "Pagliacci" ....Leoncavallo
Rhapsody, "Italia" ....Casella
Overture Solenelle, "1812" ....Tschaikowsky
Waltz, "Jolly Fellows" ....Vollstedt
Cortege, from "Mlada" ....Rimsky-Korsakov

[illegible] MAY 2

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight the splendid Pops Symphony Orchestra under Agide Jacchia will present the following popular program:

Wedding March, "Midsummer Night's Dream" ....Mendelssohn
Overture to "Masaniello" ....Auber
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Largo from the "New World" Symphony, Dvorak
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Intermezzo, "Pagliacci" ....Leoncavallo
Rhapsody, "Italia" ....Casella
Ouverture Solennelle, "1812" ....Tschaimovsky
Waltz, "Jolly Fellows" ....Vollstedt
Cortege from "Mlala" ....Rimsky-Korsakov

HERALD-MA

TONIGHT AT THE POPS.

At the Pop Concert in Symphony Hall tonight the splendid Pops Symphony Orchestra, under Agide Jacchia, will present the following program:

Wedding March.....Mendelssohn
Overture, "Masaniello" ....Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele" ....Bolto
Largo, "New World" Symphony
Dvorak
Cello solo "Kol Nidrei" (Joseph Keller) ....Bruch
Intermezzo, "Pagliacci"........
Leoncavallo
Rhapsody, "Italia" ....Casella
Overture, "1812"....Tchaimovsky
Waltz, "Jolly Fellows"..Vollstedt
Cortege, from "Maida".........
Rimsky-Korsakov

ADVTSR-MAY.20

TONIGHT AT THE POPS

At the Pop Concert in Symphony Hall tonight the splendid Pops Symphony Orchestra under Agide Jacchia will present the following popular program:

Wedding March, "Midsummer Night's Dream"......Mendelssohn
Overture to "Masaniello"....Auber
"Butterfly .... Densmore
Fantasa, "Mefistofele" ......Boito
Largo from the "New World" Symphony ....Dvorak
Violoncello Solo, "Kol Nidrei" (Joseph Keller) .... Bruch
Intermezzo, "Pagliacci"
Leoncavallo
Rhapsody, "Italia" .... Casella
Ouverture Solennelle,
Tschaimovsky
Waltz, "Jolly Fellows" .. Vollstedt
Cortege, from "Medda"
Rimsky-Korasakov

AMER-MAY.20

PROGRESS OF THE POPS

The Fourth Week of a Series of Concerts Unique in the East—In Boston They Succeed, in Other Cities They Have Failed

THERE is no equivalent in New York to The Pops of Boston, and for years there has been none. In the earlier days of the Madison Square Garden attempts were made there to maintain a similar series of spring and summer concerts. In one venture Mr. Seidl and his orchestra provided the music; in another Mr. Damrosch. All failed—for lack of a regular and sustaining public. A few years ago in Philadelphia, the Association that controls Mr. Stokowski's orchestra set afoot Pop Concerts—and in a fortnight, it was clear that no sufficient public was rallying to them. Chicago, warmly as it regards its orchestra, has no such concerts. Indeed in no city of the Middle West, in cursory recollection, are there summer concerts by a resident or a visiting orchestra.

Seemingly then, from the Atlantic to the Mississippi, there are no Pop Concerts but the Boston Pops. Few cities lack the means to such entertainment; yet all except Boston, lack the inclination. Here moreover, the favor of the public is assured, increasing rather than diminishing. Some forsaw the end of The Pops when it was no longer possible for listeners to stock their tables with gentle stimulants. Yet nothing happened beyond the usual content. Again the end was at hand when Mr. Jacchia made his programmes of more serious pieces than had been the custom. But again the public gave no sign of displeasure. So have The Pops become an institution alike for those who arrange them and those who enjoy them. With both fortunately, they remain a live institution. Next week, then, the concerts will run usual course—a "special night" here, a "special night" there; new pieces once and again upon the programme; and conductor and orchestra as usual upon their mettle. The bystander has only to wish them a luck—assured

At the Pops Tonight

Wedding March from the Music to "A Midsummer Night's Dream," Mendelssohn
Overture to "Masaniello" ....Auber

Fantasia, "Mefistofele" ....Boito
Largo from the "New World" Symphony ....Dvořák
"Kol Nidrei," for Violoncello....Bruch
Intermezzo, "Pagliacci"....Leoncavallo
Rhapsody, "Italia" ....Casella
Overture, "1812"..........Chaikovsky
Waltz, "Jolly Fellows"..........Vollstedt
Procession from "Mlada,"
Rimsky-Korsakov

Conductor: A. Jacchia
Soloist: J. Keller

TRANS-MAY.20.

TONIGHT AT THE POPS

At the Pop concert in Symphony hall tonight the splendid Pops Symphony orchestra under Agide Jacchia will present the following popular program:

Wedding March, "Midsummer Night's Dream" ....Mendelssohn
Overture to "Masaniello" ....Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele" ....Boito
Largo from the "New World" Symphony ....Dvorak
Violoncella solo, "Kol Nidrei" .....Bruch
Intermezzo, "Pagliacci" ......Leoncavallo
Rhapsody, "Italia" ....Casella
Ouverture Solonnelle, "1812" ..Tchaikowsky
Waltz, "Jolly Fellows" ....Vollstedt
Cortege from "Mlada" ...Rimsky-Korsakov

TELE-MAY.20

"Pops" Program for Tonight

Wedding March, "Midsummer Night's Dream" ....Mendelssohn
Overture to "Masaniello".....Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele" ....Boïto
Largo, from the "New World" Symphony ....Dvorák
Violoncello Solo, Kol Nidrei (Joseph Keller) Bruch
Intermezzo, "Pagliacci"..Leoncavallo
Rhapsody, "Italia" ....Casella
"Ouverture Solennelle, 1812"
Tschaikowsky
Waltz, "Jolly Fellows"....Vollstedt
Cortège, from "Mlada"
Rimsky-Korsakoff

MONITOR-MAY.20

TONIGHT AT THE POPS

At tonight's Pop Concert in Symphony Hall the Women's City Club will celebrate, but it will be in a public affair, just the same. Aglide Jacchia, the noted Pops conductor, will present the following program:

Coronation March from "Le Prophete"
Mayerbeer
Overture to "Midsummer Night's Dream" ....Menreissohn
Barcarolle from "Tales of Hoffman"
Offenbach
Fantasia, "Tosca" ....Puccini
Prelude to "Lohengrin" ....Wagner
Farandole, from "L'Arlessienne"
Bizet
Intermezzo from "Cavalleria Rusticana" ....Marcagni
Finale from "Scheherazade"
Rimsky-Kersakov
Selection from "Apple Blossoms"
Kreisler-Jacobi
"Reve Angelique" ....Rubinstein
Rhapsody "Espana" ....Chabrier

ADVTSR-MAY.22

City Club Women To Attend Pops

WOMEN'S CITY CLUB night at the Pop concerts will be held tomorrow at 8:15 o'clock in Symphony Hall. This is one of the occasions when members of the club and their families and friends may meet together and enjoy a program of delightful music. Members should secure their seats at once at the club office.

Countess Helene de Bisping of Poland will be the guest of the club for luncheon on Monday at 1 o'clock and will speak on "Poland."

Mrs. Thomas G. Winter, president of the General Federation of Women's Clubs and one of the four women delegates at the Limitation of Armament Conference at Washington, will be the guest of the club for dinner on Thursday and will speak on "Citizens and Politicians." Tickets may be obtained at the club office.

ADVTSR-MAY.21

FINE PROGRAMS FOR POP CONCERTS

There is a certain harmony about the Pop Concerts in Symphony Hall —a harmony over and above the strains which come from the Pops Orchestra. This is the blending of music, refreshments and sociable converse. It explains the huge popular success of the Pops, an attraction to be found only in Boston.

Agide Jacchia, Pops conductor, has made a set of programs brimful of interest for the coming week. For Monday, such Pops favorites as the Prelude to "Lohengrin," the Finale of "Scheherazade," and Chabrier's "Espana," will be played.

Simmons College will celebrate Tuesday night and sing a group of songs. The Women's Clyt Club and other organizations will also be represented this week. But all Pops nights are open to the public at large.

ADVTSR-MAY-21

THE POP CONCERTS

Organizations such as Simmons College, which will celebrate at the Pops on Tuesday, the 23d, and sing a group of songs, the Women's City Club and others will be represented this week. This will not interfere in any way with the accessibility of the Pops and the enjoyment of the public at large. Seats in all locations are generally available. The programs of the week follow:—

MONDAY

Coronation March from "Le Prophete" ....Meyerbeer
Overture to "A Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "The Tales of Hoffmann" ....Offenbach
Fantasia, "Tosca" ....Puccini
Prelude to "Lohengrin" ....Wagner
Farandole from "L'Arlesienne" .....Bizet
Intermezzo from "Cavaleria Rusticana" ....Mascagni
Finale to "Scheherazade"..........
Rimsky-Korsakov
Selection, "Apple Blossoms"........
Kreisler-Jacobi
Reve Angelique..........Rubinstein
Rhapsody, "Espana" ....Chabrier

TUESDAY—SIMMONS NIGHT

Entrance of the Gladiators..........Fucik
Overture to "Sakuntala"..........Goldmark
Fantasia, "L'Oracolo"..........Leoni
Simmons College Songs:
a. Our Alma Mater....Marion Fitch, '19
b. Simmons.
c. Marching Song...Emma Burchard, '11
First Hungarian Rhapsody..........Liszt
Spring (For String Orchestra)......Grieg
Gypsy Dance from "Carmen".......Bizet
Overture to "Tannhauser"........Wagner
College Hymn,
(Song Leader, Ruth Scully, '20)
Selection, "Sally"..........Kern
Waltz, "Estudiantina"..........Waldteufel
Rakoczy March..........Berlioz

WEDNESDAY

Overture to "La Forza del Destino"..Verdi
Waltz, "Pomone"..........Waldteufel
Dubinushka.........Arranged by Jacchia
Fantasia, "Pagliacci"..........Leoncavallo
Second Hungarian Rhapsody.........Liszt
Anitra's Dance ....Grieg
Traumerei ....Shumann
Overture to "Rienzi"..........Wagner
Selection, "The Tales of Hoffmann"
Offenbach
Loin du Bal..........Gillet
March, "El Capitan"..........Sousa

THURSDAY

Marche Militaire..........Schubert
Overture to "William Tell"........Rossini
Valse Triste ....Sibelius
Fantasia, "Samson and Delilah"...
Saint-Saens
Rhapsody, "Espana"..........Chabrier
Asa's Death from "Peer Gynt" Suite..
Grieg
Slavonic Dance No. 3 in F........Dvorak
Finale, Fourth Symphony....Tchaikovsky
Dance of the Hours..........Ponchielli
Waltz, "On the Beautiful Blue Danube" ....Strauss
Ride of the Valkyries..........Wagner

FRIDAY

Procession of the Sardar..Ippolitov-Ivanov
Overture to "Orpheus"..........Offenbach
Cowherd's Melody..........Schumann
Fantasia, "Lohengrin"..........Wagner
Suite, "Peer Gynt"..........Grieg
Harp Solo (Alfred Holy).
Prelude ....Rachmaninov
Marche Slave ....Tchaikovsky
Fantasia, "Carmen"..........Bizet
Reve Angelique ....Rubinstein
Pomp and Circumstance..........Elgar

SATURDAY

Entrance of the Guests into the Wartburg, "Tannhaeuser".......Wagner
Overture to "Phedre"..........Massenet
Waltz, "Wine, Woman and Song"..Strauss
Fantasia, "Romeo and Juliet"....Gounod
From the Suite, "L'Arlesienne" No. 2..........Bizet
a. Pastorale.
b. Farandole.
Elli, Elli..........Arranged by Jacchia
(Trumpet solo, Mr. Mager)
Indian Summer, an American Idyl.Herbert
Overture Sollennelle, "1812"..Tchaikovsky
Fantasia, "Manon Lescaut"........Puccini
En Badinant ....d'Ambrosio
American Patrol..........Meacham

HERALD MAY.21

CLASSICAL MUSIC AT POP CONCERTS

Mr Jacchia, during his five years as conductor of the Pop concerts at Symphony Hall, has included in his program more of the regular repertory of the Symphony concerts than any of his predecessors ventured upon. "Classical" music, using the term in its everyday rather than its esoteric sense, has made good with a popular audience in a manner not paralleled elsewhere in the musical history of America. The pieces played at the Pops are really chosen by the audience. The conductor plays not what he likes, or what he believes to be the best music, but what the audiences wil lapplaud. If a new number is not cordially applauded the first few times it is given, it is withdrawn as a failure, no matter whether it was composed by Beethoven or by Irving Berlin. Hence when numbers from the regular Symphony concert program win a place for themselves at the Pops they must do it by pleasing the audience, and not the critics.

This willingness of Pops audiences to enjoy and applaud good music is one of the most hopeful signs for the musical future of this city and country observable. Music has in the past appealed to too limited a public in America. It is only now beginning to win its way with the average man, or for that matter with the average woman. Actual listening with enjoyment to great music is worth any amount of reading or attending lectures upon the appreciation of music.

No matter if the people in the Pops audiences have not always a clear or even a confused knowledge of what musical critics and historians have written about the artistic value of the best pieces played there. If they really like Wagner better than Nevin or than Irving Berlin it does not matter whether they have or have not heard that he is commonly considered by the best judges a greater composer.

Supercilious Culture

We have had too much in America of the people who dare not like a piece of music until they have made sure that its composer is prominently mentioned in Grove's Dictionary of Music and Musicians. There is really more hope in the spontaneous appreciation of less consciously "cultured" individuals. Give the public the best music, without labeling it as good or bad, and one finds public taste not so hopelessly unsound as it seems.

In music, as in other things, a little learning is a dangerous thing. The person with a natural liking for music is too often superciliously tutored in what he should like to be saved until he either rebels and goes in for jazz or meekly rhapsodies over the more tiresome minor works of Beethoven and Bach.

But at the Pops no work is labeled good music, or bad music. It is played because people seem to like it and for no other reason. Yet this week the programs contain a long list of things from the regular Symphony concert repertory.

To particularize, Monday night the Women's City Club and others will hear among other things the Overture to "A Midsummer Night's Dream" of Mendelssohn, the Prelude to Wagner's "Lohengrin," an excerpt from one of Bizet's "L'Arlesienne" suites, the finale from Rimsky Korsakov's "Scheherezade," and Chabrier's "Espana," no less than five out of 11 numbers being from the Symphony concert repertory.

Tuesday night Simmons College will hear Goldmark's "Sakuntala" overture, the overture to Wagner's "Tannhauser," and Berlioz' "Rackoczy March," besides numbers by Liszt, Greig and Bizet. Wednesday Northeastern College will be offered only one number from the Symphony repertory, Wagner's "Rienzi" overture, but there will also be music by Verdi, Liszt, Greig and Schumann.

What Is Played

Thursday Rossini's "William Tell" Overture, Chabrier's "Espana," the Finale from Tschaikovsky's Fourth Symphony, and the Ride of the Valkyries appear on a program also offering numbers by Grieg, Schubert, Sibelius, Saint-Saens and Dvorak (not the "Humoresque," but a "Slavonic Dance").

Friday the "Ranz des Vaches" from Schumann's "Manfred" music, an excerpt from Ippolitov-Ivanov's "Caucassian Sketches," Grieg's "Peer Gynt" suite, and music by Wagner, Rachmaninov, Tschaikovsky, Sir Edward Elgar and Rubinstein fill the program.

Saturday Massenet's Overture to "Phedre," part of Bizet's "L'Arlesienne No. 2," suite and music by Wagner, Gounod, Tschaikovsky and Puccini diversify a popular program.

It is true that many of the chosen pieces are to the musician "chestnuts," things for which his liking was long since exhausted by too frequent and too indiscriminate performance. It is true, too, that Beethoven is not often played at the Pops, and Bach never, although the allegretto from the Seventh symphony, the andante from the Fifth, and the first movement of the Pastoral Symphony would probably prove popular with the audiences. Excerpts from "Don Giovanni," and from "The Marriage of Figaro" would be worth trying. Minor classics overlooked by Mr Jacchia include the Waltz from one of Volkmann's "Serenades for Strings" which still keeps his fame alive. But, all these things apart, the educative value of these concerts to the regular and irregular attendants is obviously great.

Heaven forbid that anyone should go to the Pops to be educated, though! The inherent tendency of education to become dull, correct, pedantic, instead of carefree, informal, and enthusiastic, would soon kill the concerts if people began to go to them conscientiously.

GLOBE-MAY.21

THE POPS FLOURISH

Mr. Jacchia's Pop programmes for the coming fourth week of these concerts include, for Monday, such favorites as the Prelude to "Lohengrin," the Finale of "Scheherazade," and Chabrier's "Espana"; for Tuesday, the Overtures to "Tannhauser" and "Sakuntala"; for Wednesday, the overtures to Verdi's "Force of Destiny" and Wagner's "Rienzi" and Liszt's Second Hungarian Rhapsody; Thursday, the "William Tell" Overture, the Finale of Tschaikovsky's Fourth Symphony, the "Blue Danube" Waltz and the "Ride of the Valkyries; Friday, a harp solo by Alfred Holy, the "Lohengrin" Fantasia and Tschaikovsky's "Marche Slave"; Saturday, a popular programme, including the "1812 Overture," "Eili, Eili" and Bizet's "l'Arlesienne" Suite.

Simmons College will celebrate at the Pops on Tuesday, the 23d, and sing a group of songs. The Women's City Club and others will be represented this week. But this custom does not interfere in any way with the accessibility of all Pops nights to the public, seats in all locations being generally available.

POST-MAY.21

TONIGHT AT THE POPS

At tonight's Pop concert in Symphony Hall, at which the Women's City Club will be present in numbers, but which will be in every way a public affair, Agide Jacchia, the noted Pops conductor, will present the following program:

Coronation March from "Le Prophete"
Meyerbeer
Overture to "Midsummer Night's Dream"
Mendelssohn
Barcarolle from "Tales of Hoffman"
Offenbach
Fantasia, "Tosca"..........Puccini
Prelude to "Lohengrin"..........Wagner
Farandole from "L'Arlesienne".....Bizet
Intermezzo from "Cavalleria Rusticana"
Mascagni
Finale of "Scheherazade"
Rimsky-Korsakov
Selection from "Apple Blossoms"
Kreisler-Jacobi
Reve Angelique..........Rubinstein
Rhapsody, "Espana"..........Chabrier

HERALD-MAY.22

TONIGHT AT THE POPS

At tonight's Pop concert in Symphony hall, at which the Women's City club will be present in numbers but which will be in every way a public affair, Agide Jacchia, the noted Pops conductor, will present the following program:

Coronation March from "Le Prophete"
Meyerbeer
Overture to "Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "Tales of Hoffman"
Offenbach
Fantasia, "Tosca"..........Puccini
Prelude to "Lohengrin"..........Wagner
Farandole from "L'Arlesienne".....Bizet
Intermezzo from "Cavalleria Rusticana" ....Mascagni
Finale of "Scheherazade"
Rimsky-Korsakov
Selection from "Apple Blossoms"
Kreisler-Jacobi
Reve Angelique ....Rubinstein
Rhapsody, "Espana" ....Chabrier

TELE.MAY.22

[112]

POP CONDUCTOR NATURALIZED

Agide Jacchia, conductor of the "Pop" Concerts at Symphony Hall and director of the Boston Conservatory of Music, became an American citizen this morning when he took the oath of allegiance in the United States District Court. Mr. Jacchia, who is now conducting the "Pops" for the sixth season, was born in Pesaro, Italy, in 1875. As a pupil of Mascagni he toured America with that artist about twenty years ago, and subsequently conducted opera in Italy and in Montreal, Canada. In 1914 he became conductor of the Century Theatre orchestra in New York, and a year later was conductor of the Boston National Opera Company for one year. Since that time he has resided in Boston.

TRANS. MAY.22

'POPS' CONDUCTOR NOW U. S. CITIZEN

Agide Jacchia, leader of the Symphony orchestra "Pops," was today admitted to citizenship in this country. He has been here several years.

Jacchia was born in Italy in 1875. He has conducted opera in Italy and America. Hhis is his sixth season as conductor of the "Pop" concerts.

TRAV. MAY.22.

"Pops" Program for Tonight

Coronation March from "Le Prophète"
Meyerbeer
Overture to "A Midsummer Night's Dream" .... Mendelssohn
Barcarolle, "The Tales of Hoffman"
Offenbach
Fantasia, "La Tosca".......Puccini
Prelude to "Lohengrin".....Wagner
Farandole from "L'Arlésienne".Bizet
Intermezzo from "Cavalleria Rusticana" .... Mascagni
Finale of "Scheherazade"
Rimsky-Korsakoff
Selection, "Apple Blossoms"
Kreisler-Jacobi
Rêve Angelique ....Rubinstein
Rhapsody, "Espana" ...... Chabrier

MONITOR-MAY 22

At the Pops Tonight

Coronation March from "The Prophet" ....Meyerbeer
Overture to "A Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "The Tales of Hoffmann" ....Offenbach
Fantasia, "Tosca"..........Puccini
Prelude to "Lohengrin".......Wagner
Farandole from the Music to "L'Arlesienne" ....Bizet
Intermezzo from "Cavaleria Rusticana" ....Mascagni
Finale of "Scheherazade"..........
Rimsky-Korsakov
Selection, "Apple Blossoms"........
Kreisler-Jacobi
Angels' Dream ....Rubinstein
Rhapsody, "España"..........Chabrier

Conductor: A. Jacchia.

TRANS.MAY.22.

SIMMONS NIGHT AT POPS

This will be Simmons College night at the Pops in Symphony Hall. College songs will be sung as incidental features. The program in full follows:

Entrance of the Gladiators ....Fucik
Overture to "Sakuntala" ....Goldmark
Funtasia "L'Oracolo" ....Leoni
Simmon College Songs.
First Hungarian Rhapsody ......Liszt
Spring (For String Orchestra) ...Grieg
Gypsy Dance from "Carmen" ....Bizet
Overture to "Tannhauser" .... Wagner
Selection, "Sally" ....Kern
Waltz, Katudiantina" ...... Waldteufel
Radoczy March ....Barlios

ADVTSR-MAY.23

AGIDE JACCHIA IS NOW U. S. CITIZEN

Honored When He Conducts First Pop Concert as American

The Pops symphony orchestra, under direction of Concertmaster Jacques Hoffman, greeted their conductor, Agide Jacchia, with "The Star Spangled Banner" last night, when he stepped on the stage of Symphony Hall to conduct his first concert as an American citizen.

Mr. Jacchia has been a permanent resident of this country since 1914, and previous to that date he had visited America several times as conductor of various opera companies, first coming here with Mascagni's company. After further activities in Italy he again toured the United States, Central America and Canada with the Milan Opera Company.

He conducted Italian opera in New York at the Academy of Music in 1909, at the Century Theatre in 1914 and joined the Boston National Opera Company for the season of 1915-1916. In Boston he is known not only as conductor of the Pop concerts, but also as founder and director of the Boston Conservatory of Music and as conductor of the Cecilia Society.

He was born in 1875 in Pesaro, Italy, where he was graduated as a young man from the Conservatory of Music, after studying under Mascagni. His wife, whose stage name is Esther Ferrabini, and his daughter have made their home in Boston since they came here from Italy two years ago.

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, the splendid Pops Symphony Orchestra under Agide Jacchia will present the following popular programme:

Wedding March, "Midsummer Night's Dream," Mendelssohn
Overture to "Masaniello"..........Auber
"Butterfly"..........Densmore
Fantasia, "Mefistofele"..........Boito
Largo, from the "New World" Symphony, Dvorak
Violoncello solo, "Kol Nidrei"........Bruch
(Joseph Keller)
Intermezzo, "Pagliacci"........Leoncavallo
Rhapsody, "Italia"..........Casella
Overture Solenelle, "1812"....Tschaikowsky
Waltz, "Jolly Fellows"..........Vollstedt
Cortege, from "Mlada"....Rimsky-Korsakov

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"Butterfly"..........Densmore
Fantasia, "Mefistofele"..........Boito
Largo from the "New World" Symphony, Dvorak
Violoncello Solo, "Kol Nidrei" (Joseph Keller)..........Bruch
Intermezzo, "Pagliacci"..........Leoncavallo
Rhapsody, "Italia"..........Casella
Ouverture Solennelle, "1812"....Tchaimovsky
Waltz, "Jolly Fellows"..........Vollstedt
Cortege from "Mlala"......Rimsky-Korsakov

TONIGHT AT THE POPS.

At the Pop Concert in Symphony Hall tonight the splendid Pops Symphony Orchestra, under Agide Jacchia, will present the following program:

Wedding March.....Mendelssohn
Overture, "Masaniello"....Auber
"Butterfly"..........Densmore
Fantasia, "Mefistofele"....Bolto
Largo, "New World" Symphony Dvorak
Cello solo "Kol Nidrei" (Joseph Keller)..........Bruch
Intermezzo, "Pagliacci"........ Leoncavallo
Rhapsody, "Italia".......Casella
Overture, "1812"....Tchaimovsky
Waltz, "Jolly Fellows"..Vollstedt
Cortege, from "Maida"........ Rimsky-Korsakov

ADVT. MAY.

TONIGHT AT THE POPS

At the Pop Concert in Symphony Hall tonight the splendid Pops Symphony Orchestra under Agide Jacohia will present the following popular program:

Wedding March, "Midsummer Night's Dream"......Mendelssohn
Overture to "Masaniello"....Auber
"Butterfly .... Densmore
Fantasa, "Mefistofele" ......Boito
Largo from the "New World" Symphony.......... Dvorak
Violoncello Solo, "Kol Nidrei" (Joseph Keller) .... Bruch
Intermezzo, "Pagliacci" Leoncavallo
Rhapsody, "Italla"........ Casella
Ouverture Solennelle, "1812" Tschaimovsky
Waltz, "Jolly Fellows" .. Vollstedt
Cortege, from "Medda" Rimsky-Korasakov

AMER-MAY.20

PROGRESS OF THE POPS

The Fourth Week of a Series of Concerts Unique in the East—In Boston They Succeed, in Other Cities They Have Failed

THERE is no equivalent in New York to The Pops of Boston, and for years there has been none. In the earlier days of the Madison Square Garden attempts were made there to maintain a similar series of spring and summer concerts. In one venture Mr. Seidl and his orchestra provided the music; in another Mr. Damrosch. All failed—for lack of a regular and sustaining public. A few years ago in Philadelphia, the Association that controls Mr. Stokowski's orchestra set afoot Pop Concerts—and in a fortnight, it was clear that no sufficient public was rallying to them. Chicago, warmly as it regards its orchestra, has no such concerts. Indeed in no city of the Middle West, in cursory recollection, are there summer concerts by a resident or a visiting orchestra.

Seemingly then, from the Atlantic to the Mississippi, there are no Pop Concerts but the Boston Pops. Few cities lack the means to such entertainment; yet all except Boston, lack the inclination. Here, moreover, the favor of the public is assured, increasing rather than diminishing. Some forsaw the end of The Pops when it was no longer possible for listeners to stock their tables with gentle stimulants. Yet nothing happened beyond the usual content. Again the end was at hand when Mr. Jacchia made his programmes of more serious pieces than had been the custom. But again the public gave no sign of displeasure. So have The Pops become an institution alike for those who arrange them and those who enjoy them. With both fortunately, they remain a live institution. Next week, then, the concerts will run usual course—a "special night" here, a "special night" there; new pieces once and again upon the programme; and conductor and orchestra as usual upon their mettle. The bystander has only to wish them a luck—assured

At the Pops Tonight

Wedding March from the Music to "A Midsummer Night's Dream," Mendelssohn
Overture to "Masaniello"........Auber
Butterfly ....Densmore

Fantasia, "Mefistofele"..........Boito
Largo from the "New World" Symphony..........Dvořák
"Kol Nidrei," for Violoncello....Bruch
Intermezzo, "Pagliacci"....Leoncavallo
Rhapsody, "Italia"..........Casella
Overture, "1812"..........Chaikovsky
Waltz, "Jolly Fellows".......Vollstedt
Procession from "Mlada," Rimsky-Korsakov

Conductor: A. Jacchia
Soloist: J. Keller

TRANS-MAY-20.

TONIGHT AT THE POPS

At the Pop concert in Symphony hall tonight the splendid Pops Symphony orchestra under Agide Jacchia will present the following popular program:

Wedding March, "Midsummer Night's Dream"..........Mendelssohn
Overture to "Masaniello"..........Auber
"Butterfly"..........Densmore
Fantasia, "Mefistofele"..........Boito
Largo from the "New World" Symphony..........Dvorak
Violoncella solo, "Kol Nidrei"......Bruch
Intermezzo, "Pagliacci"......Leoncavallo
Rhapsody, "Italia"..........Casella
Ouverture Solonnelle, "1812"..Tchaikowsky
Waltz, "Jolly Fellows"..........Vollstedt
Cortege from "Mlada"...Rimsky-Korsakov

MAY.20

"Pops" Program for Tonight

Wedding March, "Midsummer Night's Dream" ....Mendelssohn
Overture to "Masaniello"....Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele"........Boïto
Largo, from the "New World" Symphony ....Dvořák
Violoncello Solo, Kol Nidrei (Joseph Keller) Bruch
Intermezzo, "Pagliacci"..Leoncavallo
Rhapsody, "Italia" ....Casella
"Ouverture Solennelle, 1812" Tschaikowsky
Waltz, "Jolly Fellows".....Vollstedt
Cortège, from "Mlada" Rimsky-Korsakoff

MONITOR-MAY.20

TONIGHT AT THE POPS

At tonight's Pop Concert in Symphony Hall the Women's City Club will celebrate, but it will be in a public affair, just the same. Aglide Jacchia, the noted Pops conductor, will prepresent the following program:

Coronation March from "Le Prophets" Mayerbeer
Overture to "Midsummer Night's Dream" ....Menrelssohn
Barcarolle from "Tales of Hoffman" Offenbach
Fantasia, "Tosca"..............Puccini
Prelude to "Lohengrin".........Wagner
Farandole, from "L'Arlessienne" Bizet
Intermezzo from "Cavalleria Rusticana" ....Marcagni
Finale from "Scheherazade" Rimsky-Kersakov
Selection from "Apple Blossoms" Kreisler-Jacobi
"Reve Angelique" ....Rubinstein
Rhapsody "Espana"............Chabrier

ADVTSR-MAY.22

City Club Women To Attend Pops

WOMEN'S CITY CLUB night at the Pop concerts will be held tomorrow at 8:15 o'clock in Symphony Hall. This is one of the occasions when members of the club and their families and friends may meet together and enjoy a program of delightful music. Members should secure their seats at once at the club office.

Countess Helene de Bisping of Poland will be the guest of the club for luncheon on Monday at 1 o'clock and will speak on "Poland."

Mrs. Thomas G. Winter, president of the General Federation of Women's Clubs and one of the four women delegates at the Limitation of Armament Conference at Washington, will be the guest of the club for dinner on Thursday and will speak on "Citizens and Politicians." Tickets may be obtained at the club office.

ADVTSR-MAY 21

FINE PROGRAMS FOR POP CONCERTS

There is a certain harmony about the Pop Concerts in Symphony Hall—a harmony over and above the strains which come from the Pops Orchestra. This is the blending of music, refreshments and sociable converse. It explains the huge popular success of the Pops, an attraction to be found only in Boston.

Agide Jacchia, Pops conductor, has made a set of programs brimful of interest for the coming week. For Monday, such Pops favorites as the Prelude to "Lohengrin," the Finale of "Scheherazade," and Chabrier's "Espana," will be played.

Simmons College will celebrate Tuesday night and sing a group of songs. The Women's Clyt Club and other organizations will also be represented this week. But all Pops nights are open to the public at large.

ADVTSR-MAY-21.

THE POP CONCERTS

Organizations such as Simmons College, which will celebrate at the Pops on Tuesday, the 23d, and sing a group of songs, the Women's City Club and others will be represented this week. This will not interfere in any way with the accessibility of the Pops and the enjoyment of the public at large. Seats in all locations are generally available.

The programs of the week follow:—

MONDAY

Coronation March from "Le Prophete" ....Meyerbeer
Overture to "A Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "The Tales of Hoffmann" ....Offenbach
Fantasia, "Tosca"..........Puccini
Prelude to "Lohengrin"..........Wagner
Farandole from "L'Arlesienne"......Bizet
Intermezzo from "Cavaleria Rusticana" ....Mascagni
Finale to "Scheherazade".......... Rimsky-Korsakov
Selection, "Apple Blossoms"...... Kreisler-Jacobi
Reve Angelique..........Rubinstein
Rhapsody, "Espana"..........Chabrier

TUESDAY—SIMMONS NIGHT

Entrance of the Gladiators........Fucik
Overture to "Sakuntala"........Goldmark
Fantasia, "L'Oracolo"..........Leoni
Simmons College Songs:
- a. Our Alma Mater....Marion Fitch, '19
- b. Simmons.
- c. Marching Song...Emma Burchard, '11

First Hungarian Rhapsody..........Liszt
Spring (For String Orchestra)......Grieg
Gypsy Dance from "Carmen".......Bizet
Overture to "Tannhauser"........Wagner
College Hymn,
(Song Leader, Ruth Scully, '20)
Selection, "Sally"..........Kern
Waltz, "Estudiantina"........Waldteufel
Rakoczy March..........Berlioz

WEDNESDAY

Overture to "La Forza del Destino"..Verdi
Waltz, "Pomone"..........Waldteufel
Dubinushka........Arranged by Jacchia
Fantasia, "Pagliacci"........Leoncavallo
Second Hungarian Rhapsody........Liszt
Anitra's Dance ....Grieg
Traumerei ....Shumann
Overture to "Rienzi"..........Wagner
Selection, "The Tales of Hoffmann" Offenbach
Loin du Bal..........Gillet
March, "El Capitan"..........Sousa

THURSDAY

Marche Militaire..........Schubert
Overture to "William Tell"........Rossini
Valse Triste ....Sibelius
Fantasia, "Samson and Delilah"... Saint-Saens
Rhapsody, "Espana"..........Chabrier
Asa's Death from "Peer Gynt" Suite.. Grieg
Slavonic Dance No. 3 in F........Dvorak
Finale, Fourth Symphony....Tchaikovsky
Dance of the Hours..........Ponchielli
Waltz, "On the Beautiful Blue Danube" ....Strauss
Ride of the Valkyries..........Wagner

FRIDAY

Procession of the Sardar..Ippolitov-Ivanov
Overture to "Orpheus"..........Offenbach
Cowherd's Melody..........Schumann
Fantasia, "Lohengrin"..........Wagner
Suite, "Peer Gynt"..........Grieg
Harp Solo (Alfred Holy).
Prelude ....Rachmaninov
Marche Slave ....Tchaikovsky
Fantasia, "Carmen"..........Bizet
Reve Angelique ....Rubinstein
Pomp and Circumstance..........Elgar

SATURDAY

Entrance of the Guests into the Wartburg, "Tannhaeuser".......Wagner
Overture to "Phedre"..........Massenet
Waltz, "Wine, Woman and Song"..Strauss
Fantasia, "Romeo and Juliet".....Gounod
From the Suite, "L'Arlesienne" No. 2..........Bizet
- a. Pastorale.
- b. Farandole.

Elli, Elli..........Arranged by Jacchia
(Trumpet solo, Mr. Mager)
Indian Summer, an American Idyl.Herbert
Overture Sollennelle, "1812"..Tchaikovsky
Fantasia, "Manon Lescaut"........Puccini
En Badinant ....d'Ambrosio
American Patrol..........Meacham

MAY 21

CLASSICAL MUSIC AT POP CONCERTS

Mr Jacchia, during his five years as conductor of the Pop concerts at Symphony Hall, has included in his program more of the regular repertory of the Symphony concerts than any of his predecessors ventured upon. "Classical" music, using the term in its everyday rather than its esoteric sense, has made good with a popular audience in a manner not paralleled elsewhere in the musical history of America. The pieces played at the Pops are really chosen by the audience. The conductor plays not what he likes, or what he believes to be the best music, but what the audiences wil lapplaud. If a new number is not cordially applauded the first few times it is given, it is withdrawn as a failure, no matter whether it was composed by Beethoven or by Irving Berlin. Hence when numbers from the regular Symphony concert program win a place for themselves at the Pops they must do it by pleasing the audience, and not the critics.

This willingness of Pops audiences to enjoy and applaud good music is one of the most hopeful signs for the musical future of this city and country observable. Music has in the past appealed to too limited a public in America. It is only now beginning to win its way with the average man, or for that matter with the average woman. Actual listening with enjoyment to great music is worth any amount of reading or attending lectures upon the appreciation of music.

No matter if the people in the Pops audiences have not always a clear or even a confused knowledge of what musical critics and historians have written about the artistic value of the best pieces played there. If they really like Wagner better than Nevin or than Irving Berlin it does not matter whether they have or have not heard that he is commonly considered by the best judges a greater composer.

Supercilious Culture

We have had too much in America of the people who dare not like a piece of music until they have made sure that its composer is prominently mentioned in Grove's Dictionary of Music and Musicians. There is really more hope in the spontaneous appreciation of less consciously "cultured" individuals. Give the public the best music, without labeling it as good or bad, and one finds public taste not so hopelessly unsound as it seems.

In music, as in other things, a little learning is a dangerous thing. The person with a natural liking for music is too often superciliously tutored in what he should like to be saved until he either rebels and goes in for jazz or meekly rhapsodies over the more tiresome minor works of Beethoven and Bach.

But at the Pops no work is labeled good music, or bad music. It is played because people seem to like it and for no other reason. Yet this week the programs contain a long list of things from the regular Symphony concert repertory.

To particularize, Monday night the Women's City Club and others will hear among other things the Overture to "A Midsummer Night's Dream" of Mendelssohn, the Prelude to Wagner's "Lohengrin," an excerpt from one of Bizet's "L'Arlesienne" suites, the finale from Rimsky Korsakov's "Scheherezade," and Chabrier's "Espana," no less than five out of 11 numbers being from the Symphony concert repertory.

Tuesday night Simmons College will hear Goldmark's "Sakuntala" overture, the overture to Wagner's "Tannhauser," and Berlioz' "Rackoczy March," besides numbers by Liszt, Greig and Bizet. Wednesday Northeastern College will be offered only one number from the Symphony repertory, Wagner's "Rienzi" overture, but there will also be music by Verdi, Liszt, Greig and Schumann.

What Is Played

Thursday Rossini's "William Tell" Overture, Chabrier's "Espana," the Finale from Tschaikovsky's Fourth Symphony, and the Ride of the Valkyries appear on a program also offering numbers by Grieg, Schubert, Sibelius, Saint-Saens and Dvorak (not the "Humoresque," but a "Slavonic Dance").

Friday the "Ranz des Vaches" from Schumann's "Manfred" music, an excerpt from Ippolitov-Ivanov's "Caucassian Sketches," Grieg's "Peer Gynt" suite, and music by Wagner, Rachmaninov, Tschaikovsky, Sir Edward Elgar and Rubinstein fill the program.

Saturday Massenet's Overture to "Phedre," part of Bizet's "L'Arlesienne No. 2," suite and music by Wagner, Gounod, Tschaikovsky and Puccini diversify a popular program.

It is true that many of the chosen pieces are to the musician "chestnuts," things for which his liking was long since exhausted by too frequent and too indiscriminate performance. It is true, too, that Beethoven is not often played at the Pops, and Bach never, although the allegretto from the Seventh symphony, the andante from the Fifth, and the first movement of the Pastoral Symphony would probably prove popular with the audiences. Excerpts from "Don Giovanni," and from "The Marriage of Figaro" would be worth trying. Minor classics overlooked by Mr Jacchia include the Waltz from one of Volkmann's "Serenades for Strings" which still keeps his fame alive. But, all these things apart, the educative value of these concerts to the regular and irregular attendants is obviously great.

Heaven forbid that anyone should go to the Pops to be educated, though! The inherent tendency of education to become dull, correct, pedantic, instead of carefree, informal, and enthusiastic, would soon kill the concerts if people began to go to them conscientiously.

GLOBE-MAY.21

THE POPS FLOURISH

Mr. Jacchia's Pop programmes for the coming fourth week of these concerts include, for Monday, such favorites as the Prelude to "Lohengrin," the Finale of "Scheherazade," and Chabrier's "Espana"; for Tuesday, the Overtures to "Tannhauser" and "Sakuntala"; for Wednesday, the overtures to Verdi's "Force of Destiny" and Wagner's "Rienzi" and Liszt's Second Hungarian Rhapsody; Thursday, the "William Tell" Overture, the Finale of Tschaikovsky's Fourth Symphony, the "Blue Danube" Waltz and the "Ride of the Valkyries; Friday, a harp solo by Alfred Holy, the "Lohengrin" Fantasia and Tschaikovsky's "Marche Slave"; Saturday, a popular programme, including the "1812 Overture," "Eili, Eili" and Bizet's "l'Arlesienne" Suite.

Simmons College will celebrate at the Pops on Tuesday, the 23d, and sing a group of songs. The Women's City Club and others will be represented this week. But this custom does not interfere in any way with the accessibility of all Pops nights to the public, seats in all locations being generally available.

POST-MAY.21

TONIGHT AT THE POPS

At tonight's Pop concert in Symphony Hall, at which the Women's City Club will be present in numbers, but which will be in every way a public affair, Agide Jacchia, the noted Pops conductor, will present the following program:

Coronation March from "Le Prophete" Meyerbeer
Overture to "Midsummer Night's Dream" Mendelssohn
Barcarolle from "Tales of Hoffman" Offenbach
Fantasia, "Tosca"..........Puccini
Prelude to "Lohengrin"..........Wagner
Farandole from "L'Arlesienne"......Bizet
Intermezzo from "Cavalleria Rusticana" Mascagni
Finale of "Scheherazade" Rimsky-Korsakov
Selection from "Apple Blossoms" Kreisler-Jacobi
Reve Angelique..........Rubinstein
Rhapsody, "Espana"..........Chabrier

HERALD-MAY.22.

TONIGHT AT THE POPS

At tonight's Pop concert in Symphony hall, at which the Women's City club will be present in numbers but which will be in every way a public affair, Agide Jacchia, the noted Pops conductor, will present the following program:

Coronation March from "Le Prophete" Meyerbeer
Overture to "Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "Tales of Hoffman" Offenbach
Fantasia, "Tosca"..........Puccini
Prelude to "Lohengrin"..........Wagner
Farandole from "L'Arlesienne"......Bizet
Intermezzo from "Cavalleria Rusticana" ....Mascagni
Finale of "Scheherazade" Rimsky-Korsakov
Selection from "Apple Blossoms" Kreisler-Jacobi
Rêve Angelique ....Rubinstein
Rhapsody, "Espana" ....Chabrier

TELE-MAY.22

[112]

POP CONDUCTOR NATURALIZED

Agide Jacchia, conductor of the "Pop" Concerts at Symphony Hall and director of the Boston Conservatory of Music, became an American citizen this morning when he took the oath of allegiance in the United States District Court. Mr. Jacchia, who is now conducting the "Pops" for the sixth season, was born in Pesaro, Italy, in 1875. As a pupil of Mascagni he toured America with that artist about twenty years ago, and subsequently conducted opera in Italy and in Montreal, Canada. In 1914 he became conductor of the Century Theatre orchestra in New York, and a year later was conductor of the Boston National Opera Company for one year. Since that time he has resided in Boston.

TRANS. MAY.22

'POPS' CONDUCTOR NOW U. S. CITIZEN

Agide Jacchia, lead[illegible] of the Symphony orchestra "Pops," w[illegible] today admitted to citizenship in this country. He has been here several years.

Jacchia was born in Italy in 1875. He has conducted opera in Italy and America. Hhis is his sixth season as conductor of the "Pop" concerts.

TRAV. MAY.22.

"Pops" Program for Tonight

Coronation March from "Le Prophète" Meyerbeer
Overture to "A Midsummer Night's Dream" .... Mendelssohn
Barcarolle, "The Tales of Hoffman" Offenbach
Fantasia, "La Tosca"........Puccini
Prelude to "Lohengrin"......Wagner
Farandole from "L'Arlésienne".Bizet
Intermezzo from "Cavalleria Rusticana" .... Mascagni
Finale of "Scheherazade" Rimsky-Korsakoff
Selection, "Apple Blossoms" Kreisler-Jacobi
Rêve Angelique ....Rubinstein
Rhapsody, "Espana" ...... Chabrier

MONITOR-MAY.22

At the Pops Tonight

Coronation March from "The Prophet" ....Meyerbeer
Overture to "A Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "The Tales of Hoffmann" ....Offenbach
Fantasia, "Tosca"..........Puccini
Prelude to "Lohengrin"........Wagner
Farandole from the Music to "L'Arlesienne" ....Bizet
Intermezzo from "Cavaleria Rusticana" ....Mascagni
Finale of "Scheherazade".......... Rimsky-Korsakov
Selection, "Apple Blossoms".......... Kreisler-Jacobi
Angels' Dream ....Rubinstein
Rhapsody, "España"..........Chabrier

Conductor: A. Jacchia.

TRANS.MAY.22.

SIMMONS NIGHT AT POPS

This will be Simmons College night at the Pops in Symphony Hall. College songs will be sung as incidental features. The program in full follows:

Entrance of the Gladiators ....Fucik
Overture to "Sakuntala" ....Goldmark
Funtasia "L'Oracolo" ....Leoni
Simmon College Songs.
First Hungarian Rhapsody ......Liszt
Spring (For String Orchestra) ...Grieg
Gypsy Dance from "Carmen" .....Bizet
Overture to "Tannhauser" .... Wagner
Selection, "Sally" .... Kern
Waltz, Katudiantina" ...... Waldteufel
Radoczy March .... Barlios

ADVTSR-MAY.23

AGIDE JACCHIA IS NOW U. S. CITIZEN

Honored When He Conducts First Pop Concert as American

The Pops symphony orchestra, under direction of Concertmaster Jacques Hoffman, greeted their conductor, Agide Jacchia, with "The Star Spangled Banner" last night, when he stepped on the stage of Symphony Hall to conduct his first concert as an American citizen.

Mr. Jacchia has been a permanent resident of this country since 1914, and previous to that date he had visited America several times as conductor of various opera companies, first coming here with Mascagni's company. After further activities in Italy he again toured the United States, Central America and Canada with the Milan Opera Company.

He conducted Italian opera in New York at the Academy of Music in 1909, at the Century Theatre in 1914 and joined the Boston National Opera Company for the season of 1915-1916. In Boston he is known not only as conductor of the Pop concerts, but also as founder and director of the Boston Conservatory of Music and as conductor of the Cecilia Society.

He was born in 1875 in Pesaro, Italy, where he was graduated as a young man from the Conservatory of Music, after studying under Mascagni. His wife, whose stage name is Esther Ferrabini, and his daughter have made their home in Boston since they came here from Italy two years ago.

GHT AT THE POPS

sion City Club will be par-
represented at the Pop Con-
ymphony hall tonight, and
club will sing special num-
program for tonight:

orraine" ....
"William Tell"........Ganne
rnroeschen".......Rossini
La Tosca" ....Tschaikovsky
Gynt"..............Puccini
(solo violin, harp, organ ....Grieg
and
.........Schubert-Wilhelmj
Act. III, "Lohengrin"...Wagner
Club Glee Club
ank H. Luker, Director)
Rouse
ardie
st Chord
Espana" ....Chabrier
the Beautiful Blue Danube"
ary March ....Strauss
.......Saint-Saens

E-MAY.18

GHT AT THE POPS

acchia and his orchestra of
players will be heard in the
program at the Pop concert
ny Hall tonight:

March ....Svendsen
"L'Italiana in Algieri"..Rossini
the Vienna Woods"....Strauss
La Traviata"..........Verdi
(Venusberg, Act I), "Tann-
..........Wagner
aters of Minnetonka"..Lieurance
om "Eugen Onegin"......
Tschaikowsky
Rhapsody ....Enesco
"Mignon"..........Thomas
..................Bolzoni
the Huzzars"........Spindler

Program for Tonight

CITY CLUB NIGHT
TO THE PUBLIC

raine" ....Ganne
"William Tell"...Rossini
nröschen"..Tschaikowsky
La Tosca" ....Puccini
Gynt"............Grieg
ing Mood. (b) Anitra's
(c) In the Hall of the
nKing.
(Solo violin, harp, organ
gs) ..Schubert-Wilhelmj
ct III, "Lohengrin"
Wagner
Club Glee Club, Frank
, Director.
Rouse. (b) In Picardie.
Lost Chord.
spaña" ....Chabrier
the Beautiful Blue
...............Strauss
y March ..Saint-Saëns

TOR-

AT THE POPS.

a will offer the fol-
n at the Pop con-
hony Hall tonight:

h".........Svendsen
ana in Algieri"..Rossini
Vienna Woods"..Strauss
aviata".........Verdi
nhauser"........Wagner
of Minnetonka."
Lieurance
Inegin".Tschaikovsky
ody ....Enesco
"............Thomas
..............Bolzoni
uzzars".......Spindler

R-M

ogram for Tonight

arch...........Svendsen
L'Italiana in Algeri"
Rossini
he Vienna Woods"
Strauss
Traviata".......Verdi
(Venusberg, Act I)
r"............Wagner
rs of Minnetonka"
Lieurance
n "Eugen Onegin,"
Tschaikowsky
hapsody ....Enesco
Mignon" ....Thomas
................Bolzone
e Huzzars.......Spindler

TOR-

Pops Tonight

arch.............Svendsen
L'Italiana in Algieri,"
Rossini
es from the Vienna
..............J. Strauss
a Traviata".........Verdi
rom "Tannhäuser".Wagner
s of Minnetonka..Lieurance
m "Eugen Onégin,"
Chaikovsky
nian Rhapsody......Enesco
"Mignon"...........Thomas
...................Bolzoni
e Hussars.........Spindler

uctor: A. Jacchia.

HT AT THE POPS

chia and his splendid
symphony players will
the following program
ncert in Symphony hall

ch ....Svendsen
Italiana in Algieri"
Rossini
e Vienna Woods"..Strauss
Traviata"..........Verdi
nusberg, Act I), "Tann-
...........Wagner
of Minnetonka...Lieurance
"Eugen Onegin"
Tschaikovsky
apsody ....Enesco
ignon"...........Thomas
.................Bolzoni
.................Spindler
Huzzars

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, the splendid Pops Symphony Orchestra under Agide Jacchia will present the following popular programme:

Wedding March, "Midsummer Night's Dream," Mendelssohn
Overture to "Masaniello"..............Auber
"Butterfly"..........................Densmore
Fantasia, "Mefistofele"...............Boito
Largo, from the "New World" Symphony, Dvorak
Violoncello solo, "Kol Nidrei".......Bruch
(Joseph Keller)
Intermezzo, "Pagliacci" ....Leoncavallo
Rhapsody, "Italia" ....Casella
Overture Solenelle, "1812"....Tschaikowsky
Waltz, "Jolly Fellows" ....Vollstedt
Cortege, from "Mlada"....Rimsky-Korsakov

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight the splendid Pops Symphony Orchestra under Agide Jacchia will present the following popular program:

Wedding March, "Midsummer Night's Dream" ....Mendelssohn
Overture to "Masaniello" ....Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele" ....Boito
Largo from the "New World" Symphony, Dvorak
Violoncello Solo, "Kol Nidrei" (Joseph Keller) ....Bruch
Intermezzo, "Pagliacci" ....Leoncavallo
Rhapsody, "Italia"...................Casella
Ouverture Solennelle, "1812"....Tchaimovsky
Waltz, "Jolly Fellows" ....Vollstedt
Cortege from "Miala".......Rimsky-Korsakov

TONIGHT AT THE POPS.

At the Pop Concert in Symphony Hall tonight the splendid Pops Symphony Orchestra, under Agide Jacchia, will present the following program:

Wedding March.....Mendelssohn
Overture, "Masaniello" ....Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele" ....Bolto
Largo, "New World" Symphony
Dvorak
Cello solo "Kol Nidrei" (Joseph Keller) ....Bruch
Intermezzo, "Pagliacci"........
Leoncavallo
Rhapsody, "Italia" ....Casella
Overture, "1812"....Tchaimovsky
Waltz, "Jolly Fellows"..Vollstedt
Cortege, from "Maida"........
Rimsky-Korsakov

ADVTR MAY

TONIGHT AT THE POPS

At the Pop Concert in Symphony Hall tonight the splendid Pops Symphony Orchestra under Agide Jacohia will present the following popular program:

Wedding March, "Midsummer Night's Dream"......Mendelssohn
Overture to "Masaniello"....Auber
"Butterfly .... Densmore
Fantasa, "Mefistofele" ......Bolto
Largo from the "New World" Symphony .... Dvorak
Violoncello Solo, "Kol Nidrei" (Joseph Keller) .... Bruch
Intermezzo, "Pagliacci"
Leoncavallo
Rhapsody, "Italia" .... Casella
Ouverture Solennelle, "1812"
Tschaimovsky
Waltz, "Jolly Fellows" .. Vollstedt
Cortege, from "Medda"
Rimsky-Korasakov

AMER-MAY.20

PROGRESS OF THE POPS

The Fourth Week of a Series of Concerts Unique in the East—In Boston They Succeed, in Other Cities They Have Failed

THERE is no equivalent in New York to The Pops of Boston, and for years there has been none. In the earlier days of the Madison Square Garden attempts were made there to maintain a similar series of spring and summer concerts. In one venture Mr. Seidl and his orchestra provided the music; in another Mr. Damrosch. All failed—for lack of a regular and sustaining public. A few years ago in Philadelphia, the Association that controls Mr. Stokowski's orchestra set afoot Pop Concerts—and in a fortnight, it was clear that no sufficient public was rallying to them. Chicago, warmly as it regards its orchestra, has no such concerts. Indeed in no city of the Middle West, in cursory recollection, are there summer concerts by a resident or a visiting orchestra.

Seemingly then, from the Atlantic to the Mississippi, there are no Pop Concerts but the Boston Pops. Few cities lack the means to such entertainment; yet all except Boston, lack the inclination. Here moreover, the favor of the public is assured, increasing rather than diminishing. Some forsaw the end of The Pops when it was no longer possible for listeners to stock their tables with gentle stimulants. Yet nothing happened beyond the usual content. Again the end was at hand when Mr. Jacchia made his programmes of more serious pieces than had been the custom. But again the public gave no sign of displeasure. So have The Pops become an institution alike for those who arrange them and those who enjoy them. With both fortunately, they remain a live institution. Next week, then, the concerts will run usual course—a "special night" here, a "special night" there; new pieces once and again upon the programme; and conductor and orchestra as usual upon their mettle. The bystander has only to wish them a luck—assured

At the Pops Tonight

Wedding March from the Music to "A Midsummer Night's Dream," Mendelssohn
Overture to "Masaniello"..........Auber
Butterfly ....Densmore

Fantasia, "Mefistofele"..........Boito
Largo from the "New World" Symphony ....Dvořák
"Kol Nidrei," for Violoncello....Bruch
Intermezzo, "Pagliacci"....Leoncavallo
Rhapsody, "Italia"..............Casella
Overture, "1812"...........Chaikovsky
Waltz, "Jolly Fellows"........Vollstedt
Procession from "Mlada,"
Rimsky-Korsakov

Conductor: A. Jacchia.
Soloist: J. Keller

TRANS-MAY-20.

TONIGHT AT THE POPS

At the Pop concert in Symphony hall tonight the splendid Pops Symphony orchestra under Agide Jacchia will present the following popular program:

Wedding March, "Midsummer Night's Dream" ....Mendelssohn
Overture to "Masaniello"..........Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele" ....Boito
Largo from the "New World" Symphony ....Dvorak
Violoncella solo, "Kol Nidrei".....Bruch
Intermezzo, "Pagliacci".......Leoncavallo
Rhapsody, "Italia"...............Casolla
Ouverture Solonnelle, "1812"..Tchaikowsky
Waltz, "Jolly Fellows"...........Vollstedt
Cortege from "Mlada"...Rimsky-Korsakov

-MAY.20

"Pops" Program for Tonight

Wedding March, "Midsummer Night's Dream" ....Mendelssohn
Overture to "Masaniello".....Auber
"Butterfly" ....Densmore
Fantasia, "Mefistofele"........Boïto
Largo, from the "New World" Symphony ....Dvořák
Violoncello Solo, Kol Nidrei (Joseph Keller) Bruch
Intermezzo, "Pagliacci"..Leoncavallo
Rhapsody, "Italia" ....Casella
"Ouverture Solennelle, 1812"
Tschaikowsky
Waltz, "Jolly Fellows".....Vollstedt
Cortège, from "Mlada"
Rimsky-Korsakoff

MONITOR-MAY.20

TONIGHT AT THE POPS

At tonight's Pop Concert in Symphony Hall the Women's City Club will celebrate, but it will be in a public affair, just the same. Aglide Jacchia, the noted Pops conductor, will prepresent the following program:

Coronation March from "Le Prophets"
Mayerbeer
Overture to "Midsummer Night's Dream" ....Menrelssohn
Barcarolle from "Tales of Hoffman"
Offenbach
Fantasia, "Tosca"..............Puccini
Prelude to "Lohengrin"........Wagner
Farandole, from "L'Arlessienne"
Bizet
Intermezzo from "Cavalleria Rusticana" ....Marcagni
Finale from "Scheherazade"
Rimsky-Kersakov
Selection from "Apple Blossoms"
Kreisler-Jacobi
"Reve Angelique" ....Rubinstein
Rhapsody "Espana"............Chabrier

ADVTSR-MAY.22

City Club Women To Attend Pops

WOMEN'S CITY CLUB night at the Pop concerts will be held tomorrow at 8:15 o'clock in Symphony Hall. This is one of the occasions when members of the club and their families and friends may meet together and enjoy a program of delightful music. Members should secure their seats at once at the club office.

Countess Helene de Bisping of Poland will be the guest of the club for luncheon on Monday at 1 o'clock and will speak on "Poland."

Mrs. Thomas G. Winter, president of the General Federation of Women's Clubs and one of the four women delegates at the Limitation of Armament Conference at Washington, will be the guest of the club for dinner on Thursday and will speak on "Citizens and Politicians." Tickets may be obtained at the club office.

ADVTSR-MAY 21

FINE PROGRAMS FOR POP CONCERTS

There is a certain harmony about the Pop Concerts in Symphony Hall—a harmony over and above the strains which come from the Pops Orchestra. This is the blending of music, refreshments and sociable converse. It explains the huge popular success of the Pops, an attraction to be found only in Boston.

Agide Jacchia, Pops conductor, has made a set of programs brimful of interest for the coming week. For Monday, such Pops favorites as the Prelude to "Lohengrin," the Finale of "Scheherazade," and Chabrier's "Espana," will be played.

Simmons College will celebrate Tuesday night and sing a group of songs. The Women's Ciyt Club and other organizations will also be represented this week. But all Pops nights are open to the public at large.

ADVTSR-MAY-21

THE POP CONCERTS

Organizations such as Simmons College, which will celebrate at the Pops on Tuesday, the 23d, and sing a group of songs, the Women's City Club and others will be represented this week. This will not interfere in any way with the accessibility of the Pops and the enjoyment of the public at large. Seats in all locations are generally available. The programs of the week follow:—

MONDAY

Coronation March from "Le Prophete" ....Meyerbeer
Overture to "A Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "The Tales of Hoffmann" ....Offenbach
Fantasia, "Tosca"................Puccini
Prelude to "Lohengrin"..........Wagner
Farandole from "L'Arlesienne"......Bizet
Intermezzo from "Cavaleria Rusticana" ....Mascagni
Finale to "Scheherazade".........
Rimsky-Korsakov
Selection, "Apple Blossoms".......
Kreisler-Jacobi
Reve Angelique..............Rubinstein
Rhapsody, "Espana"..........Chabrier

TUESDAY—SIMMONS NIGHT

Entrance of the Gladiators.........Fucik
Overture to "Sakuntala".......Goldmark
Fantasia, "L'Oracolo"..............Leoni
Simmons College Songs:
a. Our Alma Mater....Marion Fitch, '19
b. Simmons.
c. Marching Song...Emma Burchard, '11
First Hungarian Rhapsody.........Liszt
Spring (For String Orchestra)......Grieg
Gypsy Dance from "Carmen".......Bizet
Overture to "Tannhauser".......Wagner
College Hymn,
(Song Leader, Ruth Scully, '20)
Selection, "Sally"...................Kern
Waltz, "Estudiantina".........Waldteufel
Rakoczy March..................Berlioz

WEDNESDAY

Overture to "La Forza del Destino"..Verdi
Waltz, "Pomone"..............Waldteufel
Dubinushka..........Arranged by Jacchia
Fantasia, "Pagliacci".........Leoncavallo
Second Hungarian Rhapsody.........Liszt
Anitra's Dance ....Grieg
Traumerei ....Shumann
Overture to "Rienzi"...............Wagner
Selection, "The Tales of Hoffmann"
Offenbach
Loin du Bal.........................Gillet
March, "El Capitan"................Sousa

THURSDAY

Marche Militaire.................Schubert
Overture to "William Tell"........Rossini
Valse Triste ....Sibelius
Fantasia, "Samson and Delilah"...
Saint-Saens
Rhapsody, "Espana"..............Chabrier
Asa's Death from "Peer Gynt" Suite..
Grieg
Slavonic Dance No. 3 in F........Dvorak
Finale, Fourth Symphony....Tchaikovsky
Dance of the Hours.............Ponchielli
Waltz, "On the Beautiful Blue Danube" ....Strauss
Ride of the Valkyries............Wagner

FRIDAY

Procession of the Sardar..Ippolitov-Ivanov
Overture to "Orpheus"..........Offenbach
Cowherd's Melody..............Schumann
Fantasia, "Lohengrin"............Wagner
Suite, "Peer Gynt"...................Grieg
Harp Solo (Alfred Holy).
Prelude ....Rachmaninov
Marche Slave ....Tchaikovsky
Fantasia, "Carmen"...................Bizet
Reve Angelique ....Rubinstein
Pomp and Circumstance..............Elgar

SATURDAY

Entrance of the Guests into the Wartburg, "Tannhaeuser"......Wagner
Overture to "Phedre"...........Massenet
Waltz, "Wine, Woman and Song"..Strauss
Fantasia, "Romeo and Juliet"....Gounod
From the Suite, "L'Arlesienne" No. 2..............................Bizet
a. Pastorale.
b. Farandole.
Eili, Eili............Arranged by Jacchia
(Trumpet solo, Mr. Mager)
Indian Summer, an American Idyl.Herbert
Overture Sollennelle, "1812"..Tchaikovsky
Fantasia, "Manon Lescaut"........Puccini
En Badinant ....d'Ambrosio
American Patrol..................Meacham

HERALD MAY 21

CLASSICAL MUSIC AT POP CONCERTS

Mr Jacchia, during his five years as conductor of the Pop concerts at Symphony Hall, has included in his program more of the regular repertory of the Symphony concerts than any of his predecessors ventured upon. "Classical" music, using the term in its everyday rather than its esoteric sense, has made good with a popular audience in a manner not paralleled elsewhere in the musical history of America. The pieces played at the Pops are really chosen by the audience. The conductor plays not what he likes, or what he believes to be the best music, but what the audiences wil lapplaud. If a new number is not cordially applauded the first few times it is given, it is withdrawn as a failure, no matter whether it was composed by Beethoven or by Irving Berlin. Hence when numbers from the regular Symphony concert program win a place for themselves at the Pops they must do it by pleasing the audience, and not the critics.

This willingness of Pops audiences to enjoy and applaud good music is one of the most hopeful signs for the musical future of this city and country observable. Music has in the past appealed to too limited a public in America. It is only now beginning to win its way with the average man, or for that matter with the average woman. Actual listening with enjoyment to great music is worth any amount of reading or attending lectures upon the appreciation of music.

No matter if the people in the Pops audiences have not always a clear or even a confused knowledge of what musical critics and historians have written about the artistic value of the best pieces played there. If they really like Wagner better than Nevin or than Irving Berlin it does not matter whether they have or have not heard that he is commonly considered by the best judges a greater composer.

Supercilious Culture

We have had too much in America of the people who dare not like a piece of music until they have made sure that its composer is prominently mentioned in Grove's Dictionary of Music and Musicians. There is really more hope in the spontaneous appreciation of less consciously "cultured" individuals. Give the public the best music, without labeling it as good or bad, and one finds public taste not so hopelessly unsound as it seems.

In music, as in other things, a little learning is a dangerous thing. The person with a natural liking for music is too often superciliously tutored in what he should like to be saved until he either rebels and goes in for jazz or meekly rhapsodies over the more tiresome minor works of Beethoven and Bach.

But at the Pops no work is labeled good music, or bad music. It is played because people seem to like it and for no other reason. Yet this week the programs contain a long list of things from the regular Symphony concert repertory.

To particularize, Monday night the Women's City Club and others will hear among other things the Overture to "A Midsummer Night's Dream" of Mendelssohn, the Prelude to Wagner's "Lohengrin," an excerpt from one of Bizet's "L'Arlesienne" suites, the finale from Rimsky Korsakov's "Scheherezade," and Chabrier's "Espana," no less than five out of 11 numbers being from the Symphony concert repertory.

Tuesday night Simmons College will hear Goldmark's "Sakuntala" overture, the overture to Wagner's "Tannhauser," and Berlioz' "Rackoczy March," besides numbers by Liszt, Greig and Bizet. Wednesday Northeastern College will be offered only one number from the Symphony repertory, Wagner's "Rienzi" overture, but there will also be music by Verdi, Liszt, Greig and Schumann.

What Is Played

Thursday Rossini's "William Tell" Overture, Chabrier's "Espana," the Finale from Tschaikovsky's Fourth Symphony, and the Ride of the Valkyries appear on a program also offering numbers by Grieg, Schubert, Sibelius, Saint-Saens and Dvorak (not the "Humoresque," but a "Slavonic Dance").

Friday the "Ranz des Vaches" from Schumann's "Manfred" music, an excerpt from Ippolitov-Ivanov's "Caucassian Sketches," Grieg's "Peer Gynt" suite, and music by Wagner, Rachmaninov, Tschaikovsky, Sir Edward Elgar and Rubinstein fill the program.

Saturday Massenet's Overture to "Phedre," part of Bizet's "L'Arlesienne No. 2," suite and music by Wagner, Gounod, Tschaikovsky and Puccini diversify a popular program.

It is true that many of the chosen pieces are to the musician "chestnuts," things for which his liking was long since exhausted by too frequent and too indiscriminate performance. It is true, too, that Beethoven is not often played at the Pops, and Bach never, although the allegretto from the Seventh symphony, the andante from the Fifth, and the first movement of the Pastoral Symphony would probably prove popular with the audiences. Excerpts from "Don Giovanni," and from "The Marriage of Figaro" would be worth trying. Minor classics overlooked by Mr Jacchia include the Waltz from one of Volkmann's "Serenades for Strings" which still keeps his fame alive. But, all these things apart, the educative value of these concerts to the regular and irregular attendants is obviously great.

Heaven forbid that anyone should go to the Pops to be educated, though! The inherent tendency of education to become dull, correct, pedantic, instead of carefree, informal, and enthusiastic, would soon kill the concerts if people began to go to them conscientiously.

GLOBE-MAY.21

THE POPS FLOURISH

Mr. Jacchia's Pop programmes for the coming fourth week of these concerts include, for Monday, such favorites as the Prelude to "Lohengrin," the Finale of "Scheherazade," and Chabrier's "Espana"; for Tuesday, the Overtures to "Tannhauser" and "Sakuntala"; for Wednesday, the overtures to Verdi's "Force of Destiny" and Wagner's "Rienzi" and Liszt's Second Hungarian Rhapsody; Thursday, the "William Tell" Overture, the Finale of Tschaikovsky's Fourth Symphony, the "Blue Danube" Waltz and the "Ride of the Valkyries; Friday, a harp solo by Alfred Holy, the "Lohengrin" Fantasia and Tschaikovsky's "Marche Slave"; Saturday, a popular programme, including the "1812 Overture," "Eili, Eili" and Bizet's "l'Arlesienne" Suite.

Simmons College will celebrate at the Pops on Tuesday, the 23d, and sing a group of songs. The Women's City Club and others will be represented this week. But this custom does not interfere in any way with the accessibility of all Pops nights to the public, seats in all locations being generally available.

POST-MAY.21

TONIGHT AT THE POPS

At tonight's Pop concert in Symphony Hall, at which the Women's City Club will be present in numbers, but which will be in every way a public affair, Agide Jacchia, the noted Pops conductor, will present the following program:

Coronation March from "Le Prophete"
Meyerbeer
Overture to "Midsummer Night's Dream"
Mendelssohn
Barcarolle from "Tales of Hoffman"
Offenbach
Fantasia, "Tosca"..................Puccini
Prelude to "Lohengrin"..........Wagner
Farandole from "L'Arlesienne"......Bizet
Intermezzo from "Cavalleria Rusticana"
Mascagni
Finale of "Scheherazade"
Rimsky-Korsakov
Selection from "Apple Blossoms"
Kreisler-Jacobi
Reve Angelique.....................Rubinstein
Rhapsody, "Espana"..................Chabrier

HERALD-MAY.22.

TONIGHT AT THE POPS

At tonight's Pop concert in Symphony hall, at which the Women's City club will be present in numbers but which will be in every way a public affair, Agide Jacchia, the noted Pops conductor, will present the following program:

Coronation March from "Le Prophete"
Meyerbeer
Overture to "Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "Tales of Hoffman"
Offenbach
Fantasia, "Tosca"..................Puccini
Prelude to 'Lohengrin"..........Wagner
Farandole from "L'Arlesienne"......Bizet
Intermezzo from 'Cavalleria Rusticana" ....Mascagni
Finale of "Scheherazade"
Rimsky-Korsakov
Selection from "Apple Blossoms"
Kreisler-Jacobi
Reve Angelique ....Rubinstein
Rhapsody, "Espana" ....Chabrier

TELE-MAY.22

[112]

POP CONDUCTOR NATURALIZED

Agide Jacchia, conductor of the "Pop" Concerts at Symphony Hall and director of the Boston Conservatory of Music, became an American citizen this morning when he took the oath of allegiance in the United States District Court. Mr. Jacchia, who is now conducting the "Pops" for the sixth season, was born in Pesaro, Italy, in 1875. As a pupil of Mascagni he toured America with that artist about twenty years ago, and subsequently conducted opera in Italy and in Montreal, Canada. In 1914 he became conductor of the Century Theatre orchestra in New York, and a year later was conductor of the Boston National Opera Company for one year. Since that time he has resided in Boston.

TRANS. MAY.22

'POPS' CONDUCTOR NOW U. S. CITIZEN

Agide Jacchia, lead r of the Symphony orchestra "Pops," w today admitted to citizenship in this country. He has been here several years.

Jacchia was born in Italy in 1875. He has conducted opera in Italy and America. Hhis is his sixth season as conductor of the "Pop" concerts.

TRAV.MAY.22.

"Pops" Program for Tonight

Coronation March from "Le Prophète"
Meyerbeer
Overture to "A Midsummer Night's Dream" .... Mendelssohn
Barcarolle, "The Tales of Hoffman"
Offenbach
Fantasia, "La Tosca".......Puccini
Prelude to "Lohengrin"......Wagner
Farandole from "L'Arlésienne".Bizet
Intermezzo from "Cavalleria Rusticana" .... Mascagni
Finale of "Scheherazade"
Rimsky-Korsakoff
Selection, "Apple Blossoms"
Kreisler-Jacobi
Rêve Angelique ....Rubinstein
Rhapsody, "Espana" ...... Chabrier

MONITOR-MAY.22

At the Pops Tonight

Coronation March from "The Prophet" ....Meyerbeer
Overture to "A Midsummer Night's Dream" ....Mendelssohn
Barcarolle from "The Tales of Hoffmann" ....Offenbach
Fantasia, "Tosca"............Puccini
Prelude to "Lohengrin"........Wagner
Farandole from the Music to "L'Arlesienne" ....Bizet
Intermezzo from "Cavaleria Rusticana" ....Mascagni
Finale of "Scheherazade"..........
Rimsky-Korsakov
Selection, "Apple Blossoms".........
Kreisler-Jacobi
Angels' Dream ....Rubinstein
Rhapsody, "España"..........Chabrier

Conductor: A. Jacchia.

TRANS.MAY.22.

SIMMONS NIGHT AT POPS

This will be Simmons College night at the Pops in Symphony Hall. College songs will be sung as incidental features. The program in full follows:

Entrance of the Gladiators ....Fucik
Overture to "Sakuntala" ....Goldmark
Funtasia "L'Oracolo" ....Leoni
Simmon College Songs.
First Hungarian Rhapsody ....Liszt
Spring (For String Orchestra) ...Grieg
Gypsy Dance from "Carmen" .....Bizet
Overture to "Tannhauser" .... Wagner
Selection, "Sally" .... Kern
Waltz, Katudiantina" ...... Waldteufel
Radoozy March .... Barlios

ADVTSR-MAY.23

AGIDE JACCHIA IS NOW U. S. CITIZEN

Honored When He Conducts First Pop Concert as American

The Pops symphony orchestra, under direction of Concertmaster Jacques Hoffman, greeted their conductor, Agide Jacchia, with "The Star Spangled Banner" last night, when he stepped on the stage of Symphony Hall to conduct his first concert as an American citizen.

Mr. Jacchia has been a permanent resident of this country since 1914, and previous to that date he had visited America several times as conductor of various opera companies, first coming here with Mascagni's company. After further activities in Italy he again toured the United States, Central America and Canada with the Milan Opera Company.

He conducted Italian opera in New York at the Academy of Music in 1909, at the Century Theatre in 1914 and joined the Boston National Opera Company for the season of 1915-1916. In Boston he is known not only as conductor of the Pop concerts, but also as founder and director of the Boston Con-

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HERALD MAY 23

Simmons Night at the "Pops"

SYMPHONY HALL—Tonight at the "Pop" concerts will be Simmons College Night; the Northeastern College Night coming Wednesday.

This evening's program is as follows: "Entrance of the Gladiators," Fucik; overture to "Sakuntala," Goldmark; fantasia, "L'Oracolo," Leoni; Simmons College Songs; "First Hungarian Rhapsody," Liszt; "Spring," Grieg; gypsy dance from "Carmen," Bizet; overture to "Tannhauser," Wagner; selection, "Sally," Kern; waltz, "Estudiantina," Waldteufel; "Rakoczy March," Berlioz.

GLOBE MAY. 23

JACCHIA BECOMES AMERICAN CITIZEN

Conductor of Pop Concerts Honored by Orchestra

Pupil of Mascagni Resident of This Country Since 1914

In recognition of the admission to citizenship in the United States of Agide Jacchia, leader of the Pop concerts at Symphony Hall for the last six years, which took place in the United States District Court yesterday morning, Mr Jacchia's appearance on the stage of Symphony Hall last night was greeted by the playing of "The Star Spangled Banner."

AGIDE JACCHIA.

As Mr Jacchia stepped on the stage to conduct his first concert as an American citizen, Concertmaster Jacques Hoffman mounted the conductor's platform, leading the playing of the National anthem, with the entire orchestra standing. The large audience applauded with the warmest enthusiasm.

A permanent resident of this country since 1914, Mr Jacchia's affiliations go even further back, for he had visited America several times before that as conductor of various opera companies.

Mr Jacchia has been celebrated as a conductor of opera ever since, as a young man, he graduate from the Conservatory of Music at Pesaro, Italy, where he was born in 1875, and where he studied under Mascagni. He first came to America as conductor of Mascagni's opera company, and, after activities in Italy, he traveled through the United States, Central America and Canada with the Milan Opera Company. He conducted Italian opera in New York at the Academy of Music and at the Century Theatre in 1909 and 1914, respectively, conducting also four years of opera in Montreal. He joined the Boston National Opera Company for the st 1916. In Boston he is kno only as conductor of the Pop con but also as conductor of the Cecil ciety.

Mr Jacchia's wife, whose stage n is Esther Ferrabini, and their daug have made Boston their home since t came here from Italy two years ago.

GLOBE-MAY.23

TONIGHT AT THE POPS

The Pop Concert in Symphony Hall tonight will be conspicuous for the presence of graduates and undergraduates of Simmons College and a group of college songs to be sung by them. Nevertheless, this concert, with a popular programme, will be of particular public interest. The numbers follow:

Entrance of the Gladiators....Fucik
Overture to "Sakuntala"....Goldmark
Fantasia, "L'Oracolo"....Leoni
Simmons College Songs.
First Hungarian Rhapsody....Liszt
Spring (for string orchestra)....Grieg
Gypsy Dance from "Carmen"....Bizet
Overture to "Tannhauser"....Wagner
Selection, "Sally"....Kern
Waltz, "Estudiantina"....Waldteufel
Rakoczy March....Berlioz

POST-MAY. 23.

TONIGHT AT THE POPS

The Pop concert in Symphony Hall tonight will be conspicuous for the presence of graduates and undergraduates of Simmons College and a group of college songs to be sung by them. Nevertheless, this concert, with a popular program, will be of particular public interest. The numbers follow:

Entrance of the Gladiators....Fucik
Overture to "Sakuntala"....Goldmark
Fantasia, "L'Oracolo"....Leoni
Simmons College Songs.
First Hungarian Rhapsody....Liszt
Spring (for string orchestra)....Grieg
Gypsy Dance from "Carmen"....Bizet
Overture from "Tannhauser"....Wagner
Selection, "Sally"....Kern
Waltz, "Estudiantina"....Waldteufel
Rakocsy March....Berlioz

HERALD-MAY.23

TONIGHT AT THE POPS

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following programme in Symphony Hall tonight:

Overture to "La Forza del Destino"....Verdi
Waltz, "Pomone"....Waldteufel
"Duninushka"....Arranged by Agide Jacchia
Fantasia, "Pagliacci"....Leoncavallo
Second Hungarian Rhapsody....Liszt
Anitra's Dance....Grieg
Traumerei....Schumann
Overture to "Rienzi"....Wagner
Selection, "The Tales of Hoffman"....Offenbach
Loin du Bal....Gillet
March, "El Capitan"....Sousa

Jacchia Greeted As Naturalized Citizen

When Agide Jacchia, conductor of the Pops symphony orchestra, stepped on the stage of Symphony Hall last night to conduct his first concert as an American citizen, concert-master Jacques Hoffmann mounted the conductor's platform and the orchestra, standing, greeted him with the Star Spangled Banner. This greeting the audience seconded with prolonged salvos of applause. The demonstration followed the news that, at the noon hour, he became a citizen of the United States, when his petition was formally granted at the Federal Court in the Post Office building. Mr. Jacchia has been a permanent resident of this country since 1914, but his affiliation dates further back, for he had visited America several times previously as conductor of various opera companies, touring with them from coast to coast.

POST-MAY. 23

At the Pops Tonight

Evening of Simmons College

Entrance of the Gladiators....Fucik
Overture to "Sakuntala"....Goldmark
Fantasia, "L'Oracolo"....Leoni
Simmons College Songs.
First Hungarian Rhapsody....Liszt
Spring (For String Orchestra)....Grieg
Gipsy Dance from "Carmen"....Bizet
Overture to "Tannhäuser"....Wagner
Selection, "Sally"....Kern
Waltz, "Estudiantina"....Waldteufel
Rakocsy March....Berlioz

Conductor: A. Jacchia.

TRANS-MAY. 23.

"Pops" Program for Tonight

SIMMONS COLLEGE NIGHT
Open to the Public

Entrance of the Gladiators....Fucik
Overture to "Sakuntala"....Goldmark
Fantasia, "L'Oracolo"....Leoni
Simmons College Songs
First Hungarian Rhapsody....Liszt
"Spring" (for String Orchestra)....Grieg
Gypsy Dance from "Carmen"....Bizet
Overture to "Tannhäuser"....Wagner
Selection, "Sally"....Kern
Waltz, "Estudiantina"....Waldteufel
Rakoczy March....Berlioz

MON. MAY. 23.

TONIGHT AT THE POPS

The Pop Concert in Symphony hall tonight will be conspicuous for the presence of graduates and under-graduates of Simmons college and a group of college songs to be sung by them. Nevertheless, this concert, with a popular program, will be of particular public interest. The numbers follow:

Entrance of the Gladiators....Fucik
Overture to "Sakuntala"....Goldmark
Fantasia, "L'Oracolo"....Leoni
Simmons College Songs
First Hungarian Rhapsody....Liszt
Spring (For string orchestra)....Grieg
Gypsy Dance from "Carmen"....Bizet
Overture to "Tannhauser"....Wagner
Selection, "Sally"....Kern
Waltz, "Estudiantina"....Waldteufel
Rakoczy March....Berlioz

TELE. MAY. 23.

POPS PROGRAM

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following program in Symphony Hall tonight:

Overture to "La Forza del Destino"..Verdi
Waltz, "Pomone"....Waldteufel
"Duninushka"....Arr. by Agide Jacchia
Fantasia, "Pagliacci"....Leoncavallo
Second Hungarian Rhapsody....Liszt
"Anitra's Dance"....Grieg
"Traumerei"....Schumann
Overture to "Rienzi"....Wagner
Selection, "The Tales of Hoffman"....Offenbach
"Loin du Bal"....Gillet
March, "El Capitan"....Sousa

HERALD-MAY. 24

AT THE POPS TONIGHT

Agide Jacchia and the Pops Orchestra will be heard in the following program in Symphony Hall tonight:—

Overture to "La Forza del Destino"....Verdi
Waltz, "Pomona"....Waldteufel
"Duninushka"....Arranged by Jacchia
Fantasia, "Pagliacci"....Leoncavallo
Second Hungarian Rhapsody....Liszt
Anitra's Dance....Grieg
Traumerei....Schumann
Overture to "Rienzi"....Wagner
Selection, "The Tales of Hoffman"....Offenbach
Loin du Bal....Gillet
March, "El Capitan"....Sousa

ADVTSR-MAY. 24.

"Pops" Program for Tonight

Overture to "La Forza del Destino"....Verdi
Waltz, "Pomone"....Waldteufel
"Dubinushka"....Arranged by Agide Jacchia
Fantasia, "Pagliacci"..Leoncavallo
Second Hungarian Rhapsody....Liszt
"Anitra's Dance"....Grieg
"Traumerei"....Schumann
Overture to "Rienzi"....Wagner
Selection, "The Tales of Hoffmann"....Offenbach
"Loin du Bal"....Gillet
March, "El Capitan"....Sousa

MONITOR-MAY. 24.

At the Pops Tonight

Overture to the Opera, "La Forza del Destino"....Verdi
Waltz, "Pomona"....Waldteufel
Dubinushka, Russian Folk-Song, Arranged by Jacchia
Fantasia, "Pagliacci"....Leoncavallo
Second Hungarian Rhapsody....Liszt
Anitra's Dance, from the Music to "Peer Gynt"....Grieg
Träumerei....Schumann
Overture to "Rienzi"....Wagner
Selection, "The Tales of Hoffmann,"....Offenbach
Loin du Bal....Gillet
March, "El Capitan"....Sousa

Conductor: A. Jacchia.

ADVTSR-MAY. 24

POPS PROGRAM

Agide Jacchia and the Pops Symphony orchestra will be heard in the following program in Symphony hall tonight:

Overture to "La Forza del Destino"..Verdi
Waltz, "Pomone"....Waldteufel
"Duninushka" Arranged by Agide Jacchia
Fantasia, "Pagliacci"....Leoncavallo
Second Hungarian Rhapsody....Liszt
Anitra's Dance....Grieg
Traumerei....Schumann
Overture to "Rienzi"....Wagner
Selection, "The Tales of Hoffman,"....Offenbach
Loin du Bal....Gillet
March, "El Capitan"....Sousa

TELE-MAY. 24

AT THE POPS TONIGHT

The following programme of particular musical interest will be held at the pop concert in Symphony Hall tonight, Agide Jacchia, conductor:

Marche Militaire....Schubert
Overture to "William Tell"....Rossini
Valse Triste....Sibelius
Fantasia, "Samson and Delilah"..Saint-Saens
Rhapsody, "Espana"....Chabrier
Asa's Death from "Peer Gynt" Suite..Grieg
Slavonic Dance, Op. 72, No. 3....Dvorak
Finale, Fourth Symphony....Tschaikovsky
Dance of the Hours....Ponchielli
Waltz, "On the Beautiful Blue Danube"....Strauss
Ride of the Valkyries....Wagner

POST-MAY. 25.

AT THE POPS TONIGHT

The following program of particular musical interest will be heard at the Pop Concert in Symphony Hall tonight, Agide Jacchia, conductor:—

March Militaire....Schubert
Overture to "William Tell"....Rossini
Valse Triste....Sibelius
Fantasia, "Samson and Delilah"....Saint-Saens
Rhapsody, "Espano"....Chabrier
Asa's Death, from "Peer Gynt" Suite....Grieg
Slavonic Dance....Dvorak
Finale, Fourth Symphony..Tschaikovsky
Dance of the Hours....Ponchielli
Waltz, "Beautiful Blue Danube"....Strauss
Ride of the Valkyries....Wagner

ADVTSR-MAY. 25

AT THE POPS TONIGHT

The following program of particular musical interest will be heard at the Pop concert in Symphony hall tonight, Agide Jacchia, conductor:

Marche Militaire....Shubert
Overture to "William Tell"....Rossini
Valse Trieste....Sibelius
Fantasia, "Samson and Delilah,"....Saint-Saens
Rhapsody, "Espana"....Chabrier
Asa's Death from "Peer Gynt" Suite,....Grieg
Slavonic Dance, Op. 72, No. 3....Dvorak
Finale, Fourth Symphony..Tschaikovsky
Dance of the Hours....Ponchielli
Waltz, "On the Beautiful Blue Danube,"....Strauss
Ride of the Valkyries....Wagner

TELE-MAY. 25.

"Pops" Program for Tonight

"Marche Militaire"....Schubert
Overture to "William Tell"..Rossini
"Valse Triste"....Sibelius
Fantasia "Samson and Delilah"....Saint-Saëns
Rhapsody, "España"....Chabrier
"Asa's Death" from "Peer Gynt" Suite....Grieg
Slavonic Dance, Op. 72, No. 3....Dvořák
Finale, Fourth Symphony....Tschaikowsky
"Dance of the Hours"....Ponchielli
Waltz, "On the Beautiful Blue Danube"....Strauss
"Ride of the Valkyries"....Wagner

MONITOR. MAY. 25.

At the Pops Tonight

Military March....Schubert
Overture to "William Tell"....Rossini
Valse Triste....Sibelius
Fantasia, "Samson and Delilah"....Saint-Saëns
Rhabsody, "España"....Chabrier
Asa's Death, from the Music to "Peer Gynt"....Grieg
Slavonic Dance....Dvořák
Finale from the Fourth Symphony....Chaikovsky
Dance of the Hours from "La Gioconda"....Ponchielli
Waltz, "Blue Danube"....J. Strauss
Ride of the Valkyrs....Wagner

Conductor: A. Jacchia.

TRANS. MAY. 25.

At the Pops Tonight

Procession of the Sardar....Ippolitov-Ivanov
Overture to "Orpheus in the Underworld"....Offenbach
Cowherd's Melody for English Horn from the Music to Byron's "Manfred"....Schumann
Fantasia, "Lohengrin"....Wagner
Suite from the Music to "Peer Gynt"....Grieg
Mazurka for Harp....Holy
Prelude....Rakhmaninov
Slavic March....Chaikovsky
Fantasia, "Carmen"....Bizet
Angel's Dream....Rubinstein
March, "Pomp and Circumstance,"....Elgar

Conductor: A. Jacchia.
Soloists
Louis Speyer   Alfred Holy

TRANS. MAY. 26

AT THE POPS

At tonight's Pops in Symphony hall, Agide Jacchia and his Symphony orchestra will present the following program:

Procession of the Sardar..Ippolitov-Ivanov
Overture to "Orpheus"....Offenbach
Music from "Manfred"....Schumann
Cowherd's Melody
Fantasia, "Lohengrin"....Wagner
Suite, "Peer Gynt"....Grieg
Harp solo—Mazurka....Holy
Prelude....Rachmaninov
Marche Slave....Tschaikowsky
Fantasia, "Carmen"....Bizet
Reve Angelique....Rubinstein
Pomp and Circumstance (with organ)....Elgar

TELE. MAY. 26

AT THE POPS

At tonight's Pops in Symphony Hall, Agide Jacchia and his symphony Orchestra will present the following programme:

Procession of the Sardar....Ippolitov-Ivanov
Overture to "Orpheus"....Offenbach
Music from "Manfred"....Schumann
Cowherd's Melody (English Horn solo—Louis Speyer).
Fantasia, "Lohengrin"....Wagner
Suite, "Peer Gynt"....Grieg
Harp solo—Mazurka (Alfred Holy)....Holy
Prelude....Rachmaninov
Marche Slave....Tschaikowsky
Fantasia, "Carmen"....Bizet
Reve Angelique....Rubinstein
Pomp and Circumstance (with organ)...Elgar

POST-MAY. 26

AT THE POPS

At tonight's Pops in Symphony Hall, Agide Jacchia and his symphony orchestra will present the following program:

Procession of the Sardar....Ippolitov-Ivanov
Overture to "Orpheus"....Offenbach
Music from "Manfred"....Schumann
Cowherd's Melody.... (English horn solo, Louis Speyer.)
Fantasia, "Lohengrin"....Wagner
Suite, "Peer Gynt"....Grieg
Harp Solo, Mazurka (Alfred Holy)....Holy
Prelude....Rachmaninov
Marche Slave....Tschaikovsky
Fantasia, "Carmen"....Bizet
"Reve Angelique"....Rubinstein
"Pomp and Circumstance" (with organ)..Elgar

HERALD-MAY. 26

TONIGHT AT THE POPS

At tonight's Pops in Symphony Hall, Agide Jacchia and his symphony orchestra will present the following program:

Procession of the Sardar..Ippolitov-Ivanov
Overture to "Orpheus"....Offenbach
Music from "Manfred"....Schumann
Cowherd's Melody (English Horn solo—Louis Speyer)
Fantasia, "Lohengrin"....Wagner
Suite, "Peer Gynt"....Grieg
Harp solo—Mazurka (Alfred Holy)...Holy
Prelude....Rachmaninov
Marche Slave....Tschaikovsky
Fantasia, "Carman"....Bizet
Reve Angelique....Rubinstein
Pomp and Circumstance (with organ).Elgar

ADVTSR-MAY. 26

TONIGHT AT THE POPS

The following programme will be played at the pop concert in Symphony Hall tonight:

Military Polonaise....Chopin
Overture, "Morning, Noon and Night in Vienna"....Suppe
Waltz, "On the Beautiful Blue Danube"....Strauss
Fantasia, "Aida"....Verdi
Suite, "Scenes Pittoresque"....Massenet
(a) Angelus.
(b) Fete Boheme.
Flute solo—"Fantaisie Pastorale Hongroise"....Doppler
Arthur Brooke
Slavonic Dance, Op. 46, No. 8....Dvorak
Overture Solennelle, "1812"....Tschaikovsky
Selection, "Honeymoon in 2000"
Mrs. M. H. Gulesian
Prelude....Rachmaninov
Introduction to Act III, "Lohengrin"..Wagner

POST-MAY. 27

At the Pops Tonight

Entrance of Guests into the Wartburg, from "Tannhäuser"..Wagner
Overture to "Phèdre"....Massenet
Waltz "Wine, Woman and Song."....J. Strauss
Fantasia, "Romeo and Juliet"...Gounod
Pastoral and Farandole from the Music to Daudet's Play, "L'Arlesienne"....Bizet
"Eili, Eili"....Arranged by Jacchia
Indian Summer....Herbert
Overture, "1812"....Chaikovsky
Fantasia, "Manon Lescaut"....Puccini
En Badinant....d'Ambrosio
American Patrol....Meacham

Conductor: A. Jacchia.
Soloist: G. Mager.

PROGRESS OF THE POPS

More Spring Entertainment at Sympho Hall—The Need of a Picture to Perpet uate the Concerts

ONCE in so often a newspaper or magazine prints a sixty-year-old picture of "The Peace Jubilee" with which Boston celebrated the end of the Civil War. To see the old "wood-cut" is to wonder whether sixty years hence a newspaper or magazine will print a simila picture of the Pop Concerts as they go nightly at Symphony Hall through the spring and the summer of 1922. Even if there be "Pops" in 1982, a view of them as they are now might amuse our grandchil dren; while if by that time they have ceased to be, the more historical would be the picture. No doubt these who then look at it will call it "quaint."

Yet is there any such picture in exist ence? It is hard to remember one, since managers, public, orchestra and conductor all take "The Pops" for granted. Everyone, they would say, knows what Symphony Hall looks like in the course of such a concert. Even now the saying is a little while in 1982 nobody but a few old men will be able to picture The Pops of this week or next; and that picturing will be mental. By these signs, it is time for a "flashlight" of a Pop Concert on a June evening—to go into the archives of the Symphony Orchestra and to be reproduce also on the pages of remembering journals.

TRANS MAY. 27.

POPS PROGRAM ALWAYS VARIED

No species of music worth hearing is strange to the Pop concerts at Symphony Hall, where Agide Jacchia and his wondrous full-sized symphony orchestra are heard every night of the week.

Although space does not permit the inclusion here of the programs as a whole, the following numbers during the coming week may be mentioned: On Monday the "Blue Danube" waltz, the overture, "1812" of Tschaikovsky, and a flute solo by Arthur Brooke. On Tuesday, Memorial day, Agide Jacchia (who became an American citizen a few days ago) will include Herbert's "Indian Summer," Meacham's "American Patrol," and other patriotic numbers, as well as Handel's Largo and the third movement of Tschaikovsky's "Pathetic" Symphony. Wednesday, May 31, will bring Harvard Night, always one of the biggest of the season, with groups of songs by the Harvard Glee Club, Archibald T. Davison, conductor. For Thursday, June 1, the Largo from the "New World" Symphony and the Prelude "Lohengrin" stand among other numbers. Friday will bring the "Peer Gynt" Suite, while Saturday, June 3, there will be played the Rakoczy March, the "Faust" fantasia, Liszt's Second Rhapsody, the Overture to "Rienzi," and the Volga Bargemen's Song.

TRAV. MAY. 27

POPS PROGRAM

The following numbers will be played at the Pop concert in Symphony hall tonight:

Entrance of Guests into the Wartburg "Tannhauser"....Wagner
Overture to "Phedre"....Massenet
Waltz, "Wine, Woman and Song"...Strauss
Fantasia, "Romeo and Juliet"....Gounod
From the Suite, "L'Arlesienne" No. 1
a. Pastorale b. Farandole....Bizet
"Eili, Eili" Arranged for Orchestra by Agide Jacchia, Solo Trumpet, George Mager.
Indian Summer, an American Idyl..Herbert
Overture Solennelle, "1812"..Tchaikowsky
Fantasia, "Manon Lescaut"....Puccini
En Badinant....d'Ambrosio
American Patrol....Meacham

T MAY. 27.

POPS PROGRAM TONIGHT

The following numbers will be played at the Pop Concert in Symphony Hall tonight:—

Selection from "Tannhauser"....Wagner
Overture to "Phedre"....Massenet
Waltz, "Wine, Woman and Song"..Strauss
Fantasia, "Romeo and Juliet"....Gounod
Suite, "L'Arlesienne," No. 2....Bizet
"Eili, Eili"....Arranged by Jacchia
Solo Trumpet, George Mager
Indian Summer....Herbert
Overture Solennelle, "1812"..Tschaikovsky
Fantasia, "Manon Lescaut"....Puccini
En Badinant....D'Ambrosio
American Patrol....Meacham

ADVTSR-MAY. 2

Jacchia Greeted As Naturalized Citiz

When Agide Jacchia, conductor the Pops Symphony Orchestra, step on the stage of Symphony Hall M day night to conduct his first con as an American citizen, concert ter Jacques Hoffmann mounted conductor's platform and the orc tra, standing, greeted him with Star Spangled Banner. This gre the audience seconded with prolo salvos of applause. The demo tion followed the news that, noon hour, he became a citizen United States, when his petitio formally granted at the Federal C

Mr. Jacchia was born in Ital years ago and has been a perm resident of Boston since 1914 connection with the Symphony chestra and the aim which he alized—the aim that typifies coming to our shores—recalls Karl Muck, who for many years ducted the Boston Symphony tra, not only showed no desire to become a citizen, but prove enemy to our country.

Simmons Night at the "Pops"

SYMPHONY HALL—Tonight at the "Pop" concerts will be Simmons College Night; the Northeastern College Night coming Wednesday.

This evening's program is as follows: "Entrance of the Gladiators," Fucik; overture to "Sakuntala," Goldmark; fantasia, "L'Oracolo," Leoni; Simmons College Songs; "First Hungarian Rhapsody," Liszt; "Spring," Grieg; gypsy dance from "Carmen," Bizet; overture to "Tannhauser," Wagner; selection, "Sally," Kern; waltz, "Estudiantina," Waldteufel; "Rakoczy March," Berlioz.

GLOBE MAY. 23

JACCHIA BECOMES AMERICAN CITIZEN

Conductor of Pop Concerts Honored by Orchestra

Pupil of Mascagni Resident of This Country Since 1914

In recognition of the admission to citizenship in the United States of Agide Jacchia, leader of the Pop concerts at Symphony Hall for the last six years, which took place in the United States District Court yesterday morning, Mr Jacchia's appearance on the stage of Symphony Hall last night was greeted by the playing of "The Star Spangled Banner."

AGIDE JACCHIA.

As Mr Jacchia stepped on the stage to conduct his first concert as an American citizen, Concertmaster Jacques Hoffman mounted the conductor's platform, leading the playing of the National anthem, with the entire orchestra standing. The large audience applauded with the warmest enthusiasm.

A permanent resident of this country since 1914, Mr Jacchia's affiliations go even further back, for he had visited America several times before that as conductor of various opera companies.

Mr Jacchia has been celebrated as a conductor of opera ever since, as a young man, he graduate from the Conservatory of Music at Pesaro, Italy, where he was born in 1875, and where he studied under Mascagni. He first came to America as conductor of Mascagni's opera company, and, after activities in Italy, he traveled through the United States, Central America and Canada with the Milan Opera Company. He conducted Italian opera in New York at the Academy of Music and at the Century Theatre in 1909 and 1914, respectively, conducting also four years of opera in Montreal. He joined the Boston National Opera Company for the se 1915-1916. In Boston he is kno only as conductor of the Pop con but also as conductor of the Cecil. ciety.

Mr Jacchia's wife, whose stage n is Esther Ferrabini, and their daugh have made Boston their home since t came here from Italy two years ago.

GLOBE-MAY.23

TONIGHT AT THE POPS

The Pop Concert in Symphony Hall tonight will be conspicuous for the presence of graduates and undergraduates of Simmons College and a group of college songs to be sung by them. Nevertheless, this concert, with a popular programme, will be of particular public interest. The numbers follow:

Entrance of the Gladiators..........Fucik
Overture to "Sakuntala"..........Goldmark
Fantasia, "L'Oracolo"..........Leoni
Simmons College Songs.
First Hungarian Rhapsody..........Liszt
Spring (for string orchestra)..........Grieg
Gypsy Dance from "Carmen"..........Bizet
Overture to "Tannhauser"..........Wagner
Selection, "Sally"..........Kern
Waltz, "Estudiantina"..........Waldteufel
Rakoczy March..........Berlioz

POST-MAY.23.

TONIGHT AT THE POPS

The Pop concert in Symphony Hall tonight will be conspicuous for the presence of graduates and undergraduates of Simmons College and a group of college songs to be sung by them. Nevertheless, this concert, with a popular program, will be of particular public interest. The numbers follow:

Entrance of the Gladiators..........Fucik
Overture to "Sakuntala"..........Goldmark
Fantasia, "L'Oracolo"..........Leoni
Simmons College Songs.
First Hungarian Rhapsody..........Liszt
Spring (for string orchestra)..........Grieg
Gypsy Dance from "Carmen"..........Bizet
Overture from "Tannhauser"..........Wagner
Selection, "Sally"..........Kern
Waltz, "Estudiantina"..........Waldteufel
Rakocsy March..........Berlioz

HERALD-MAY.23

TONIGHT AT THE POPS

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following programme in Symphony Hall tonight:

Overture to "La Forza del Destino"....Verdi
Waltz, "Pomone"..........Waldteufel
"Duninushka"....Arranged by Agide Jacchia
Fantasia, "Pagliacci"..........Leoncavallo
Second Hungarian Rhapsody..........Liszt
Anitra's Dance..........Grieg
Traumerei..........Schumann
Overture to "Rienzi"..........Wagner
Selection, "The Tales of Hoffman"..Offenbach
Loin du Bal..........Gillet
March, "El Capitan"..........Sousa

POST-MAY.24

Jacchia Greeted As Naturalized Citizen

When Agide Jacchia, conductor of the Pops symphony orchestra, stepped on the stage of Symphony Hall last night to conduct his first concert as an American citizen, concert-master Jacques Hoffmann mounted the conductor's platform and the orchestra, standing, greeted him with the Star Spangled Banner. This greeting the audience seconded with prolonged salvos of applause. The demonstration followed the news that, at the noon hour, he became a citizen of the United States, when his petition was formally granted at the Federal Court in the Post Office building. Mr. Jacchia has been a permanent resident of this country since 1914, but his affiliation dates further back, for he had visited America several times previously as conductor of various opera companies, touring with them from coast to coast.

POST-MAY.23

At the Pops Tonight

Evening of Simmons College

Entrance of the Gladiators......Fucik
Overture to "Sakuntala".....Goldmark
Fantasia, "L'Oracolo"..........Leoni
Simmons College Songs.
First Hungarian Rhapsody........Liszt
Spring (For String Orchestra)....Grieg
Gipsy Dance from "Carmen"....Bizet
Overture to "Tannhäuser".....Wagner
Selection, "Sally"..........Kern
Waltz, "Estudiantina"......Waldteufel
Rakoczy March..........Berlioz

Conductor: A. Jacchia.

TRANS-MAY.23.

"Pops" Program for Tonight

SIMMONS COLLEGE NIGHT
Open to the Public

Entrance of the Gladiators....Fucik
Overture to "Sakuntala"...Goldmark
Fantasia, "L'Oracolo"..........Leoni
Simmons College Songs
First Hungarian Rhapsody.....Liszt
"Spring" (for String Orchestra) Grieg
Gypsy Dance from "Carmen"...Bizet
Overture to "Tannhäuser"...Wagner
Selection, "Sally"..........Kern
Waltz, "Estudiantina"....Waldteufel
Rakoczy March..........Berlioz

MON. MAY.23.

TONIGHT AT THE POPS

The Pop Concert in Symphony hall tonight will be conspicuous for the presence of graduates and under-graduates of Simmons college and a group of college songs to be sung by them. Nevertheless, this concert, with a popular program, will be of particular public interest. The numbers follow:

Entrance of the Gladiators..........Fucik
Overture to "Sakuntala"..........Goldmark
Fantasia, "L'Oracolo"..........Leoni
Simmons College Songs
First Hungarian Rhapsody..........Liszt
Spring (For string orchestra)......Grieg
Gypsy Dance from "Carmen"......Bizet
Overture to "Tannhauser"..........Wagner
Selection, "Sally"..........Kern
Waltz, "Estudiantina"..........Waldteufel
Rakoczy March..........Berlioz

TELE.MAY.23.

POPS PROGRAM

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following program in Symphony Hall tonight:

Overture to "La Forza del Destino"..Verdi
Waltz, "Pomone"..........Waldteufel
"Duninushka".....Arr. by Agide Jacchia
Fantasia, "Pagliacci"..........Leoncavallo
Second Hungarian Rhapsody..........Liszt
"Anitra's Dance"..........Grieg
"Traumerei"..........Schumann
Overture to "Rienzi"..........Wagner
Selection, "The Tales of Hoffman" Offenbach
"Loin du Bal"..........Gillet
March, "El Capitan"..........Sousa

HERALD-MAY.24

AT THE POPS TONIGHT

Agide Jacchia and the Pops Orchestra will be heard in the following program in Symphony Hall tonight:—

Overture to "La Forza del Destino" Verdi
Waltz, "Pomona"..........Waldteufel
"Duninushka".....Arranged by Jacchia
Fantasia, "Pagliacci"..........Leoncavallo
Second Hungarian Rhapsody......Liszt
Anitra's Dance..........Grieg
Traumerei..........Schumann
Overture to "Rienzi"..........Wagner
Selection, "The Tales of Hoffman" Offenbach
Loin du Bal..........Gillet
March, "El Capitan"..........Sousa

ADVTSR-MAY.24.

"Pops" Program for Tonight

Overture to "La Forza del Destino" Verdi
Waltz, "Pomone"........Waldteufel
"Dubinushka" Arranged by Agide Jacchia
Fantasia, "Pagliacci"..Leoncavallo
Second Hungarian Rhapsody..Liszt
"Anitra's Dance"..........Grieg
"Traümerei"..........Schumann
Overture to "Rienzi"......Wagner
Selection, "The Tales of Hoffmann" Offenbach
"Loin du Bal"..........Gillet
March, "El Capitan"..........Sousa

MONITOR-MAY.24.

At the Pops Tonight

Overture to the Opera, "La Forza del Destino"..........Verdi
Waltz, "Pomona"..........Waldteufel
Dubinushka, Russian Folk-Song, Arranged by Jacchia
Fantasia, "Pagliacci"......Leoncavallo
Second Hungarian Rhapsody......Liszt
Anitra's Dance, from the Music to "Peer Gynt"..........Grieg
Träumerei..........Schumann
Overture to "Rienzi"..........Wagner
Selection, "The Tales of Hoffmann," Offenbach
Loin du Bal..........Gillet
March, "El Capitan"..........Sousa

Conductor: A. Jacchia.

[illegible]-MAY.24

POPS PROGRAM

Agide Jacchia and the Pops Symphony orchestra will be heard in the following program in Symphony hall tonight:

Overture to "La Forza del Destino"..Verdi
Waltz, "Pomone"..........Waldteufel
"Duninushka".Arranged by Agide Jacchia
Fantasia, "Pagliacci"..........Leoncavallo
Second Hungarian Rhapsody.......Liszt
Anitra's Dance..........Grieg
Traumerei..........Schumann
Overture to "Rienzi"..........Wagner
Selection, "The Tales of Hoffman." Offenbach
Loin du Bal..........Gillet
March, "El Capitan"..........Sousa

TELE-MAY.24

AT THE POPS TONIGHT

The following programme of particular musical interest will be held at the pop concert in Symphony Hall tonight, Agide Jacchia, conductor:

Marche Militaire..........Schubert
Overture to "William Tell"..........Rossini
Valse Triste..........Sibelius
Fantasia, "Samson and Delilah"..Saint-Saens
Rhapsody, "Espana"..........Chabrier
Asa's Death from "Peer Gynt" Suite..Grieg
Slavonic Dance, Op. 72, No. 3......Dvorak
Finale, Fourth Symphony.......Tschaikovsky
Dance of the Hours..........Ponchielli
Waltz, "On the Beautiful Blue Danube" Strauss
Ride of the Valkyries..........Wagner

POST-MAY.25.

AT THE POPS TONIGHT

The following program of particular musical interest will be heard at the Pop Concert in Symphony Hall tonight, Agide Jacchia, conductor:—

March Militaire..........Schubert
Overture to "William Tell"......Rossini
Valse Triste..........Sibelius
Fantasia, "Samson and Delilah" Saint-Saens
Rhapsody, "Espano"..........Chabrier
Asa's Death, from "Peer Gynt" Suite Grieg
Slavonic Dance..........Dvorak
Finale, Fourth Symphony..Tschaikovsky
Dance of the Hours..........Ponchielli
Waltz, "Beautiful Blue Danube" Strauss
Ride of the Valkyries..........Wagner

ADVTSR-MAY.25.

AT THE POPS TONIGHT

The following program of particular musical interest will be heard at the Pop concert in Symphony hall tonight, Agide Jacchia, conductor:

Marche Militaire..........Shubert
Overture to "William Tell"......Rossini
Valse Trieste..........Sibelius
Fantasia, "Samson and Delilah," Saint-Saens
Rhapsody, "Espana"..........Chabrier
Asa's Death from "Peer Gynt" Suite, Grieg
Slavonic Dance, Op. 72, No. 3....Dvorak
Finale, Fourth Symphony...Tschaikovsky
Dance of the Hours..........Ponchielli
Waltz, "On the Beautiful Blue Danube," Strauss
Ride of the Valkyries..........Wagner

TELE-MAY.25.

"Pops" Program for Tonight

"Marche Militaire"..........Schubert
Overture to "William Tell"..Rossini
"Valse Triste"..........Sibelius
Fantasia "Samson and Delilah" Saint-Saëns
Rhapsody, "España"......Chabrier
"Asa's Death" from "Peer Gynt" Suite..........Grieg
Slavonic Dance, Op. 72, No. 3 Dvořák
Finale, Fourth Symphony Tschaikowsky
"Dance of the Hours".....Ponchielli
Waltz, "On the Beautiful Blue Danube"..........Strauss
"Ride of the Valkyries"....Wagner

MONITOR.MAY.25.

At the Pops Tonight

Military March..........Schubert
Overture to "William Tell".....Rossini
Valse Triste..........Sibelius
Fantasia, "Samson and Delilah".. Saint-Saëns
Rhapsody, "España"..........Chabrier
Asa's Death, from the Music to "Peer Gynt"..........Grieg
Slavonic Dance..........Dvořák
Finale from the Fourth Symphony Chaikovsky
Dance of the Hours from "La Gioconda"..........Ponchielli
Waltz, "Blue Danube".......J. Strauss
Ride of the Valkyrs..........Wagner

Conductor: A. Jacchia.

TRANS. MAY.25.

At the Pops Tonight

Procession of the Sardar, Ippolitov-Ivanov
Overture to "Orpheus in the Underworld"..........Offenbach
Cowherd's Melody for English Horn from the Music to Byron's "Manfred"..........Schumann
Fantasia, "Lohengrin"..........Wagner
Suite from the Music to "Peer Gynt"..........Grieg
Mazurka for Harp..........Holy
Prelude..........Rakhmaninov
Slavic March..........Chaikovsky
Fantasia, "Carmen"..........Bizet
Angel's Dream..........Rubinstein
March, "Pomp and Circumstance," Elgar

Conductor: A. Jacchia.

Soloists

Louis Speyer — Alfred Holy

TRANS.MAY.26

AT THE POPS

At tonight's Pops in Symphony hall, Agide Jacchia and his Symphony orchestra will present the following program:

Procession of the Sardar..Ippolitov-Ivanov
Overture to "Orpheus"..........Offenbach
Music from "Manfred"..........Schumann
Cowherd's Melody
Fantasia, "Lohengrin"..........Wagner
Suite, "Peer Gynt"..........Grieg
Harp solo—Mazurka..........Holy
Prelude..........Rachmaninov
Marche Slave..........Tschaikowsky
Fantasia, "Carmen"..........Bizet
Reve Angelique..........Rubinstein
Pomp and Circumstance (with organ) Elgar

TELE.MAY.26

AT THE POPS

At tonight's Pops in Symphony Hall, Agide Jacchia and his symphony Orchestra will present the following programme:

Procession of the Sardar....Ippolitov-Ivanov
Overture to "Orpheus"..........Offenbach
Music from "Manfred"..........Schumann
Cowherd's Melody (English Horn solo—Louis Speyer).
Fantasia, "Lohengrin"..........Wagner
Suite, "Peer Gynt"..........Grieg
Harp solo—Mazurka (Alfred Holy).....Holy
Prelude..........Rachmaninov
Marche Slave..........Tschaikowsky
Fantasia, "Carmen"..........Bizet
Reve Angelique..........Rubinstein
Pomp and Circumstance (with organ)...Elgar

POST-MAY.26

AT THE POPS

At tonight's Pops in Symphony Hall, Agide Jacchia and his symphony orchestra will present the following program:

Procession of the Sardar......Ippolitov-Ivanov
Overture to "Orpheus"..........Offenbach
Music from "Manfred"..........Schumann
Cowherd's Melody..........
English horn solo, Louis Speyer.)
Fantasia, "Lohengrin"..........Wagner
Suite, "Peer Gynt"..........Grieg
Harp Solo, Mazurka (Alfred Holy)......Holy
Prelude..........Rachmaninov
Marche Slave..........Tschaikovsky
Fantasia, "Carmen"..........Bizet
"Reve Angelique"..........Rubinstein
"Pomp and Circumstance" (with organ)..Elgar

HERALD-MAY.26

TONIGHT AT THE POPS

At tonight's Pops in Symphony Hall, Agide Jacchia and his symphony orchestra will present the following program:

Procession of the Sardar..Ippolitov-Ivanov
Overture to "Orpheus"..........Offenbach
Music from "Manfred"........Schumann
Cowherd's Melody (English Horn solo—Louis Speyer)
Fantasia, "Lohengrin"..........Wagner
Suite, "Peer Gynt"..........Grieg
Harp solo—Mazurka (Alfred Holy)...Holy
Prelude..........Rachmaninov
Marche Slave..........Tachajkovaky
Fantasia, "Carman"..........Bizet
Reve Angelique..........Rubinstein
Pomp and Circumstance (with organ).Elgar

ADVTSR-MAY.26

TONIGHT AT THE POPS

The following programme will be played at the pop concert in Symphony Hall tonight:

Military Polonaise..........Chopin
Overture, "Morning, Noon and Night in Vienna"..........Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"..........Verdi
Suite, "Scenes Pittoresque"........Massenet
(a) Angelus.
(b) Fete Boheme.
Flute solo—"Fantaisie Pastorale Hongroise" Doppler
Arthur Brooke
Slavonic Dance, Op. 46, No. 3........Dvorak
Overture Solennelle, "1812"....Tschaikovsky
Selection, "Honeymoon in 2000"
Mrs. M. H. Gulesian
Prelude..........Rachmaninof
Introduction to Act III, "Lohengrin"..Wagner

POST-MAY.27

At the Pops Tonight

Entrance of Guests into the Wartburg, from "Tannhäuser"..Wagner
Overture to "Phèdre"........Massenet
Waltz "Wine, Woman and Song," J. Strauss
Fantasia, "Romeo and Juliet"...Gounod
Pastoral and Farandole from the Music to Daudet's Play, "L'Arlesienne"..........Bizet
"Eili, Eili".......Arranged by Jacchia
Indian Summer..........Herbert
Overture, "1812"..........Chaikovsky
Fantasia, "Manon Lescaut"....Puccini
En Badinant..........d'Ambrosio
American Patrol..........Meacham

Conductor: A. Jacchia.
Soloist: G. Mager.

PROGRESS OF THE POPS

More Spring Entertainment at Symphony Hall—The Need of a Picture to Perpetuate the Concerts

ONCE in so often a newspaper or a magazine prints a sixty-year-old picture of "The Peace Jubilee" with which Boston celebrated the end of the Civil War. To see the old "wood-cut" is to wonder whether sixty years hence a newspaper or magazine will print a similar picture of the Pop Concerts as they go nightly at Symphony Hall through the spring and the summer of 1922. Even if there be "Pops" in 1982, a view of them as they are now might amuse our grandchildren; while if by that time they have ceased to be, the more historical would be the picture. No doubt those who then look at it will call it "quaint."

Yet is there any such picture in existence? It is hard to remember one, since managers, public, orchestra and conductor all take "The Pops" for granted. Everyone, they would say, knows what Symphony Hall looks like in the course of such a concert. Even now the saying is a little; while in 1982 nobody but a few old men will be able to picture The Pops of this week or next; and that picturing will be mental. By these signs, it is time for a "flashlight" of a Pop Concert on a June evening—to go into the archives of the Symphony Orchestra and to be reproduced also on the pages of remembering journals.

TRANS MAY.27.

POPS PROGRAM ALWAYS VARIED

No species of music worth hearing is strange to the Pop concerts at Symphony Hall, where Agide Jacchia and his wondrous full-sized symphony orchestra are heard every night of the week.

Although space does not permit the inclusion here of the programs as a whole, the following numbers during the coming week may be mentioned: On Monday the "Blue Danube" waltz, the overture, "1812" of Tschaikovsky, and a flute solo by Arthur Brooke. On Tuesday, Memorial day, Agide Jacchia (who became an American citizen a few days ago) will include Herbert's "Indian Summer," Meacham's "American Patrol," and other patriotic numbers, as well as Handel's Largo and the third movement of Tschaikovsky's "Pathetic" Symphony. Wednesday, May 31, will bring Harvard Night, always one of the biggest of the season, with groups of songs by the Harvard Glee Club, Archibald T. Davison, conductor. For Thursday, June 1, the Largo from the "New World" Symphony and the Prelude to "Lohengrin" stand among other fine numbers. Friday will bring the "Peer Gynt" Suite, while Saturday, June 3, there will be played the Rakoczy March, the "Faust" fantasia, Liszt's Second Rhapsody, the Overture to "Rienzi," and the Volga Bargemen's Song.

[illegible] MAY.27.

POPS PROGRAM

The following numbers will be played at the Pop concert in Symphony hall tonight:

Entrance of Guests into the Wartburg "Tannhauser"..........Wagner
Overture to "Phedre"..........Massenet
Waltz, "Wine, Woman and Song"...Strauss
Fantasia, "Romeo and Juliet"......Gounod
From the Suite, "L'Arlesienne" No. 2
a. Pastorale b. Farandole..........Bizet
"Eili, Eili" Arranged for Orchestra by Agide Jacchia, Solo Trumpet, George Mager.
Indian Summer, an American Idyll..Herbert
Overture Solennelle, "1812"..Tchaikowsky
Fantasia, "Manon Lescaut"..........Puccini
En Badinant..........d'Ambrosio
American Patrol..........Meacham

MAY.27.

POPS PROGRAM TONIGHT

The following numbers will be played at the Pop Concert in Symphony Hall tonight:—

Selection from "Tannhauser".....Wagner
Overture to "Phedre"..........Massenet
Waltz, "Wine, Woman and Song"..Strauss
Fantasia, "Romeo and Juliet"....Gounod
Suite, "L'Arlesienne," No. 2..........Bizet
"Eili, Eili"..........Arranged by Jacchia
Solo Trumpet, George Mager
Indian Summer..........Herbert
Overture Solennelle, "1812"..Tschaikovsky
Fantasia, "Manon Lescaut"..........Puccini
En Badinant..........D'Ambrosio
American Patrol..........Meacham

[illegible] MAY.27

Jacchia Greeted As Naturalized Citiz

When Agide Jacchia, conductor the Pops Symphony Orchestra, stepp on the stage of Symphony Hall Mo day night to conduct his first conc as an American citizen, concertma ter Jacques Hoffmann mounted th conductor's platform and the orc tra, standing, greeted him with Star Spangled Banner. This gree the audience seconded with prolo salvos of applause. The demons tion followed the news that, at noon hour, he became a citizen of United States, when his petition formally granted at the Federal C

Mr. Jacchia was born in Ita years ago and has been a perm resident of Boston since 1914 with the Symphon

ITALIAN NEWS

THE ECHO

PUBLISHED BY THE FILENE CO-OPERATIVE ASSOCIATION

Vol. XX, No. 6 BOSTON, MASS., MAY 26, 1922 Two Cents

ORGANIZE YOUR "POPS" PARTY NOW

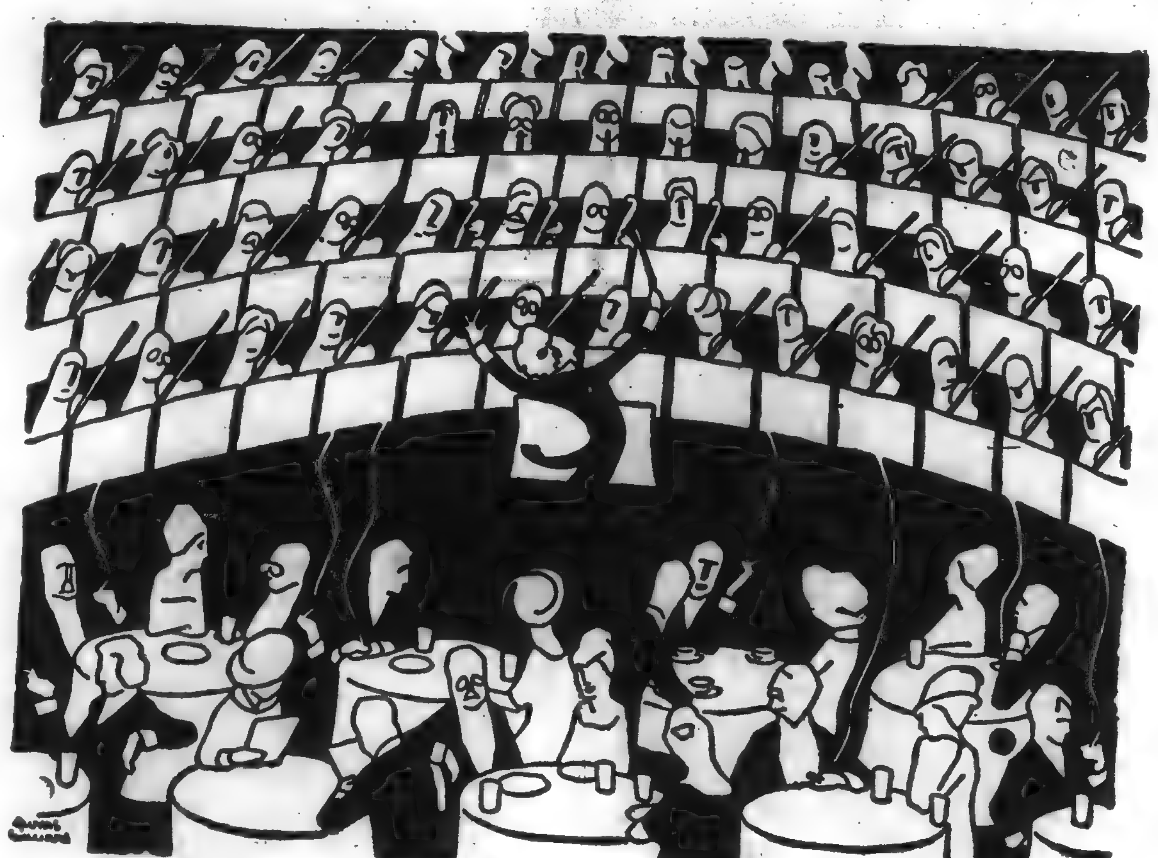
Girls,' Women's and Men's Clubs Hot After Best Ticket Selling Honors---Filene Night June 28 at Symphony Pop Concert to be Biggest Mid-Summer Event

Harmony, good fellowship, co-operation—all thrown to the four winds!!!

Keen rivalry, good sportsmanship, and individualism with the Men's, Women's and Girls' Clubs in battle royal will hold sway from TODAY until WEDNESDAY, JUNE 21!!!

The heavy barrage of the Boston Symphony Pops tickets has been laid down from the F. C. A. Office and the three big Clubs are out for the high honor of selling the most tickets for the FILENE NIGHT at the POPS, WEDNESDAY, JUNE 28!!!

Presidents Francis Dutch, Mrs. Mary V. Norton and Miss Kit Barry are to lead their valiant forces for the next three weeks with the whole store organization as the battle-ground so F. C. A. members may be "hit" for the price of Pops tickets almost anywhere, anyhow, anytime.



Boston Symphony Orchestra in Action, as Seen by Ex-Harvard Lampoon Artist

The F. C. A. Clubs have 1,000 seats with half of the Symphony Hall floor reserved. "Dad" Cory is commander-in-chief of the F. C. A. forces and he is banking on all the clubs to make a hole in the F. C. A. line so that the old enemy "Can't-Be-Done" will be driven to the wall and complete victory hailed Wednesday night, June 28th, when the Association members will flock to Symphony for the first big night ever scheduled at the Pops by a retail store organization.

The Club Presidents will be assisted by the other officers and entertainment committees in the important engagement and the rallying cry of the three groups will be "Don't miss a single one and sell 'em all!"

The ticket-sellers will have an exchange slip upon which will be written the name of the purchaser, the number of tickets wanted and the price, which will be exchanged in the F. C. A. Office for the Pops tickets. Charts of the floor and the first balcony will show F. C. A. members just where they are going to "camp" FILENE NIGHT. Harry Chapin will have charge of the reserved seat sale. The ticket-seller will also keep a stub record of their sale and all tickets are numbered so both purchaser and seller are protected.

Many suggestions have been made regarding the reservation of sections of the floor for parties made upon the floors or in departments, and NOW IS THE TIME TO ORGANIZE YOUR PARTY. Don't wait until the last minute to buy your ticket. Buy your tickets NOW so that you will be sure to have them, and buy enough to organize your party. Then come to the F. C. A. Office at the EARLIEST POSSIBLE TIME and make your selection of seats.

Four people can reserve a table on the floor and if the persons engaging the table wish to have five or six seats at the table, such arrangements can be made. The floor chairs are $1 each. The first balcony seats range from 50c. to $1. The first row around the entire balcony is $1 per, the next two rows are 75c. and the remainder of the balcony is 50c. per ticket.

The place Filene talent will have on the program depends largely upon the response of F. C. A. members to the ticket sale. The F. C. A. can hardly expect the Pops management to give much consideration to our own excellent talent unless Filene's employes compose the larger part of the audience.

STENOS HAVE SOMETHING NEW TO HAMMER OFF

POPS POPING

The Pops this season are vying with "Sally" in capacity audiences. The "special night" business has grown to the extent that there are few nights when some society or school does not attend in a body. Jacchia, the conductor of the big band, has developed tremendously since he first assumed the baton in Symphony Hall and can now conduct a Strauss waltz with a delightful Viennese lilt to it as skillfully as he can bang out a bit potpourri of Italian operatic airs or an excerpt from a Tschaikowsky symphony.

Jacchia is fast making a reputation as a composer and an arranger. I heard an orchestra arrangement by him of the Yiddish classic, "Elli, Elli," in which the melody was given to the trumpet and which was enormously effective at the Pops the other night.

The following numbers will be played at the Pop Concert in Symphony Hall tonight:

"Entrance of Guests into the Wartburg,' "Tannhauser" Wagner
Overture to "Phedre".....Massenet
Waltz, "Wine, Woman and Song," Strauss
Fantasia, "Romeo and Juliet' Gounod
From the Suite, "L'Arlesienne," No. 2..................Bizet
a. Pastorale. b. Farandole.
"Elli, Elli," arranged for orchestra by Agide Jacchia. Jacchia
Solo trumpet, Georges Mager
Indian Summer, and American Idyll .... Herbert
Overture, Solennelle, "1812" Tschaikowsky
Fantasia, "Manon Lescaut".Puccini
En Badinant...........d'Ambrosio
"American Patrol".......Meacham

AMER. MAY. 27

POPS PROGRAM

The following numbers will be played at the Pop concert in Symphony Hall tonight:

Entrance of Guests into the Wartburg "Tannhauser" ....Wagner
Overture to "Phedre"..............Massenet
Waltz, "Wine, Woman and Song".....Strauss
Fantasia, "Romeo and Juliet"..........Gounod
From the Suite, "L'Arlesienne," No. 2..Bizet
(a) Pastorale. (b) Farandole.
"Elli, Elli"...........
Arranged for orchestra by Agide Jacchia
Solo trumpet, Georges Mager.
"Indian Summer, An American Idyll"..Herbert
Ouverture Solennelle, "1812"....Tschaikovsky
Fantasia, "Manon Lescaut"..........Puccini
En Badinant.......................d'Ambrosio
"American Patrol"..................Meacham

HERALD-MAY 27

"Pops" Program for Tonight

Entrance of Guests into the Wartburg, "Tannhäuser".....Wagner
Overture to "Phèdre".......Massenet
Waltz, "Wine, Woman and Song" Strauss
Fantasia, "Romeo and Juliet" Gounod
From the Suite "L'Arlésienne" No. 2 Bizet
a. Pastorale. b. Farandole.
"Elli, Elli"
Arranged for orchestra by Agide Jacchia
Solo Trumpet, Georges Mager
"Indian Summer," an American Idyll Herbert
"Ouverture Solennelle, 1812" Tschaikowsky
Fantasia, "Manon Lescaut"..Puccini
En Badinant ....d'Ambrosio
American Patrol ....Meacham

MONITOR-MAY 2

Pops Programs For Fifth Week

...wo essentials of a good time, music and conviviality, explain ... popular success of the Pop ... at Symphony Hall. Agide ... and his full-sized symphony...

species worth hearing. Around the tables and over the Pops' "Bar" pass refreshments, while an atmosphere of gay sociability prevails.

Tomorrow night the "Blue Danube" waltz, "1812" overture of Tschaikowsky, and a flute solo by Arthur Brooks will be featured. On Tuesday, Memorial Day, Agide Jacchia (who became an American citizen a few days ago) will offer Herbert's "Indian Summer," Meacham's "American Patrol," and other patriotic numbers, as well as Handel's Largo and the third movement of Tschaikowsky's "Pathetic" Symphony Wednesday will bring Harvard night, with songs by the Glee Club.

ADVTSR-MAY.28.

Fifth Week of the "Pops"

Two essentials of a good time—music and conviviality—explain the huge popular success with all of Boston of the Pop Concerts at Symphony Hall, for these essentials, subtly blended, abound at the "Pops."

Tomorrow the "Blue Danube" waltz, the "1812" Overture of Tschaikovsky, and a flute solo by Arthur Brooke; Tuesday, Agide Jacchia (who became an American citizen a few days ago) will include Herbert's "Indian Summer," Meacham's "American Patrol," and other patriotic numbers, as well as Handel's Largo, and the third movement of Tschaikovsky's "Pathetic" Symphony.

Wednesday will bring Harvard night, always one of the biggest of the season, with groups of songs by the Harvard Glee Club, Archibald T. Davison, conductor. For Thursday, the Largo from the "New World" Symphony and the prelude to "Lohengrin" stand among other fine numbers. Friday will bring the "Peer Gynt" Suite, while Saturday there will be played the "Rakoczy March," the "Faust" fantasia, Liszt's Second Rhapsody, the Overture to "Rienzi," and the "Volga Bargemen's Song."

GLOBE-MAY.28.

FIFTH WEEK OF POPS

Two essentials of a good time—music and conviviality—explain the huge popular success of the Pop concerts at Symphony Hall with all of Boston, for these essentials, subtly blended, abound at the Pops.

Agide Jacchia, the celebrated conductor, and his full-sized symphony orchestra, which, in quality of performance, could not be matched anywhere at this time of year, provide music of every species worth hearing. Around the tables and over the Pops "Bar" in the balcony pass refreshments, while an atmosphere of gay sociability prevails.

The programs of the week follow:

MONDAY, MAY 29.

Military Polonaise.......................Chopin
Overture, "Morning, Noon and Night in Vienna"...........................Suppe
Waltz, "On the Beautiful Blue Danube".Strauss
Fantasia, "Aida"..........................Verdi
Suite, "Scenes Pittoresques"............Massenet
(a) Angelus. (b) Fete Boheme.
Flute Solo, "Fantaisie Pastorale Hongroise"...........................Doppler
Arthur Brooke.
Slavonic Dance, Op. 46, No. 3..........Dvorak
Ouverture Solennelle, "1812"....Tschaikovsky
Selection, "Honeymoon in 2000"....
Mrs. M. H. Gulesian
Prelude ....Rachmaninov
Introduction to Act III, "Lohengrin"..Wagner

HOLIDAY PROGRAM.
TUESDAY, MAY 30.

March, "Father of Victory"..............Ganne
Overture, "Light Cavalry"...............Suppe
Valse Bleue..........................Margis
Fantasia, "Il Trovatore"................Verdi
"America."
Dance of the Hours from "La Gioconda"..........................Ponchielli
Largo (Solo violin, harp, organ and strings)..........................Handel
Tarantelle...........................Jacchia
Third Movement of the "Pathetic" Symphony No. 6.................Tschaikovsky
"The Star Spangled Banner."
Selection, "Sally"......................Kern
Indian Summer, An American Idyl....Herbert
American Patrol.....................Meacham

HARVARD NIGHT.
WEDNESDAY, MAY 31.

Cruise Harvard.......................Strube
Overture to "Mignon".................Thomas
Fantasia, "L'Oracolo"..................Leoni
Harvard Glee Club.............
(Dr. Archibald T. Davison, conductor.)
Chant de Guerre (with orchestra).........
Florent Schmitt
(Soloist, Joseph F. Lautner.)
Hymn to the Sun from "Iris"..........Mascagni
Spanish Dance...............Granados-Kreisler
Rhapsody, "Italia"....................Casella
Harvard Glee Club—
Harvard Hymn...........................Paine
Student Songs of Finland..............
(Edited by Kurt Schindler)
The Poor Little Girl................Merikanto
Summer Evening.......................Palmgren
I'm Coming Home......................Palmgren
Choer des Chamellers from "Rebecca".Franck
"Let Their Celestial Concerts All Unite," from "Samson".............Handel
Marche Slave...................Tschaikovsky
Hindu Song from "Sadko"....Rimsky-Korsakov
Slavonic Dance, Op. 46, No. 8..........Dvorak
"Fair Harvard."

THURSDAY, JUNE 1.

First Hungarian Dance....................Brahms
Overture to "Pique Dame".................Suppe
Waltz, "The Skaters"...............Waldteufel
Fantasia, "Manon"....................Massenet
Prelude to "Lohengrin"...................Wagner
"Whispering of the Flowers"..............Blon
Largo from the "New World" Symphony.Dvorak
Bacchanale from "Samson and Delilah"
Saint-Saens
Fantasia, "Lucia di Lammermoor"..Donizetti
March of the Little Lead Soldiers.....Pierne
In the Hall of the Mountain King from the "Peer Gynt" Suite...............Grieg

FRIDAY, JUNE 2.

March, "Queen of Sheba"...............Gounod
Overture to "Mignon"..................Thomas
Larghetto (Solo violin, Mr. Jacques Hoffmann)...........................Sleeper
Fantasia, "Madame Butterfly"........Puccini
Suite, "Peer Gynt"......................Grieg
(a) Morning Mood. (b) Anitra's Dance.
(c) In the Hall of the Mountain King.
Intermezzo, Act III, "The Jewels of the Madonna"........................Wolf-Ferrari
Ouverture Solonnelle, "1812"....Tschaikovsky
Organ Solo, "Reverie"..................Lemare
Prof. H. D. Sleeper.
Selection, "Good Morning, Dearie"......Kern
Waltz, "Tris Jolie"...............Waldteufel
Rhapsody, "Espana"....................Chabrier

SATURDAY, JUNE 3.

Rakoczy March.........................Berlioz
Overture to "Poet and Peasant"........Suppe
Waltz from the Ballet, "Puppenfee"....Bayer
Fantasia, "Faust"....................Gounod
Second Hungarian Rhapsody...............Liszt
By the Waters of Minnetonka.......Lieurance
Chinese Dance from the "Nutcracker" Suite.......................Tschaikovsky
Overture to "Rienzi"...................Wagner
Fantasia, "La Boheme"................Puccini
Volga Bargemen's Song. Arr. by Agide Jacchia
Procession of the Sardar.....Ippolitov-Ivanov

HERALD-MAY 28

TONIGHT AT THE POPS

The following program will be played at the Pop Concert in Symphony Hall tonight:

Military Polonaise.......................Chopin
Overture, "Morning, Noon and Night in Vienna"...........................Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"...........................Verdi
Suite, "Scenes Pittoresque"..........Massenet
a. Angelus. b. Fete Boheme
Flute solo: Fantaisie Pastorale Honfroise...........................Doppler
(Arthur Brooke)
Slavonic dance, Op. 46, No. 3..........Dvorak
Overture Solennelle, "1812".....Tschaikovsky
Selection, "Honeymoon in 2000,"
Mrs. M. H. Gulesian
Prelude ....Rachmaninov
Introduction to Act 3, "Lohengrin"....Wagner

HERALD-MAY 29.

TONIGHT AT THE POPS

The following program will be played at the Pop Concert in Symphony Hall tonight:

Military Polonaise.......................Chopin
Overture, "Morning, Noon and Night in Vienna"...........................Suppe
Waltz, "On the Beautiful Blue Danube".....................Strauss
Fantasia, "Aria"..........................Verdi
Suite, "Scenas Pitteresque"........Massenet
Flute solo: "Fantaisie Pastorale" (Arthrus Brooke)......................Doppler
Slavonic Dance.......................Dvorak
Overture Solennelle, "1812"...Tschaikovsky
Selcation, "Honeymoon in 2000"
Mrs. H. H. Gulesian
Prelude ....Rachmaninov
Introduction to Act III, "Lohengrin"
Wagner

ADVTSR-MAY.29.

Programs at the "Pops"

TONIGHT

Military Polonaise ....Chopin
Overture, "Morning, Noon and Night in Vienna," Suppé
Fantasia, "Aida" ....Verdi
Suite, "Scènes Pittoresques" Massenet
a. Angelus. b. Fête Bohème.
Flute Solo, Fantaisie Pastorale Hongroise, Doppler
(Arthur Brooke)
Slavonic Dance, Op. 46, No. 3 Dvořák
"Ouverture Solennelle, 1812" Tschaikowsky
Selection, "Honeymoon in 2000" Mrs. M. H. Gulesian
Prelude ....Rachmaninoff
Introduction to Act 111, "Lohengrin" Wagner

EVENING OF MEMORIAL DAY

March, "Father of Victory"..Ganne
Overture, "Light Cavalry"....Suppé
Valse Bleue ....Margis
Fantasia, "Il Trovatore"......Verdi

AMERICA

"Dance of the Hours," from "La Gioconda," Ponchielli
Largo ....Handel
Solo Violin, Harp, Organ, Strings
Tarantelle ....Jacchia
Third Movement of "Pathetic" Symphony, Tschaikowsky

THE STAR-SPANGLED BANNER

Selection, "Sally" ....Kern
"Indian Summer," an American Idyll ....Herbert
American Patrol ....Meacham

MONITOR MAY 29

At the Pops Tonight

Military Polonaise..............Chopin
Overture, "Morning, Noon and Night". Suppé
Waltz, "Blue Danube"......J. Strauss
Fantasia, "Aida"..............Verdi
Angelus and Gypsy Fête from "Scènes Pittoresques..............Massenet
Pastoral Hungarian Fantasy for Flute ....Doppler
Slavonic Dance ....Dvorák
Overture, "1812" ....Chaikovsky
Selection, "Honeymoon in 2000".... Gulesian
Prelude ....Rachmaninov
Introduction to Act III., "Lohengrin" ....Wagner

Conductor: A. Jacchia.
Soloist: A. Brooke.

TRANS MAY. 29

TONIGHT AT THE POPS

The following program will be played at the Pop concert in Symphony hall tonight:

Military Polonaise..............Chopin
Overture, "Morning, Noon and Night," Suppe
Waltz, "On the Beautiful Blue Danube," Strauss
Fantasia, "Aida"...............Verdi
Suite, "Scenes Pittoresque"....Massenet
Flute solo, Fantaisie Pastorale Hongroise, Doppler
Slavonic Dance, Op. 46, No. 3...Dvorak
Overture Solonnelle, "1812"—Tschaikovsky
Selection, "Honeymoon in 2000," Mrs. M. H. Gulesian
Prelude ....Rachmaninov
Introduction to Act III., "Lohengrin," Wagner

TELE-MAY. 29

POP PROGRAMMES

At the Pop concert in Symphony Hall tonight, which will have a programme with numbers appropriate to the occasion, soldiers of the First Division, which did such valiant service in the war, will be the honored guests. The programme follows:

March, "Father of Victory"..........Ganne
Overture, "Light Cavalry"...........Suppe
Valse Bleue ....Margis
Fantasia, "Il Trovatore".............Verdi
AMERICA
Dance of the Hours from "La Gioconda Ponchielli
Largo ....Handel
Solo Violin, Harp, Organ and Strings.
Tarantelle ....Jacchia
Third Movement of "Pathetic" Symphony No. 6 ....Tschaikovsky
THE STAR SPANGLED BANNER
Selection, "Sally" ....Kern
Indian Summer, an American Idyll...Herbert
American Patrol ....Meacham

POST-MAY. 30

Symphony Hall "Pops"

SYMPHONY HALL—At the "Pops" tonight "America" and "The Star Spangled Banner" will be included in the holiday program. Veterans of the 1st Division, A. E. F., will be guests.

Other selections will be as follows: March, "Father of Victory," Ganne; overture, "Light Cavalry," Suppe; "Valse Bleue," Hargis; fantasia, "Il Trovatore," Verdi; Dance of the Hours from "La Gioconda," Ponchielli; largo, solo violin, harp, organ and strings, Handel; "Tarantelle," Jacchia; third movement of the "Pathetic" Symphony No. 6, Tschaikovsky; selection, "Sally," Kern; "Indian Summer," Herbert; "American Patrol," Meacham.

GLOBE-MAY 3

THE ECHO

PUBLISHED BY THE FILENE CO-OPERATIVE ASSOCIATION

Vol. XX, No. 6 BOSTON, MASS., MAY 26, 1922 Two Cents

ORGANIZE YOUR "POPS" PARTY NOW

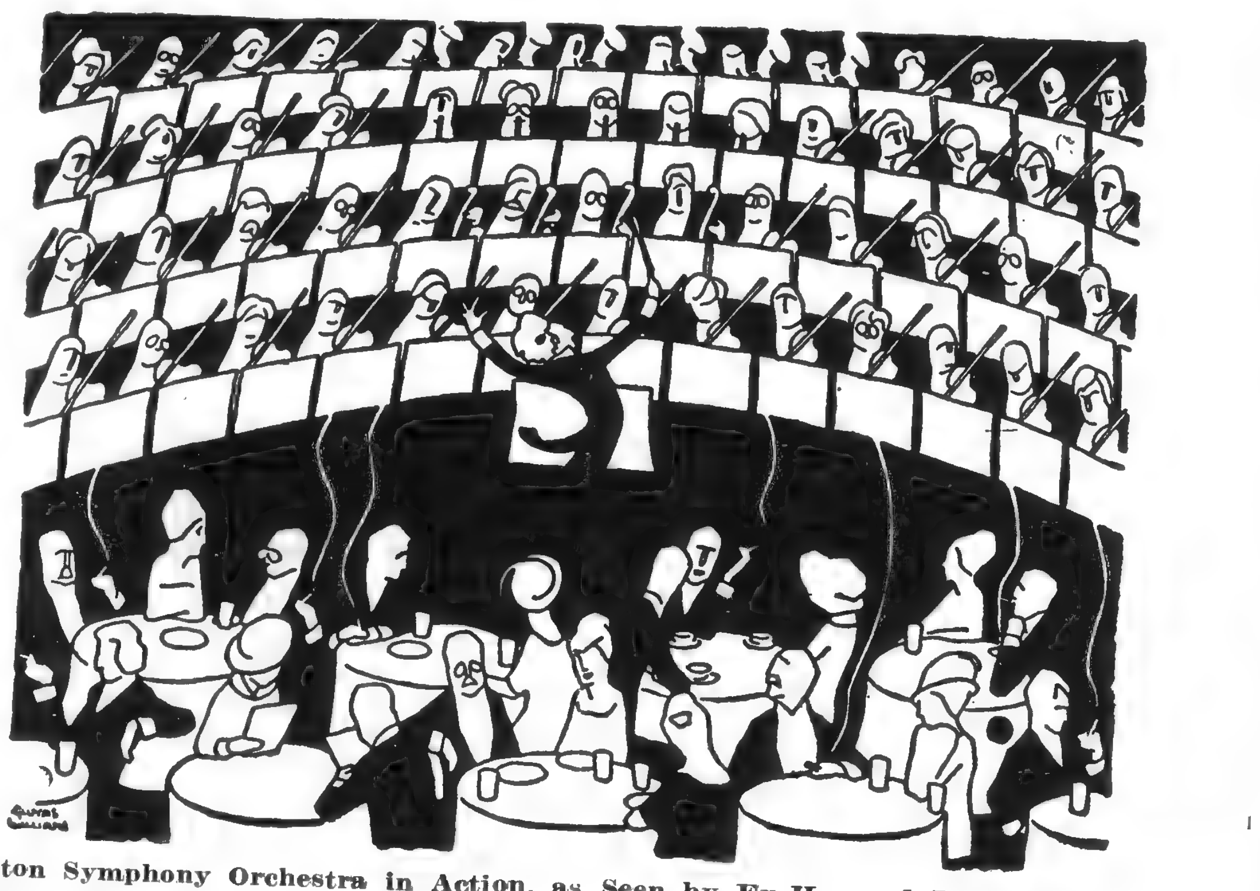
Girls,' Women's and Men's Clubs Hot After Best Ticket Selling Honors---Filene Night June 28 at Symphony Pop Concert to be Biggest Mid-Summer Event

Harmony, good fellowship, co-operation—all thrown to the four winds !!!

Keen rivalry, good sportsmanship, and individualism with the Men's, Women's and Girls' Clubs in battle royal will hold sway from TODAY until WEDNESDAY, JUNE 21 !!!

The heavy barrage of the Boston Symphony Pops tickets has been laid down from the F. C. A. Office and the three big Clubs are out for the high honor of selling the most tickets for the FILENE NIGHT at the POPS, WEDNESDAY, JUNE 28 !!!

Presidents Francis Dutch, Mrs. Mary V. Norton and Miss Kit Barry are to lead their valiant forces for the next three weeks with the whole store organization as the battle-ground so F. C. A. members may be "hit" for the price of Pops tickets almost anywhere, anyhow, anytime.



Boston Symphony Orchestra in Action, as Seen by Ex-Harvard Lampoon Artist

The F. C. A. Clubs have 1,000 seats with half of the Symphony Hall floor reserved. "Dad" Cory is commander-in-chief of the F. C. A. forces and he is banking on all the clubs to make a hole in the F. C. A. line so that the old enemy "Can't-Be-Done" will be driven to the wall and complete victory hailed Wednesday night, June 28th, when the Association members will flock to Symphony for the first big night ever scheduled at the Pops by a retail store organization.

The Club Presidents will be assisted by the other officers and entertainment committees in the important engagement and the rallying cry of the three groups will be "Don't miss a single one and sell 'em all!"

The ticket-sellers will have an exchange slip upon which will be written the name of the purchaser, the number of tickets wanted and the price, which will be exchanged in the F. C. A. Office for the Pops tickets. Charts of the floor and the first balcony will show F. C. A. members just where they are going to "camp" FILENE NIGHT. Harry Chapin will have charge of the reserved seat sale. The ticket-seller will also keep a stub record of their sale and all tickets are numbered so both purchaser and seller are protected.

Many suggestions have been made regarding the reservation of sections of the floor for parties made upon the floors or in departments, and NOW IS THE TIME TO ORGANIZE YOUR PARTY. Don't wait until the last minute to buy your ticket. Buy your tickets NOW so that you will be sure to have them, and buy enough to organize your party. Then come to the F. C. A. Office at the EARLIEST POSSIBLE TIME and make your selection of seats.

Four people can reserve a table on the floor and if the persons engaging the table wish to have five or six seats at the table, such arrangements can be made. The floor chairs are $1 each. The first balcony seats range from 50c. to $1. The first row around the entire balcony is $1 per, the next two rows are 75c. and the remainder of the balcony is 50c. per ticket.

The place Filene talent will have on the program depends largely upon the response of F. C. A. members to the ticket sale. The F. C. A. can hardly expect the Pops management to give much consideration to our own excellent talent unless Filene's employes compose the larger part of the audience.

STENOS HAVE SOMETHING NEW TO HAMMER OFF

POPS POPING

The Pops this season are vying with "Sally" in capacity audiences. The "special night" business has grown to the extent that there are few nights when some society or school does not attend in a body. Jacchia, the conductor of the big band, has developed tremendously since he first assumed the baton in Symphony Hall and can now conduct a Strauss waltz with a delightful Viennese lilt to it as skillfully as he can bang out a bit potpourri of Italian operatic airs or an excerpt from a Tschaikowsky symphony.

Jacchia is fast making a reputation as a composer and an arranger. I heard an orchestra arrangement by him of the Yiddish classic, "Eili-Eili," in which the melody was given to the trumpet and which was enormously effective at the Pops the other night.

The following numbers will be played at the Pop Concert in Symphony Hall tonight:

"Entrance of Guests into the Wartburg,' "Tannhauser" Wagner
Overture to 'Phedre".....Massenet
Waltz, "Wine, Woman and Song," Strauss
Fantasia, "Romeo and Juliet' Gounod
From the Suite, "L'Arlesienne," No. 2........................Bizet
a. Pastorale. b. Farandole.
"Eili, Eili," arranged for orchestra by Agide Jacchia. Jacchia
Solo trumpet, Georges Mager
Indian Summer, and American Idyll .... Herbert
Overture, Solennelle, "1812" Tschaikowsky
Fantasia, "Manon Lescaut".Puccini
En Badinant............d'Ambrosio
"American Patrol"........Meacham

…MAY 27.

POPS PROGRAM

The following numbers will be played at the Pop concert in Symphony Hall tonight:

Entrance of Guests into the Wartburg "Tannhauser" ....Wagner
Overture to "Phedre"................Massenet
Waltz, "Wine, Woman and Song"......Strauss
Fantasia, "Romeo and Juliet"..........Gounod
From the Suite, "L'Arlesienne," No. 2..Bizet
(a) Pastorale. (b) Farandole.
"Eili, Eili"..............................
Arranged for orchestra by Agide Jacchia
Solo trumpet, Georges Mager.
"Indian Summer, An American Idyll"..Herbert
Ouverture Solennelle, "1812"....Tschaikowsky
Fantasia, "Manon Lescaut"............Puccini
En Badinant..........................d'Ambrosio
"American Patrol"....................Meacham

…ALD-MAY 27

"Pops" Program for Tonight

Entrance of Guests into the Wartburg. "Tannhäuser".....Wagner
Overture to "Phèdre"......Massenet
Waltz, "Wine, Woman and Song" Strauss
Fantasia. "Romeo and Juliet" Gounod
From the Suite "L'Arlésienne" No. 2 Bizet
a. Pastorale. b. Farandole.
"Eili, Eili"
Arranged for orchestra by Agide Jacchia
Solo Trumpet, Georges Mager
"Indian Summer," an American Idyll Herbert
"Ouverture Solennelle, 1812" Tschaikowsky
Fantasia, "Manon Lescaut"..Puccini
En Badinant ....d'Ambrosio
American Patrol ....Meacham

N…ITOR-MAY 27

Pops Programs For Fifth Week

TWO essentials of a good time, music and conviviality, explain huge popular success of the Pop concerts at Symphony Hall. Agide …hia and his full-sized symphony …estra provide music of every species worth hearing. Around the tables and over the Pops' "Bar" pass refreshments, while an atmosphere of gay sociability prevails.

Tomorrow night the "Blue Danube" waltz, "1812" overture of Tschaikowsky, and a flute solo by Arthur Brooks will be featured. On Tuesday, Memorial Day, Agide Jacchia (who became an American citizen a few days ago) will offer Herbert's "Indian Summer," Meacham's "American Patrol," and other patriotic numbers, as well as Handel's Largo and the third movement of Tschaikowsky's "Pathetic" Symphony Wednesday will bring Harvard night, with songs by the Glee Club.

ADVTSR-MAY 28.

Fifth Week of the "Pops"

Two essentials of a good time—music and conviviality—explain the huge popular success with all of Boston of the Pop Concerts at Symphony Hall, for these essentials, subtly blended, abound at the "Pops."

Tomorrow the "Blue Danube" waltz, the "1812" Overture of Tschaikovsky, and a flute solo by Arthur Brooke; Tuesday, Agide Jacchia (who became an American citizen a few days ago) will include Herbert's "Indian Summer," Meacham's "American Patrol," and other patriotic numbers, as well as Handel's Largo, and the third movement of Tschaikowsky's "Pathetic" Symphony.

Wednesday will bring Harvard night, always one of the biggest of the season, with groups of songs by the Harvard Glee Club, Archibald T. Davison, conductor. For Thursday, the Largo from the "New World" Symphony and the prelude to "Lohengrin" stand among other fine numbers. Friday will bring the "Peer Gynt" Suite, while Saturday there will be played the "Rakoczy March," the "Faust" fantasia, Liszt's Second Rhapsody, the Overture to 'Rienzi," and the "Volga Bargemen's Song."

GLOBE-MAY.28.

FIFTH WEEK OF POPS

Two essentials of a good time—music and conviviality—explain the huge popular success of the Pop concerts at Symphony Hall with all of Boston, for these essentials, subtly blended, abound at the Pops.

Agide Jacchia, the celebrated conductor, and his full-sized symphony orchestra, which, in quality of performance, could not be matched anywhere at this time of year, provide music of every species worth hearing. Around the tables and over the Pops "Bar" in the balcony pass refreshments, while an atmosphere of gay sociability prevails.

The programs of the week follow:

MONDAY, MAY 29.

Military Polonaise..............................Chopin
Overture, "Morning, Noon and Night in Vienna" ....Suppe
Waltz, "On the Beautiful Blue Danube".Strauss
Fantasia, "Aida"..............................Verdi
Suite, "Scenes Pittoresques"........Massenet
(a) Angelus. (b) Fete Boheme.
Flute Solo. "Fantaisie Pastorale Hongroise" ....Doppler
Arthur Brooke.
Slavonic Dance, Op. 46, No. 3.........Dvorak
Ouverture Solennelle, "1812"....Tschaikovsky
Selection, "Honeymoon in 2000"
Mrs. M. H. Gulesian
Prelude ....Rachmaninov
Introduction to Act III, "Lohengrin"..Wagner

HOLIDAY PROGRAM.
TUESDAY, MAY 30.

March, "Father of Victory"..........Ganne
Overture, "Light Cavalry"............Suppe
Valse Bleue..............................Margis
Fantasia, "Il Trovatore"..................Verdi
"America."
Dance of the Hours from "La Gioconda"..............................Ponchielli
Largo (Solo violin, harp, organ and strings)..............................Handel
Tarantelle ....Jacchia
Third Movement of the "Pathetic" Symphony No. 6..............Tschaikovsky
"The Star Spangled Banner."
Selection, "Sally"..............................Kern
Indian Summer, An American Idyl....Herbert
American Patrol..........................Meacham

HARVARD NIGHT.
WEDNESDAY, MAY 31.

Cruise Harvard..............................Strube
Overture to "Mignon"..................Thomas
Fantasia, "L'Oracolo"....................Leoni
Harvard Glee Club..............................
(Dr. Archibald T. Davison, conductor.)
Chant de Guerre (with orchestra)......
Florent Schmitt
(Soloist, Joseph F. Lautner.)
Hymn to the Sun from "Iris"........Mascagni
Spanish Dance..........Granados-Kreisler
Rhapsody, "Italia"......................Casella
Harvard Glee Club—
Harvard Hymn..............................Paine
Student Songs of Finland..............
(Edited by Kurt Schindler)
The Poor Little Girl..............Merikanto
Summer Evening......................Palmgren
I'm Coming Home..................Palmgren
Choer des Chameliers from "Rebecca".Franck
"Let Their Celestial Concerts All Unite," from "Samson"..............Handel
Marche Slave......................Tschaikovsky
Hindu Song from "Sadko"....Rimsky-Korsakov
Slavonic Dance, Op. 46, No. 8........Dvorak
"Fair Harvard."

THURSDAY, JUNE 1.

First Hungarian Dance..................Brahms
Overture to "Pique Dame"..............Suppe
Waltz, "The Skaters"................Waldteufel
Fantasia, "Manon"....................Massenet
Prelude to "Lohengrin"..................Wagner
"Whispering of the Flowers"..............Blon
Largo from the "New World" Symphony.Dvorak
Bacchanale from "Samson and Delilah" Saint-Saens
Fantasia, "Lucia di Lammermoor"...Donizetti
March of the Little Lead Soldiers......Pierne
In the Hall of the Mountain King from the "Peer Gynt" Suite..............Grieg

FRIDAY, JUNE 2.

March, "Queen of Sheba"..............Gounod
Overture to "Mignon"..................Thomas
Larghetto (Solo violin, Mr. Jacques Hoffmann)..............................Sleeper
Fantasia, "Madame Butterfly"........Puccini
Suite, "Peer Gynt"..............................Grieg
(a) Morning Mood. (b) Anitra's Dance.
(c) In the Hall of the Mountain King.
Intermezzo, Act III, "The Jewels of the Madonna"......................Wolf-Ferrari
Ouverture Solonnelle, "1812"....Tschaikovsky
Organ Solo, "Reverie"..................Lemare
Prof. H. D. Sleeper.
Selection, "Good Morning, Dearie"......Kern
Waltz, "Tris Jolie"................Waldteufel
Rhapsody, "Espana"..................Chabrier

SATURDAY, JUNE 3.

Rakoczy March..............................Berlioz
Overture to "Poet and Peasant"........Suppe
Waltz from the Ballet, "Puppenfee"....Bayer
Fantasia, "Faust"..........................Gounod
Second Hungarian Rhapsody..............Liszt
By the Waters of Minnetonka........Lieurance
Chinese Dance from the "Nutcracker" Suite ....Tschaikovsky
Overture to "Rienzi"....................Wagner
Fantasia, "La Boheme"..................Puccini
Volga Bargemen's Song..Arr. by Agide Jacchia
Procession of the Sardar......Ippolitov-Ivanov

HERALD-MAY 28

TONIGHT AT THE POPS

The following program will be played at the Pop Concert in Symphony Hall tonight:

Military Polonaise..............................Chopin
Overture, "Morning, Noon and Night in Vienna" ....Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"..............................Verdi
Suite, "Scenes Pittoresque"..........Massenet
a. Angelus. b. Fete Boheme
Flute solo: Fantaisie Pastorale Honfroise ....Doppler
(Arthur Brooke)
Slavonic dance, Op. 46, No. 3..........Dvorak
Overture Solennelle, "1812"......Tschaikovsky
Selection, "Honeymoon in 2000,"
Mrs. M. H. Gulesian
Prelude ....Rachmaninov
Introduction to Act 3, "Lohengrin"......Wagner

HERALD-MAY. 29.

TONIGHT AT THE POPS

The following program will be played at tht Pop Concert in Symphony Hall tonight:

Military Polonaise ....Chopin
Overture, "Morning, Noon and Night in Vienna" ....Suppe
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Aria" ....Verdi
Suite, "Scanas Pitteresque"......Massenet
Flute solo: "Fantaisie Pastorale" (Arthrus Brooke) ....Doppler
Slavonic Dance ....Dvorak
Overture Solennelle, "1812"...Tschaikovsky
Selection, "Honeymoon in 2000"
Mrs.(H. H. Gulesian
Prelude ....Rachmaninov
Introduction to Act III, "Lohengrin" Wagner

ADVTSR-MAY. 29.

Programs at the "Pops"

TONIGHT

Military Polonaise ....Chopin
Overture, "Morning, Noon and Night in Vienna," Suppé
Fantasia, "Aida" ....Verdi
Suite, "Scènes Pittoresques" Massenet
a. Angelus. b. Fête Bohème.
Flute Solo, Fantaisie Pastorale Hongroise, Doppler
(Arthur Brooke)
Slavonic Dance, Op. 46 No. 3 Dvořák
"Ouverture Solennelle, 1812" Tschaikowsky
Selection, "Honeymoon in 2000" Mrs. M. H. Gulesian
Prelude ....Rachmaninoff
Introduction to Act 111, "Lohengrin" Wagner

EVENING OF MEMORIAL DAY

March, "Father of Victory"..Ganne
Overture, "Light Cavalry"....Suppé
Valse Bleue ....Margis
Fantasia, "Il Trovatore"......Verdi
AMERICA
"Dance of the Hours," from "La Gioconda," Ponchielli
Largo ....Handel
Solo Violin, Harp, Organ, Strings
Tarantelle ....Jacchia
Third Movement of "Pathetic" Symphony, Tschaikowsky
THE STAR-SPANGLED BANNER
Selection, "Sally" ....Kern
"Indian Summer," an American Idyll ....Herbert
American Patrol ....Meacham

MONITOR, MAY 29

At the Pops Tonight

Military Polonaise ....Chopin
Overture, "Morning, Noon and Night". Suppé
Waltz, "Blue Danube"......J. Strauss
Fantasia, "Aida" ....Verdi
Angelus and Gypsy Fête from "Scènes Pittoresques ....Massenet
Pastoral Hungarian Fantasy for Flute ....Doppler
Slavonic Dance ....Dvořák
Overture, "1812" ....Chaikovsky
Selection, "Honeymoon in 2000".... Gulesian
Prelude ....Rachmaninov
Introduction to Act III., "Lohengrin" ....Wagner

Conductor: A. Jacchia.
Soloist: A. Brooke.

TRANS MAY. 29

TONIGHT AT THE POPS

The following program will be played at the Pop concert in Symphony hall tonight:

Military Polonaise..............Chopin
Overture, "Morning, Noon and Night," Suppe
Waltz, "On the Beautiful Blue Danube," Strauss
Fantasia, "Aida"......................Verdi
Suite, "Scenes Pittoresque"....Massenet
Flute solo, Fantaisie Pastorale Hongroise, Doppler
Slavonic Dance, Op. 46, No. 3....Dvorak
Overture Solonnelle, "1812"—Tschaikovsky
Selection, "Honeymoon in 2000," Mrs. M. H. Gulesian
Prelude ....Rachmaninov
Introduction to Act III., "Lohengrin," Wagner

TELE-MAY. 29.

POP PROGRAMMES

At the Pop concert in Symphony Hall tonight, which will have a programme with numbers appropriate to the occasion, soldiers of the First Division, which did such valiant service in the war, will be the honored guests. The programme follows:

March, "Father of Victory"........Ganne
Overture, "Light Cavalry"............Suppe
Valse Bleue ....Margis
Fantasia, "Il Trovatore"..............Verdi
AMERICA
Dance of the Hours from "La Gioconda Ponchielli
Largo .... Handel
Solo Violin, Harp, Organ and Strings.
Tarantelle .... Jacchia
Third Movement of "Pathetic" Symphony No. 6 ....Tschaikovsky
THE STAR SPANGLED BANNER
Selection, "Sally" ....Kern
Indian Summer, an American Idyll....Herbert
American Patrol ....Meacham

POST-MAY. 30

Symphony Hall "Pops"

SYMPHONY HALL—At the "Pops" tonight "America" and "The Star Spangled Banner" will be included in the holiday program. Veterans of the 1st Division, A. E. F., will be guests.

Other selections will be as follows: March, "Father of Victory," Ganne; overture, "Light Cavalry," Suppe; "Valse Bleue," Hargis; fantasia, "Il Trovatore," Verdi; Dance of the Hours, from "La Gioconda," Ponchielli; largo, solo violin, harp, organ and strings, Handel; "Tarantelle," Jacchia; third movement of the "Pathetic" Symphony No. 6, Tschaikovsky; selection, "Sally," Kern; "Indian Summer," Herbert; "American Patrol," Meacham.

GLOBE-MAY.

…OF THE POPS

…Entertainment at Symphony
…Need of a Picture to Perpet-
…oncerts

…n so often a newspaper or a
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…ooks like in the course of such
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… of a Pop Concert on a June
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…MAY. 2…

…ROGRAM
…LWAYS VARIED

…of music worth hearing is
…he Pop concerts at Sym-
…where Agide Jacchia and
… full-sized symphony or-
…heard every night of the
…pace does not permit the
…e of the programs as a
…lowing numbers during the
… may be mentioned: On
…"Blue Danube" waltz, the
…2" of Tschaikovsky, and a
…rthur Brooke. On Tuesday,
… Agide Jacchia (who be-
…erican citizen a few days
…nclude Herbert's "Indian
…eacham's "American Pa-
…her patriotic numbers, as
…el's Largo and the third
… Tschaikovsky's "Pathetic"
… Wednesday, May 31, will
… Night, always one of the
…e season, with groups of
… Harvard Glee Club, Archi-
…on, conductor. For Thurs-
… the Largo from the "New
…hony and the Prelude to
… stand among other fine
…day will bring the "Peer
… while Saturday, June 3,
…layed the Rakoczy March,
… fantasia, Liszt's Second
…e Overture to "Rienzi,"
…a Bargemen's Song.

…MAY. 2…

… PROGRAM

…ng numbers will be
… Pop concert in Sym-
…night:
…sts into the Wartburg
…..........................Wagner
…dre" ....Massenet
…man and Song"...Strauss
… and Juliet"......Gounod
… "L'Arlesienne" No. 2
…Farandole.............Bizet
…anged for Orchestra by
… Solo Trumpet, Georges
…n American Idyll..Herbert
…le, "1812"..Tchaikowsky
… Lescaut"........Puccini
…......................d'Ambrosio
…......................Meacham

…MAY 2…

…GRAM TONIGHT

…g numbers will be
…Pop Concert in Sym-
…ight:—
…annhauser"....Wagner
…dre"..........Massenet
…man and Song"..Strauss
… and Juliet"....Gounod
…ne," No. 2........Bizet
…..Arranged by Jacchia
…et, George Mager
…...................Herbert
…e, "1912".Tschaikovsky
… Lescaut"......Puccini
…................D'Ambrosio
…................Meacham

…R-MAY…

…reeted As
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… Jacchia, conductor of
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[114]

POPS PROGRAM

At the Pop concert in Symphony Hall tonight, which will have a program with members appropriate to the occasion, soldiers of the first division, which did such valiant service in the war, will be the honored guests. The program follows:

March, "Father of Victory"........Ganne
Overture, "Light Cavalry"........Suppe
Valse Bleue........Margis
Fantasia, "Il Trovatore"........Verdi
"America"
Dance of the Hours from "La Gioconda"........Ponchielli
Largo........Handel
Solo Violin, Harp, Organ and Strings
Tarantelle........Jacchia
Third Movement of "Pathetic" Symphony No. 6........Tschaikovsky
"The Star Spangled Banner"
Selection, "Sally"........Kern
"Indian Summer," an American Idyll........Herbert
"American Patrol"........Meacham

HERALD-MAY.30.

TONIGHT'S POP PROGRAM

At the Pop concert in Symphony Hall tonight soldiers of the First Division will be guests. There will be special numbers in their honor. The program follows:—

March, "Father of Victory........Ganne
Overture, "Light Cavalry"........Suppe
Valse Bleue........Margis
Fantasia, "Il Trovatore"........Verdi
AMERICA"
Dance of the Hours fro "La Gioconda"
Ponchielli
Largo........Handel
Solo Violin, Harp, Organ and Strings
Tarantelle........Jacchia
Third Movement of "Pathetic" Symphony, No. 6........Tschaikovsky
"THE STAR-SPANGLED BANNER"
Selection, "Sally"........
Indian Summer, an American I
Herbert
American Patrol........Meacham

ADVTSR-MAY.30

HARVARD NIGHT AT POPS

Tonight will be "Harvard Night" at the Pop concert in Symphony Hall, with special numbers by the Harvard Glee Club. The program follows:—

Cruiser Harvard........Strube
Overture to "Mignon"........Thomas
Fantasia, "L'Oracolo"........Leoni
Harvard Glee Club (Dr. Archibald T. Davison, Conductor)
Chant de Guerre (with Orchestra)........Florent Schmitt
Soloist, Joseph F. Lautner.
"Hymn to the Sun," from "Iris"
Mascagni
Spanish Dance........Granados-Kreisler
Rhapsody "Italia"........Casella
Songs by Harvard Glee Club.
Marche Slave........Tschaikovsky
Hindu Song from "Sadko"........
Rimsky-Korsakov
avonic Dance, op 46, No. 3........Dvorak
"FAIR HARVARD"

ADVTSR-MAY.31

HARVARD NIGHT AT POPS

Tonight will be "Harvard Night" at the Pop concert in Symphony Hall, with numbers to be added to the orchestral programme by the Harvard Glee Club, Dr. Archibald T. Davison, conductor. The programme follows:

Cruiser Harvard........Strube
Overture to "Mignon"........Thomas
Fantasia, "L'Oracolo"........Leoni
Harvard Glee Club (Dr. Archibald T. Davison, conductor), Chant de Guerre (with orchestra........Florent Schmitt
Soloist, Joseph F. Lautner
"Hymn to the Sun" from "Iris"...Mascagni
Spanish Dance........Granados-Kreisler
Rhapsody "Italia"........Casella
Songs by Harvard Glee Club
Marche Slave........Tschaikovsky
Hindu Song from "Sadko"...Rimsky-Korsakov
Slavonic Dance, op. 46 No. 3........Dvorak
Fair Harvard.

POST-MAY.31.

Harvard Night at Pops

Tonight will be "Harvard Night" at the Pop concert in Symphony Hall, with numbers to be added to the orchestral program by the Harvard Glee Club, Dr. Archibald T. Davison, conductor. The program follows:

Cruiser Harvard........Strube
Overture to "Mignon"........Thomas
Fantasia, "L'Oracolo"........Leoni
Harvard Glee Club
Chant de Guerre (with orchestra)
Florent Schmitt
Soloist, Joseph F. Lautner
"Hymn to the Sun" from "Iris"
Mascagni
Spanish Dance ...Granados-Kreisler
Rhapsody "Italia"........Casella
Songs by Harvard Glee Club
Marche Slave........Tschaikovsky
Hindu Song from "Sadko"
Rimsky-Korsakov
Slavonic Dance, op. 46 No. 3 Dvorak
"Fair Harvard"

AMER- MAY.31.

POP CONCERTS

The Pop concerts at Symphony Hall which, running every night except Sunday, are now in their fifth week, have had the largest attendance and the most pronounced popular success since this now venerable institution began in 1885.

Agide Jacchia and his Symphony Orchestra of 75 musicians are providing fine programs and performances of a quality not to be matched elsewhere at this season of the year. Tonight will be Harvard night, with numbers by the Harvard Glee Club. Thursday will bring the "Lohengrin" Prelude, Dvorak's "Largo" and the "March of the Little Lead Soldiers"; Friday, the "Peer Gynt" suite, "1812" Overture, and Chabrier's Espana. Saturday will bring the "Rakoczy" march, "Faust" fantasia, Second Rhapsody of Liszt, Volga Bargemen's song, "Procession of the Sardar." These are but a few of many interesting numbers.

TRAV. MAY.31.

HARVARD NIGHT AT POPS

Tonight will be "Harvard Night" at the Pop concert in Symphony hall, with numbers to be added to the orchestral program by the Harvard Glee club, Dr. Archibald T. Davison, conductor. The program follows:

Cruiser Harvard........Strube
Overture to "Mignon"........Thomas
Fantasia, "L'Oracolo"........Leoni
Harvard Glee Club (Dr. Archibald T. Davison, conductor)
Chant de Guerre (with Orchestra)
Florent Schmitt
Soloist, Joseph F. Lautner
"Hymn to the Sun" from "Iris"
Mascagni
Spanish Dance........Granados-Kreisler
Rhapsody "Italia"........Casella
Songs by Harvard Glee Club
Marche Slave........Tschaikovsky
Hindu Song from "Sadko"
Rimsky-Korsakov
Slavonic Dance, op. 46 No. 3........Dvorak
FAIR HARVARD

TELE-MAY.31

"Pops" Program for Tonight

HARVARD NIGHT
Open to the Public

"Cruiser Harvard"........Strube
Overture to "Mignon"........Thomas
Fantasia, "L'Oracolo"........Leoni
Harvard Glee Club........
(Dr. Archibald T. Davidson, Conductor)
Chant de Guerre (with Orchestra)
Florent Schmitt
Soloist, Joseph F. Lautner
"Hymn to the Sun" from "Iris"
Mascagni
Spanish Dance...Granados-Kreisler
Rhapsody, "Italia"........Casella
Songs by Harvard Glee Club....
Marche Slave........Tschaikowsky
Hindu Song from "Sadko"......
Rimsky-Korsakoff
Slavonic Dance, op. 46, No. 3...Dvorák
FAIR HARVARD

MONITOR.MAY.31.

HARVARD NIGHT TO BE HELD AT "POPS"

Boston Symphony Orchestra and University Glee Club to Combine in Special Program at 8.15 This Evening in Symphony Hall

The annual Harvard Night at the "Pops" Concerts will be held tonight at 8.15 in Symphony Hall when the Boston Symphony Orchestra combines with the University Glee Club in giving a special program. The Glee Club will render two selections under the direction of Dr. A. T. Davison '06. Florent Schmitt's "Chant de Guerre", with J. F. Lautner occC., as soloist and with the accompaniment of the orchestra will be the first number, while the second selection will consist of the "Harvard Hymn", "Student Songs of Finland", a selection from Franck's "Rebecca" and Handel's "Let Their Celestial Concerts All Unite" from "Samson".

The program follows:

1 Cruise Harvard Strube
2 Overture to "Mignon" Thomas
3 Fantasia, "L'Oracolo" Leoni
4 Harvard Glee Club (Dr. Archibald T. Davison, Conductor)
Chant de Guerre (with orchestra) Florent Schmitt
(Soloist, Joseph F. Lautner)
5 Hymn to the Sun from "Iris"
Mascagni
6 Spanish Dance Granados-Kreisler
(Orchestrated by S. Sciniger '13)
7 Rhapsody, "Italia" Casella
8 Harvard Glee Club (unaccompanied)
Harvard Hymn Paine
Student Songs of Finland
(Edited by Kurt Schindler)
The Poor Little Girl Merikanto
Summer Evening Palmgren
(Soloist, Joseph F. Lautner)
I'm Coming Home Palmgren
Choer des Chameliers, from "Rebecca" Franck
"Let Their Celestial Concerts All Unite", from "Samson"
Handel
9 Marche Slave Tschaikovsky
10 Hindu Song from "Sadko"
Rimsky-Korsakov
11 Slavonic Dance, Op. 46, No. 3
Dvorak

Fair Harvard

GRIMSON-MAY.31.

TONIGHT AT THE POPS

Agide Jacchia and the celebrated Pops symphony orchestra will present the following program at the Pop concert in Symphony Hall tonight:—

First Hungarian Dance........Brahms
Overture to "Pique Dame"........Suppe
Waltz, "The Skaters"........Waldteufel
Fantasia, "Manon"........Massenet
Prelude to "Lohengrin"........Wagner
Whispering of the Flowers........Blon
Largo, from "New World" Symphony,
Dvorak
Bacchanale from "Samson and Delilah"........Saint-Saens
Fantasia, "Lucia di Lammermoor"
Donizetti
March of the Little Lead Soldiers
Pierne
Selection from "Peer Gynt"........Grieg

[illegible]

At the Pops Tonight

Harvard Night

Cruiser Harvard........Strube
Overture to "Mignon"........Thomas
Fantasia, "L'Oracolo"........Leoni
Harvard Glee Club, Dr. Archibald T. Davison, Conductor.
Chant de Guerre (with orchestra),
Florent Schmitt
Soloist, Joseph F. Lautner
Hymn to the Sun, from "Iris,"
Mascagni
Spanish Dance........Granados-Kreisler
Rhapsody, "Italia"........Casella
Harvard Glee Club (unaccompanied):
Harvard Hymn........Paine
Student Songs of Finland (edited by Kurt Schindler):
The Poor Little Girl........Merikanto
Summer Evening........Palmgren
I'm Coming Home........Palmgren
Chœr des Chameliers, from "Rebecca"........Franck
"Let Their Celestial Concerts All Unite," from "Samson"....Händel
Marche Slave........Tschaikovsky
Hindu Song from "Sadko,"
Rimsky-Korsakov
Slavonic Dance, Op. 46, No. 3...Dvořák
Fair Harvard.

Conductor: A. Jacchia.

TRANS. MAY. 31.

HARVARD MEN HAVE BIG NIGHT AT POPS

Pres Lowell Attends Annual Musical Event

Harvard graduates and undergraduates, their families, friends and all supporters of the university across the Charles filled Symphony Hall to the last seat last evening, when that annual institution, "Harvard Night," was observed at the Pops.

An excellent program, with a liberal admixture of Harvard music, was provided by Conductor Jacchia, while the Harvard Glee Club, under the leadership of Dr Archibald T. Davison, contributed a goodly share to the success of the evening and received a regular ovation from the big audience.

Pres A. Lawrence Lowell of Harvard, accompanied by Mrs Lowell, was seated at one of the floor tables near the stage, and a number of well known members of the Harvard faculty, with their families, were scattered throughout the audience.

The Crimson paper banners, which used to be an inseparable part of every Harvard night at the Pops—and which always disappeared in the most miraculous manner after the concerts were under way—are no longer to be seen, but the word "H-A-R-V-A-R-D," in crimson letters, is still emblazoned across the pipes of the big organ.

Opening with Strube's stirring march, "Cruiser Harvard," the program proceeded through the ever-popular overture to Thomas' "Figaro," and Leoni's "L'Oracolo," to Florent Schmitt's "Chant de Guerre," splendidly sung by the Glee Club, to the accompaniment of the Pops' orchestra. A tenor solo in this number was beautifully given by Joseph F. Lautner.

Later in the evening the Glee Club, unaccompanied, sang a group of songs with excellent effect, opening with Paine's "Harvard Hymn," and concluding with the tempestuous "Let Their Celestial Concerts All Unite," from Handel's "Samson." The Glee Club was encored several times.

The audience found evident delight in the playing, as encores of such typical Harvard pieces as Densmore's "Veritas," while the concert concluded with "Fair Harvard," at the first strains of which the entire audience rose to its feet.

GLOBE-JUNE1.

"Pops" Program for Tonight

First Hungarian Dance......Brahms
Overture to "Pique-Dame"....Suppé
Waltz, "The Skaters"....Waldteufel
Fantasia, "Manon"........Massenet
Prelude to "Lohengrin"........Wagner
Whispering of the Flowers......Blon
Largo, from the "New World" Symphony........Dvořák
Bacchanale, from "Samson and Delilah"........Saint-Saëns
Fantasia, "Lucia di Lammermoor"
Donizetti
March of the Little Lead Soldiers
Pierné
In the Hall of the Mountain King from "Peer Gynt"........Grieg

MONITOR-JUNE.1.

TONIGHT AT POPS

Agide Jacchia and the celebrated Pops symphony orchestra will present the following program at the Pop concert in Symphony hall tonight:

First Hungarian Dance........Brahms
Overture to "Pique Dame"........Suppe
Waltz, "The Skaters"........Waldteufel
Fantasia, "Manon"........Massenet
Prelude to "Lohengrin"........Wagner
Whispering of the Flowers........Blon
Largo, from the "New World" Symphony........Dvorak
Bacchanale from "Samson and Delilah"........Saint-Saens
Fantasia, "Lucia di Lammermoor,"
Donizetti
March of the Little Lead Soldiers...Pierne
In the Hall of the Mountain King, from "Peer Gynt"........Grieg

TELE-JUNE-1.

[115]

POPS PROGRAM

Agide Jacchia, and the Pops symphony orchestra will present the following program at the Pop concert in Symphony Hall tonight.

First Hungarian Dance........Brahms
Overture to "Pique Dame"........Suppe
Waltz, "The Skaters"........Waldteufel
Fantasia, "Manon"........Massenet
Prelude to "Lohengrin........Wagner
Whispering of the Flowers........Blon
Largo from the "New World" Symphony........Dvorack
Bacchanale from "Samson and Delilah"
Saint-Saens
Fantasia, "Lucia di Lammermoor...
Donizetti
March of the Little Lead Soldiers...Pierne
In the Hall of the Mountain King from "Peer Gynt"........Grieg

TRAV. JUNE.1.

At the Pops Tonight

First Hungarian Dance........Brahms
Overture to "Pique Dame"........Suppé
Waltz, "The Skaters"........Waldteufel
Fantasia, "Manon"........Massenet
Prelude to "Lohengrin"........Wagner
Whispering of the Flowers........Blon
Largo from the "New World Symphony"........Dvorak
Bacchanale from "Samson and Delilah"........Saint-Saëns
Fantasia, "Lucia di Lammermoor,"
Donizetti
March of the Little Lead Soldiers. Pierné
In the Hall of the Mountain King, from "Peer Gynt"........Grieg

Conductor: A. Jacchia.

+TRANS.JUNE1.

TONIGHT AT THE POPS

For the Pop concert in Symphony Hall tonight, Agide Jacchia has arranged the following program:

March, "The Queen of Sheba"....Gounod
Overture to "Mignon"........Thomas
Larghetto (Solo Violin, Jacques Hoffman)........Sleeper
Fantasia, "Madame Butterfly"........Puccini
Suite, "Peer Gynt"........Grieg
Intermezzo, "Jewels of the Madonna"
Wolf-Ferrari
Overture Solennelle, "1812"...Tschaikovsky
Organ Solo, Reverie (Professor H. D. Sleeper)........Lemare
Selection, "Good Morning, Dearie"...Kern
Waltz, "Tres Jolie"........Waldteufel
Rhapsody, "Espana"........Chabrier

ADVTSR-JUNE-2.

TONIGHT AT THE POPS

For the Pop concert in Symphony Hall tonight Agide Jacchia, the celebrated Pops conductor, has arranged the following program:

March, "The Queen of Sheba"...Gounod
Overture to "Mignon"........Thomas
Larghetto........Sleeper
Solo violin, Mr. Jacques Hoffman
Fantasia, "Madame Butterfly"....Puccini
Suite, "Peer Gynt"........Grieg
a. Morning Mood b. Anitra's Dance
c. In the Hall of the Mountain King
Intermezzo Act III, "Jewels of the Madonna"........Wolf-Ferrari
Ouverture Solennelle "1812".Tschaikovsky
Organ Solo, Reverie........Lemare
Prof. H. D. Sleeper
Selection, "Good Morning, Dearie"...Kern
Waltz, "Tres Jolie........Waldteufel
Rhapsody, "Espana"........Chabrier

HERALD-JUNE2.

At the Pops Tonight

March, "The Queen of Sheba"...Gounod
Overture to "Mignon"........Thomas
Larghetto, solo violin........Sleeper
Mr. Jacques Hoffman.
Fantasia, "Madame Butterfly"..Puccini
Suite, "Peer Gynt"........Grieg
a. Morning Mood.
b. Anitra's Dance.
c. In the Hall of the Mountain King.
Intermezzo, Act. III., "Jewels of the Madonna"........Wolf-Ferrari
Ouverture Solennelle "1812"......
Chaikovsky
Organ solo, Reverie........Lemare
Professor H. D. Sleeper.
Selection, "Good Morning, Dearie".Kern
Waltz, "Tres Jolie........Waldteufel
Rhapsody, "España"........Chabrier

Conductor: A. Jacchia.

TRANS-JUNE2.

POPS PROGRAM

The following program will be presented at the Pop concert in Symphony Hall tonight.

Overture to "Poet and Peasant"....Suppe
Waltz from the Ballet, "Puppenfee.Bayer
Fantasia, "Faust"........Gounod
Second Hungarian Rhapsody........Liszt
"By the Waters of Minnetonka"..Lieurance
Chinese Dance from the "Nutcracker" Suite........Tschaikovsky
Overture to "Rienzi"........Wagner
Fantasia, "La Boheme"........Puccini
Volga Bargemen's Song
Arranged by Agide Jacchia
Procession of the Sardar..Ippolitov-Ivanov

TRAV. JUNE 2

POPS PROGRAM

The following popular program will be presented at the Pop concert in Symphony hall tonight:

Rakoczy March........Berlioz
Overture to "Poet and Peasant"......Suppe
Waltz from the Ballet, "Puppenfee. Bayer
Fantasia, "Faust"........Gounod
Second Hungarian Rhapsody........Liszt
"By the Waters of Minnetonka"..Lieurance
Chinese Dance from the "Nutcracker" Suite........Tschaikovsky
Overture to "Rienzi"........Wagner
Fantasia, "La Boheme"........Puccini
Volga Bargemen's Song
Arranged by Agide Jacchia
Procession of the Sardar..Ippolitov-Ivanov

TELE-JUNE-3.

"Pops" Program for Tonight

Rakoczy March........Berlioz
Overture to "Poet and Peasant"
Suppe
Waltz from the Ballet, "Puppenfee"
Bayer
Fantasia, "Faust"........Gounod
Second Hungarian Rhapsody...Liszt
"By the Waters of Minnetonka"
Lieurance
Chinese Dance from the "Nutcracker" Suite......Tschaikowsky
Overture to "Rienzi"........Wagner
Fantasia, "La Bohème"......Puccini
Volga Bargemen's Song........
Arranged by Agide Jacchia
Procession of the Sardar.......
Ippolitoff-Ivanov

MONITOR-JUNE 3.

At the Pops Tonight

Rakoczy March........Berlioz
Overture to "Poet and Peasant".Suppé
Waltz from the Ballet, "Puppenfée"........Bayer
Fantasia, "Faust"........Gounod
Second Hungarian Rhapsody......Liszt
"By the Waters of Minnetonka"...
Lieurance
Chinese Dance from the "Nutcracker" Suite........Chaikovsky
Overture to "Rienzi"........Wagner
Fantasia, "La Boheme"........Puccini
Volga Bargemen's Song........
Arranged by Agide Jacchia
Procession of the Sardar........
Ippolitov-Ivanov

Conductor: A. Jacchia.

TRANS.JUNE.3.

TONIGHT'S POP PROGRAM

The following popular program will be presented at the Pop concert in Symphony Hall tonight.

Rakoczy March........Berlioz
Overture to "Poet and Peasant"...Suppe
Waltz from the Ballet, "Puppenfee"
Bayer
Fantasia, "Faust"........Gounod
Second Hungarian Rhapsody........Liszt
"By the Waters of Minnetonka" Lieurance
Chinese Dance, "Nutcracker" Suite
Tschaikovsky
Overture to "Rienzi"........Wagner
Fantasia, "La Boheme"........Puccini
Volga Bargemen's Song........Arranged by Jacchia
Procession of the Sardar..Ippolitov-Ivanov

ADVTSR-JUNE 3

POPS PROGRAM

The following popular program will be presented at the Pop Concert in Symphony Hall tonight:

Rakoczy March........Berlioz
Overture to "Poet and Peasant"....Suppe
Waltz from the Ballet, "Puppenfee"
Bayer
Fantasia, "Faust"........Gounod
Second Hungarian Rhapsody........Liszt
"By the Waters of Minnetonka".Lieurance
Chinese Dance from the "Nutcracker" Suite........Tschaikovsky
Overture to "La Rienzi"........Wagner
Fantasia, "La Boheme"........Puccini
"Volga Bargemen's Song"
Arranged by Agide Jacchia
"Procession of the Sardar" Ippolitov-Ivanov

HERALD-JUNE.3.

BIG WEEK TO COME AT POPS

For the sixth week of the Pop Concerts which take place every night except Sunday in Symphony Hall, Agide Jacchia and his splendid orchestra or Symphony players (which is not to be matched any where at this time of year) will present programs replete with variety and interest.

Monday night will bring a Russian-Tschaikovsky program of musical interest which to many tastes no other can rival. From Tschaikovsky's music will be played the Finale from the Fourth Symphony, the "Nutcracker" Suite, "1812" Overture, Andante Cantabile, Marche Miniature, and "Sleeping Beauty" Waltz.

On Tuesday will be played Mendelssohn's "Fingal's Cave" Overture, Dvorak's Largo from the "New World" Symphony, Wagner's Prelude to "The Mastersingers."

Wednesday will be Technology Night (open to the public) with numbers devoted to songs and "stunts" by the college, and a general Pops Program. On Thursday the "William Tell" Overture, "Aida" Fantasia, "Eili, Eili," Casella's Rhapsody "Italia" will be played; on Friday, the overtures "The Bartered Bride" and "Oberon," the "Jewels of the Madonna," Fantasia, "Love Death" from "Tristan" and the "Coppelia"

AMER-JUNE.3.

POPS PROGRAM

At the Pop concert in Symphony Hall tonight, which will have a program with members appropriate to the occasion, soldiers of the first division, which did such valiant service in the war, will be the honored guests. The program follows:

March, "Father of Victory"........Ganne
Overture, "Light Cavalry"..........Suppe
Valse Bleue ....Margis
Fantasia, "Il Trovatore"............Verdi
"America"
Dance of the Hours from "La Gioconda" ....Ponchielli
Largo ....Handel
Solo Violin, Harp, Organ and Strings
Tarantelle ....Jacchia
Third Movement of "Pathetic" Symphony No. 6...............Tschaikovsky
"The Star Spangled Banner"
Selection, "Sally" ....Kern
"Indian Summer," an American Idyll ....Herbert
"American Patrol" .... Meacham

HERALD-MAY.30.

TONIGHT'S POP PROGRAM

At the Pop concert in Symphony Hall tonight soldiers of the First Division will be guests. There will be special numbers in their honor. The program follows:—

March, "Father of Victory........Ganne
Overture, "Light Cavalry"........Suppe
Valse Bleue.........................Margis
Fantasia, "Il Trovatore"...........Verdi
AMERICA"
Dance of the Hours fro "La Gioconda"
Ponchielli
Largo ....Handel
Solo Violin, Harp, Organ and Strings
Tarantelle ....Jacchia
Third Movement of "Pathetic" Symphony, No. 6...........Tschaikovsky
"THE STAR-SPANGLED BANNER"
Selection, "Sally"..................[illegible]
Indian Summer, an American Id[illegible]
Herbert
American Patrol.........[illegible].Meacham

ADVTSR-MAY.30

HARVARD NIGHT AT POPS

Tonight will be "Harvard Night" at the Pop concert in Symphony Hall, with special numbers by the Harvard Glee Club. The program follows:—

Cruiser Harvard.....................Strube
Overture to "Mignon"...........Thomas
Fantasia, "L'Oracolo".............Leoni
Harvard Glee Club (Dr. Archibald T. Davison, Conductor)
Chant de Guerre (with Orchestra) ....Florent Schmitt
Soloist, Joseph F. Lautner.
"Hymn to the Sun," from "Iris"
Mascagni
Spanish Dance ....Granados-Kreisler
Rhapsody "Italia"..............Casella
Songs by Harvard Glee Club.
Marche Slave.................Tschaikovsky
Hindu Song from "Sadko".......
Rimsky-Korsakov
[illegible]avonic Dance, op 46, No. 3....Dvorak
"FAIR HARVARD"

ADVTSR-MAY.31

HARVARD NIGHT AT POPS

Tonight will be "Harvard Night" at the Pop concert in Symphony Hall, with numbers to be added to the orchestral programme by the Harvard Glee Club, Dr. Archibald T. Davison, conductor. The programme follows:

Cruiser Harvard ....Strube
Overture to "Mignon"...............Thomas
Fantasia, "L'Oracolo" ....Leoni
Harvard Glee Club (Dr. Archibald T. Davison, conductor), Chant de Guerre (with orchestra .... Florent Schmitt
Soloist, Joseph F. Lautner
"Hymn to the Sun" from "Iris"...Mascagni
Spanish Dance ....Granados-Kreisler
Rhapsody "Italia" .... Casella
Songs by Harvard Glee Club
Marche Slave .... Tschaikovsky
Hindu Song from "Sadko"..Rimsky-Korsakov
Slavonic Dance, op. 46 No. 3.........Dvorak
Fair Harvard.

POST-MAY.31.

Harvard Night at Pops

Tonight will be "Harvard Night" at the Pop concert in Symphony Hall, with numbers to be added to the orchestral program by the Harvard Glee Club, Dr. Archibald T. Davison, conductor. The program follows:

Cruiser Harvard ....Strube
Overture to "Mignon"......Thomas
Fantasia, "L'Oracolo"........Leoni
Harvard Glee Club
Chant de Guerre (with orchestra)
Florent Schmitt
Soloist, Joseph F. Lautner
"Hymn to the Sun" from "Iris"
Mascagni
Spanish Dance ...Granados-Kreisler
Rhapsody "Italia"...........Casella
Songs by Harvard Glee Club
Marche Slave ....Tschaikovsky
Hindu Song from "Sadko"
Rimsky-Korsakov
Slavonic Dance, op. 46 No. 3.Dvorak
"Fair Harvard"

AMER- MAY.31.

POP CONCERTS

The Pop concerts at Symphony Hall which, running every night except Sunday, are now in their fifth week, have had the largest attendance and the most pronounced popular success since this now venerable institution began in 1885.

Agide Jacchia and his Symphony Orchestra of 75 musicians are providing fine programs and performances of a quality not to be matched elsewhere at this season of the year. Tonight will be Harvard night, with numbers by the Harvard Glee Club. Thursday will bring the "Lohengrin" Prelude, Doorale's "Largo" and the "March of the Little Lead Soldiers"; Friday, the "Peer Gynt" suite, "1812" Overture, a[illegible] Chabrier's Espana. Saturday will [illegible] the "Rakoczy" march, "Faust" [illegible]antasia, Second Rhapsody of Li[illegible] Volga Bargemen's song, "Process[illegible] of the Sardar." These are but [illegible] of many interesting numbers.

TRAV. MAY.31.

HARVARD NIGHT AT POPS

Tonight will be "Harvard Night" at the Pop concert in Symphony hall, with numbers to be added to the orchestral program by the Harvard Glee club, Dr. Archibald T. Davison, conductor. The program follows:

Cruiser Harvard ....Strube
Overture to "Mignon"............Thomas
Fantasia, "L'Oracolo" ....Leoni
Harvard Glee Club (Dr. Archibald T. Davison, conductor)
Chant de Guerre (with Orchestra)
Florent Schmitt
Soloist, Joseph F. Lautner
"Hymn to the Sun" from "Iris"
Mascagni
Spanish Dance ....Granados-Kreisler
Rhapsody "Italia" ....Casella
Songs by Harvard Glee Club
Marche Slave ....Tschaikovsky
Hindu Song from "Sadko"
Rimsky-Korsakov
Slavonic Dance, op. 46 No. 3.......Dvorak
FAIR HARVARD

TELE-MAY.31.

"Pops" Program for Tonight

HARVARD NIGHT
Open to the Public

"Cruiser Harvard"...........Strube
Overture to "Mignon"......Thomas
Fantasia, "L'Oracolo".........Leoni
Harvard Glee Club...............
(Dr. Archibald T. Davidson, Conductor)
Chant de Guerre (with Orchestra)
Florent Schmitt
Soloist, Joseph F. Lautner
"Hymn to the Sun" from "Iris"
Mascagni
Spanish Dance...Granados-Kreisler
Rhapsody, "Italia"..........Casella
Songs by Harvard Glee Club.....
Marche Slave.........Tschaikowsky
Hindu Song from "Sadko".....
Rimsky-Korsakoff
Slavonic Dance, op. 46, No. 3..Dvorák
FAIR HARVARD

MONITOR.MAY.31.

HARVARD NIGHT TO BE HELD AT "POPS"

Boston Symphony Orchestra and University Glee Club to Combine in Special Program at 8.15 This Evening in Symphony Hall

The annual Harvard Night at the "Pops" Concerts will be held tonight at 8.15 in Symphony Hall when the Boston Symphony Orchestra combines with the University Glee Club in giving a special program. The Glee Club will render two selections under the direction of Dr. A. T. Davison '06. Florent Schmitt's "Chant de Guerre", with J. F. Lautner ocC., as soloist and with the accompaniment of the orchestra will be the first number, while the second selection will consist of the "Harvard Hymn", "Student Songs of Finland", a selection from Franck's "Rebecca" and Handel's "Let Their Celestial Concerts All Unite" from "Samson".

The program follows:

1 Cruise Harvard Strube
2 Overture to "Mignon" Thomas
3 Fantasia, "L'Oracolo" Leoni
4 Harvard Glee Club (Dr. Archibald T. Davison, Conductor)
Chant de Guerre (with orchestra) Florent Schmitt
(Soloist, Joseph F. Lautner)
5 Hymn to the Sun from "Iris" Mascagni
6 Spanish Dance Granados-Kreisler
(Orchestrated by S. Sciniger '13)
7 Rhapsody, "Italia" Casella
8 Harvard Glee Club (unaccompanied)
Harvard Hymn Paine
Student Songs of Finland
(Edited by Kurt Schindler)
The Poor Little Girl Merikanto
Summer Evening Palmgren
(Soloist, Joseph F. Lautner)
I'm Coming Home Palmgren
Choer des Chameliers, from "Rebecca" Franck
"Let Their Celestial Concerts All Unite", from "Samson" Handel
9 Marche Slave Tschaikovsky
10 Hindu Song from "Sadko" Rimsky-Korsakov
11 Slavonic Dance, Op. 46, No. 3 Dvorak

Fair Harvard

GRIMSON-MAY.31.

TONIGHT AT THE POPS

Agide Jacchia and the celebrated Pops symphony orchestra will present the following program at the Pop concert in Symphony Hall tonight:—

First Hungarian Dance..........Brahms
Overture to "Pique Dame"........Suppe
Waltz, "The Skaters".........Waldteufel
Fantasia, "Manon"..............Massenet
Prelude to "Lohengrin"..........Wagner
Whispering of the Flowers..........Blon
Largo, from "New World" Symphony,
Dvorak
Bacchanale from "Samson and Delilah" ....Saint-Saens
Fantasia, "Lucia di Lammermoor"
Donizetti
March of the Little Lead Soldiers
Pierne
Selection from "Peer Gynt"........Grieg

ADVTSR-JUNE 1.

At the Pops Tonight

Harvard Night

Cruiser Harvard.................Strube
Overture to "Mignon"..........Thomas
Fantasia, "L'Oracolo"...........Leoni
Harvard Glee Club, Dr. Archibald T. Davison, Conductor.
Chant de Guerre (with orchestra),
Florent Schmitt
Soloist, Joseph F. Lautner
Hymn to the Sun, from "Iris,"
Mascagni
Spanish Dance........Granados-Kreisler
Rhapsody, "Italia"..............Casella
Harvard Glee Club (unaccompanied):
Harvard Hymn...................Paine
Student Songs of Finland (edited by Kurt Schindler):
The Poor Little Girl......Merikanto
Summer Evening.........Palmgren
I'm Coming Home........Palmgren
Chœr des Chameliers, from "Rebecca" ....Franck
"Let Their Celestial Concerts All Unite," from "Samson".....Händel
Marche Slave.............Tschaikovsky
Hindu Song from "Sadko,"
Rimsky-Korsakov
Slavonic Dance, Op. 46, No. 3...Dvorák
Fair Harvard.

Conductor: A. Jacchia.

TRANS. MAY.31.

HARVARD MEN HAVE BIG NIGHT AT POPS

Pres Lowell Attends Annual Musical Event

Harvard graduates and undergraduates, their families, friends and all supporters of the university across the Charles filled Symphony Hall to the last seat last evening, when that annual institution, "Harvard Night," was observed at the Pops.

An excellent program, with a liberal admixture of Harvard music, was provided by Conductor Jacchia, while the Harvard Glee Club, under the leadership of Dr Archibald T. Davison, contributed a goodly share to the success of the evening and received a regular ovation from the big audience.

Pres A. Lawrence Lowell of Harvard, accompanied by Mrs Lowell, was seated at one of the floor tables near the stage, and a number of well known members of the Harvard faculty, with their families, were scattered throughout the audience.

The Crimson paper banners, which used to be an inseparable part of every Harvard night at the Pops—and which always disappeared in the most miraculous manner after the concerts were under way—are no longer to be seen, but the word "H-A-R-V-A-R-D," in crimson letters, is still emblazoned across the pipes of the big organ.

Opening with Strube's stirring march, "Cruiser Harvard," the program proceeded through the ever-popular overture to Thomas' "Figaro," and Leoni's L'Oracolo," to Florent Schmitt's "Chant de Guerre," splendidly sung by the Glee Club, to the accompaniment of the Pops' orchestra. A tenor solo in this number was beautifully given by Joseph F. Lautner.

Later in the evening the Glee Club, unaccompanied, sang a group of songs with excellent effect, opening with Paine's "Harvard Hymn," and concluding with the tempestuous "Let Their Celestial Concerts All Unite," from Handel's "Samson." The Glee Club was encored several times.

The audience found evident delight in the playing, as encores of such typical Harvard pieces as Densmore's "Veritas," while the concert concluded with "Fair Harvard," at the first strains of which the entire audience rose to its feet.

GLOBE-JUNE 1.

"Pops" Program for Tonight

First Hungarian Dance......Brahms
Overture to "Pique-Dame"....Suppé
Waltz, "The Skaters".....Waldteufel
Fantasia, "Manon" ....Massenet
Prelude to "Lohengrin" .....Wagner
Whispering of the Flowers......Blon
Largo, from the "New World" Symphony ....Dvořák
Bacchanale, from "Samson and Delilah" ....Saint-Saëns
Fantasia, "Lucia di Lammermoor"
Donizetti
March of the Little Lead Soldiers
Pierné
In the Hall of the Mountain King from "Peer Gynt" ....Grieg

MONITOR-JUNE.1.

TONIGHT AT POPS

Agide Jacchia and the celebrated Pops symphony orchestra will present the following program at the Pop concert in Symphony hall tonight:

First Hungarian Dance...........Brahms
Overture to "Pique Dame"........Suppe
Waltz, "The Skaters"..........Waldteufel
Fantasia, "Manon" ....Massenet
Prelude to "Lohengrin"...........Wagner
Whispering of the Flowers..........Blon
Largo, from the "New World" Symphony ....Dvorak
Bacchanale from "Samson and Delilah" ....Saint-Saens
Fantasia, "Lucia di Lammermoor,"
Donizetti
March of the Little Lead Soldiers..Pierne
In the Hall of the Mountain King, from "Peer Gynt" ....Grieg

TELE-JUNE-1.

POPS PROGRAM

Agide Jacchia, and the Pops symphony orchestra will present the following program at the Pop concert in Symphony Hall tonight.

First Hungarian Dance............Brahms
Overture to "Pique Dame"..........Suppe
Waltz, "The Skaters"........Waldteufel
Fantasia, "Manon"..............Massenet
Prelude to "Lohengrin...........Wagner
Whispering of the Flowers.........Blon
Largo from the "New World" Symphony ....Dvorack
Bacchanale from "Samson and Delilah"
Saint-Saens
Fantasia, "Lucia di Lammermoor....
Donizetti
March of the Little Lead Soldiers...Pierne
In the Hall of the Mountain King from "Peer Gynt"................Grieg

TRAV. JUNE.1.

At the Pops Tonight

First Hungarian Dance.........Brahms
Overture to "Pique Dame".......Suppé
Waltz, "The Skaters".......Waldteufel
Fantasia, "Manon"...........Massenet
Prelude to "Lohengrin"........Wagner
Whispering of the Flowers........Blon
Largo from the "New World Symphony" ....Dvorak
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Fantasia, "Lucia di Lammermoor,"
Donizetti
March of the Little Lead Soldiers.Pierné
In the Hall of the Mountain King, from "Peer Gynt"............Grieg

Conductor: A. Jacchia.

TRANS. JUNE 1.

TONIGHT AT THE POPS

For the Pop concert in Symphony Hall tonight, Agide Jacchia has arranged the following program:

March, "The Queen of Sheba"....Gounod
Overture to "Mignon"..............Thomas
Larghetto (Solo Violin, Jacques Hoffman) ....Sleeper
Fantasia, "Madame Butterfly"......Puccini
Suite, "Peer Gynt"......................Grieg
Intermezzo, "Jewels of the Madonna"
Wolf-Ferrari
Overture Solennelle, "1812"...Tschaikovsky
Organ Solo, Reverie (Professor H. D. Sleeper) ....Lemare
Selection, "Good Morning, Dearie"...Kern
Waltz, "Tres Jolie"...............Waldteufel
Rhapsody, "Espana" ....Chabrier

ADVTSR-JUNE-2.

TONIGHT AT THE POPS

For the Pop concert in Symphony Hall tonight Agide Jacchia, the celebrated Pops conductor, has arranged the following program:

March, "The Queen of Sheba"....Gounod
Overture to "Mignon"..............Thomas
Larghetto .... Sleeper
Solo violin, Mr. Jacques Hoffman
Fantasia. "Madame Butterfly".....Puccini
Suite, "Peer Gynt"...................Grieg
a. Morning Mood b. Anitra's Dance
c. In the Hall of the Mountain King
Intermezzo Act III, "Jewels of the Madonna" .... Wolf-Ferrari
Ouverture Solennelle "1812".Tschaikovsky
Organ Solo, Reverie...................Lemare
Prof. H. D. Sleeper
Selection, "Good Morning, Dearie"...Kern
Waltz, "Tres Jolie...............Waldteufel
Rhapsody, "Espana" ....Chabrier

HERALD-JUNE-2.

At the Pops Tonight

March, "The Queen of Sheba"...Gounod
Overture to "Mignon"..........Thomas
Larghetto, solo violin...........Sleeper
Mr. Jacques Hoffman.
Fantasia, "Madame Butterfly"..Puccini
Suite, "Peer Gynt"...............Grieg
a. Morning Mood.
b. Anitra's Dance.
c. In the Hall of the Mountain King.
Intermezzo, Act. III., "Jewels of the Madonna" ....Wolf-Ferrari
Ouverture Solennelle "1812".......
Chalkovsky
Organ solo, Reverie............Lemare
Professor H. D. Sleeper.
Selection, "Good Morning, Dearie".Kern
Waltz, "Tres Jolie..........Waldteufel
Rhapsody, "España" ....Chabrier

Conductor: A. Jacchia.

TRANS-JUNE 2.

POPS PROGRAM

The following program will be presented at the Pop concert in Symphony Hall tonight.

Overture to "Poet and Peasant"....Suppe
Waltz from the Ballet, "Puppenfee.Bayer
Fantasia, "Faust"..............Goun[illegible]
Second Hungarian Rhapsody........Li[illegible]
"By the Waters of Minnetonka".Lieur[illegible]
Chinese Dance from the "Nutcracke[illegible]
Suite ....Tscha[illegible]ky
Overture to "Rienzi".........[illegible]gner
Fantasia, "La Boheme".......[illegible]uccini
Volga Bargemen's Song
Arranged by [illegible]e Jacchia
Procession of the Sardar..[illegible]politov-Ivanov

TRAV. JUNE 3

POPS PROGRAM

The following popular program will be presented at the Pop concert in Symphony hall tonight:

Rakoczy March.........................Berlioz
Overture to "Poet and Peasant"......Suppe
Waltz from the Ballet, "Puppenfee..Bayer
Fantasia, "Faust".....................Gounod
Second Hungarian Rhapsody..........Liszt
"By the Waters of Minnetonka"..Lieurance
Chinese Dance from the "Nutcracker"
Suite ....Tschaikovsky
Overture to "Rienzi"...............Wagner
Fantasia, "La Boheme"..............Puccini
Volga Bargemen's Song
Arranged by Agide Jacchia
Procession of the Sardar..Ippolitov-Ivanov

TELE-JUNE-3.

"Pops" Program for Tonight

Rakoczy March...............Berlioz
Overture to "Poet and Peasant"
Suppé
Waltz from the Ballet, "Puppenfee"
Bayer
Fantasia, "Faust" ....Gounod
Second Hungarian Rhapsody...Liszt
"By the Waters of Minnetonka"
Lieurance
Chinese Dance from the "Nutcracker" Suite.......Tschaikowsky
Overture to "Rienzi".......Wagner
Fantasia, "La Bohème"......Puccini
Volga Bargemen's Song.....
Arranged by Agide Jacchia
Procession of the Sardar.........
Ippolitoff-Ivanoff

MONITOR-JUNE 3.

At the Pops Tonight

Rakoczy March ....Berlioz
Overture to "Poet and Peasant".Suppé
Waltz from the Ballet, "Puppenfée" ....Bayer
Fantasia, "Faust" ....Gounod
Second Hungarian Rhapsody......Liszt
"By the Waters of Minnetonka"...
Lieurance
Chinese Dance from the "Nutcracker" Suite ....Chaikovsky
Overture to "Rienzi"..........Wagner
Fantasia, "La Boheme"........Puccini
Volga Bargemen's Song..........
Arranged by Agide Jacchia
Procession of the Sardar..........
Ippolitov-Ivanov

Conductor: A. Jacchia.

TRANS. JUNE 3.

TONIGHT'S POP PROGRAM

The following popular program will be presented at the Pop concert in Symphony Hall tonight.

Rakoczy March ....Berlioz
Overture to "Poet and Peasant"....Suppe
Waltz from the Ballet, "Puppenfee"
Bayer
Fantasia, "Faust" ....Gounod
Second Hungarian Rhapsody.........Liszt
"By the Waters of Minnetonka".Lieurance
Chinese Dance, "Nutcracker" Suite
Tschaikovsky
Overture to "Rienzi" ....Wagner
Fantasia, "La Boheme" ....Puccini
Volga Bargemen's Song........Arranged by Jacchia
Procession of the Sardar..Ippolitov-Ivanov

ADVTSR-JUNE 3.

POPS PROGRAM

The following popular program will be presented at the Pop Concert in Symphony Hall tonight:

Rakoczy March..........................Berlioz
Overture to "Poet and Peasant"....Suppe
Waltz from the Ballet, "Puppenfee"
Bayer
Fantasia, "Faust"..................Gounod
Second Hungarian Rhapsody..........Liszt
"By the Waters of Minnetonka".Lieurance
Chinese Dance from the "Nutcracker"
Suite ....Tschaikovsky
Overture to "La Rienzi"..........Wagner
Fantasia, "La Boheme"...........Puccini
"Volga Bargemen's Song"
Arranged by Agide Jacchia
"Procession of the Sardar"
Ippolitov-Ivanov

H [illegible] JUNE.3.

BIG WEEK TO COME AT POPS

For the sixth week of the Pop Concerts which take place every night except Sunday in Symphony Hall, Agide Jacrhia and his splendid orchestra or Symphony players (which is not to be matched anywhere at this time of year) will present programs replete with variety and interest.

Monday night will bring a Russian-Tschaikovsky program of musical interest which to many tastes no other can rival. From Tschaikovsky's music will be played the Finale from the Fourth Symphony, the "Nutcracker" Suite, "1812" Overture, Andante Cantabile, March Miniature, and "Sleeping Beauty" Waltz.

On Tuesday will be played Mendelssohn's "Fingal's Cave" Overture, Dvorak's Largo from the "New World" Symphony, Wagner's Prelude to "The Mastersingers."

Wednesday will be Technology Night (open to the public) with two numbers devoted to songs and "stunts" by the college, and a general Pops Program. On Thursday the "William Tell" Overture, the "Aida" Fantasia, "Eili, Eili," and Casella's Rhapsody "Italia" will be played; on Friday, the overtures to "The Bartered Bride" and "Oberon," the "Jewels of the Madonna" Fantasia, "Love Death" from "Tristan" and the "Coppelia" suite.

AM [illegible] JUNE 3.

POPS PROGRAM

The Pop concerts at Symphony Hall are now running into the sixth week of what is assured to be the largest season in attendance and general popularity that the Pops have ever had.

Agide Jacchia and the Pops Symphony Orchestra, the supreme qualities of which have made it famous the country over, will present during the coming week the following set of fine programs:

MONDAY, JUNE 5
RUSSIAN NIGHT
Cortege from "Miada"..Rimsky-Korsakov
Waltz, "Dornroeschen".....Tschaikovsky
Elli, Elli......Arranged by Agide Jacchia
Solo Trumpet, Georges Mager
Finale, Fourth Symphony...Tschaikovsky
Ballet Suite, "The Nutcracker"; a, Chinese Dance; b, Trepak; c, Waltz of the Flowers..........Tschaikovsky
Andante Cantabile (for strings) Tschaikovsky
March Miniature..............Tschaikovsky
Overture Solennelle "1812"...Tschaikovsky
Finale of "Scheherazade" Rimsky-Korsakov
Kammenoi Ostrow (with organ) Rubinstein
Procession of the Sardar..Ippolitov-Ivanov

TUESDAY, JUNE 6
Prelude to "Carmen"..................Bizet
Overture, "Fingal's Cave"....Mendelssohn
Waltz, "Roses from the South"....Strauss
Fantasia, "La Tosca"................Puccini
Southern Rhapsody...................Hosmer
Largo from the "New World" Symphony.......................Dvorak
Spanish Dance, "Panaderos"...Glazounov
Prelude to the "Mastersingers of Nuremburg".........................Wagner
Selection of Southern Airs..........Bendix
Invitation to the Dance....Weber-Berlioz
March, "King Cotton"...................Sousa

WEDNESDAY, JUNE 7
(Technology Night)
Overture to "Zampa"..................Herold
Waltz, "Vienna Blood"..............Strauss
Fantasia, "Carmen"......................Bizet
College Songs
Marche Slave..................Tschaikovsky
Selection, "The Wrong Steer," Tech Show 1922
Overture to "Tannhauser"...........Wagner
College Songs
Introduction to "Othello"..............Verdi
Selection, "Sally"........................Kern
Entrance of the Gladiators..........Fucik

THURSDAY, JUNE 8
Stars and Stripes Forever............Sousa
Overture to "William Tell"..........Rossini
Barcarolle.........................R. Stevens
Fantasia, "Aida"..........................Verdi
From the Ballet Suite, "The Nutcracker"........................Tschaikovsky
a, Chinese Dance; b, Waltz of the Flowers
Aria, "Non piu Andrai" from "The Marriage of Figaro"..................Mozart
Soloist, Charles H. Bennett
Elli, Elli.......Arranged by Agide Jacchia
Rhapsody, "Italia"....................Casella
Selections from "Sixes and Sevens" R. L. Harlow
Waltz, "Grubenlichter"..................Zella
Entrance of the Guests into the Wartburg from "Tannhauser"...........Wagner

FRIDAY, JUNE 9
March, "Flying Banners"..............Blon
Overture to "The Bartered Bride" Smetana
Waltz, "Morning Journals"........Strauss
Fantasia, "The Jewels of the Madonna".....................Wolf-Ferrari
First Hungarian Rhapsody..............Liszt
"Love Death" from "Tristan and Isolde"..........................Wagner
Liebesfreud.........................Kreisler
Overture to "Oberon"..................Weber
From the Ballet Suite, "Coppelia"..Delibes
a, Waltz; b, Czardas
Prelude to Act III, "Traviata"......Verdi
American Fantasy....................Bendix

SATURDAY, JUNE 10
Fete Boheme..........................Massenet
Overture to "Jeanne d' Arc"........Verdi
Waltz, "Vienna Blood"................Strauss
Fantasia, "Eugen Onegin"...Tschaikovsky
Prelude to "Lohengrin"..........Wagner
Pomp and Circumstance (with organ) Elgar
Intermezzo from "Suor Angelica"..Puccini
Roumanian Rhapsody.................Enesco
Afro-American Folksongs...Arranged by Agide Jacchia
a, "Bury me in de Eas' "
b, "Musieu Bainjo"
c, "Nobody knows de Trouble I've Seen"
March of the Toys.....................Herbert
"Les Chasseresses".....................Delibes

HERALD-JUNE 4.

Pops Programs For Sixth Week

THE Pop concerts at Symphony Hall are now running into the sixth week of what is assured to be the best season the Pops have ever had.

Agide Jacchia and the Pops Symphony Orchestra, famous the country over, will present during the coming week a fine set of programs. Tomorrow will bring a Russian-Tschaikovsky program. On Tuesday Mendelssohn's "Fingal's Cave" overture, Dvorak's Largo from the "New World" Symphony, and Wagner's prelude to "The Mastersingers" will be featured. Wednesday will be Technology night, but open to the public. On Thursday the "William Tell" overture, "Aida" Fantasia, "Elli, Elli" and Casella's rhapsody, "Italia" will be played; on Friday "The Bartered Bride" and "Oberon" overtures, the "Jewels of the Madonna" fantasia, "Love Death" from "Tristan" and "Coppelia" suite. On Saturday there will be three new numbers, an arrangement which Mr. Jacchia has made of the three negro folk songs, "Bury Me in de East," "Musieu Banjo" and "Nobuddy Knows de Trouble I've Seen," Verdi's "Jeanne d'Arc" overture, and the intermezzo from Puccini's latest opera, "Suor Angelica."

ADVTSR-JUNE-4.

Sixth Week of the "Pops" in Symphony Hall

The "Pop" concerts at Symphony Hall are now running into the sixth week of what is assured to be the largest season in attendance.

Tomorrow will bring a Russian-Tschaikovsky program. From Tschaikovsky's music will be played the finale from the Fourth Symphony, the "Nutcracker" suite, "1812" overture, Andante Cantabile, Marche Miniature and "Sleeping Beauty" waltz. On Tuesday will be played Mendelssohn's "Fingal's Cave" overture, Dvorak's Largo from the "New World" Symphony, Wagner's Prelude to "The Mastersingers." Wednesday will be Technology Night (open to the public), with two numbers devoted to songs and "stunts" by the college, and a general "Pop" program.

Thursday the "William Tell" overture, the "Aida" Fantasia, "Elli, Elli," and Casella's Rhapsody, "Italia," will be played. Friday, the overtures to "The Bartered Bride" and "Oberon," the "Jewels of the Madonna" fantasia, "Love Death," from "Tristan," and the "Coppelia" suite.

Saturday there will be three numbers new to the "Pops," an arrangement which Mr Jacchia has made of the three negro folk songs, "Bury Me in de Eas'," "Musieu Bainjo" and "Nobuddy Knows de Trouble I've Seen," the overture to Verdi's "Jeanne d'Arc" and the Intermezzo from Puccini's latest opera, "Suor Angelica." The otherwise familiar program will include Enesco's Rumanian Rhapsody.

GLOBE-JUNE 4.

"Pops" Program for Tonight

RUSSIAN-TSCHAIKOWSKY NIGHT
Cortège, from "Miada".......... Rimsky-Korsakoff
Waltz, "Dornroeschen".......... Tschaikowsky
"Eili, Eili," arranged for orchestra by Agide Jacchia............
Solo Trumpet, Georges Mager
Finale, Fourth Symphony......... Tschaikowsky
Ballet Suite, "The Nutcracker".. Tschaikowsky
(a) Chinese Dance (b) Trepak
(c) Waltz of the Flowers
Andante Cantabile (for strings).. Tschaikowsky
Marche Miniature.....Tschaikowsky
Ouverture Solennelle "1812"....... Tschaikowsky
Finale of "Scheherazade"........ Rimsky-Korsakoff
Kammenoi Ostrow (with organ).. Rubinstein
Procession of the Sardar........ Ippolitoff-Ivanoff

MONTR-JUNE 5

At the Pops Tonight

Russian-Tchaikovsky Programme

Cortège from "Miada,"" Rimsky-Korsakov
Waltz, "Dornroeschen"....Tchaikovsky
Eili, Eili..........Arranged by Jacchia
(Solo trumpet: Georges Mager)
Finale, Fourth Symphony...Tchaikovsky
Chinese Dance, Trépak, Waltz of the Flowers, from Ballet Suite, "The Nutcracker"—Andante Cantabile, for strings—Marche Miniature—Overture, "1812," Tchaikovsky
Finale, "Scheherazade," Rimsky-Korsakov
Kammenoi Ostrow..........Rubinstein
Procession of the Sardar, Ippolitov-Ivanov.

Conductor: A. Jacchia.

TRANS, JUNE 5.

RUSSIAN NIGHT AT POPS

A Russian program, with many the most popular, will be the feature of the Pop concert in Symphony Hall tonight, as follows:

Cortege from "Miada".Rimsyk-Korsakov
Waltz, "Dornroeschen"....Tschaikowsky
Elli, Elli.....Arranged by Agide Jacchia
(Solo trumpet—Georges Mager)
Finale, Fourth Symphony..Tschaikowsky
Ballet Suite, "The Nutcracker"
Andante Cantabile (for strings)
Marche Miniature
Overture Solennelle, "1812" Tschaikowsky
Finale of "Scheherazade" Rimsky-Korsakov
Kammenoi Ostrow (with organ) Rubinstein
Procession of the Sardar Ippolitov-Ivanov

ADVTSR-JUNE 5

RUSSIAN NIGHT AT THE POPS

A Russian-Tschaikowsky programme, with many of the most popular, will be the feature of the pop concert in Symphony Hall tonight. The programme follows:

Cortege from "Miada"......Rimsky-Korsakov
Waltz, "Dornroeschen"........Tschaikowsky
Elli, Elli.......Arranged by Agide Jacchia
Solo trumpet—Georges Mager
Finale, "Fourth Symphony"...Tschaikowsky
Ballet Suite, "The Nutcracker"
(a) Chinese Dance.
(b) Trepak.
(c) Waltz of the Flowers. Tschaikowsky
Andante Cantabile (for strings) Tschaikowsky
March Miniature ....Tschaikowsky
Overture Solennelle "1812"....Tschaikowsky
Finale of "Scheherazade"..Rimsky-Korsakov
"Kammenoi Ostrow" (with organ) Rubinstein
"Procession of the Sardar"..Ippolitov-Ivanov

POST-JUNE 5.

RUSSIAN NIGHT AT POPS

A Russian-Tschaikowsky program with many of the most popular, will be the feature of the Pop concert in Symphony hall tonight. The program follows:

Cortege from "Miada"...Rimsky-Korsakov
Waltz, "Dornroeschen".....Tschaikowsky
Elli, Elli......Arranged by Agide Jacchia
Finale, Fourth Symphony..Tschaikowsky
Ballet Suite, "The Nutcracker"
Andante Cantabile (for strings), Marche Miniature, Overture Solennelle "1812"..........Tschaikowsky
Finale of "Scheherazade" Rimsky-Korsakov
Kammenoi Ostrow (with organ) Rubinstein
Procession of the Sardar Ippolitov-Ivanov

TELE-JUNE 5.

AT THE POPS TONIGHT

A Russian-Tschaikowsky program, with many the most popular, will be the feature of the Pop concert in Symphony Hall tonight. The program follows:

Cortege from "Miada".......Rimsky-Korsakov
Waltz, "Dornroeschen"..........Tschaikowsky
"Elli, Elli"........Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)
Finale, Fourth Symphony.........Tschaikowsky
Ballet Suite, "The Nutcracker", Tschaikowsky
(a) Chinese Dance. (b) Trepak.
(c) Waltz of the Flowers.
Andante Cantabile (for strings)...Tschaikowsky
March Miniature..................Tschaikowsky
Overture Solemnnelle "1812".....Tschaikowsky
Finale of "Scheherazade"....Rimsky-Korsakov
"Kammenoi Ostrow" (with organ). Rubinstein
Procession of the Sardar.......Ippolitov-Ivanov

HERALD-JUNE 5.

POPS PROGRAM

At the Pop Concert in Symphony hall tonight Agide Jacchia and the Pops Symphony orchestra will present the following program:

Prelude to "Carmen"..............Bizet
Overture, "Fingal's Cave"....Mendelssohn
Waltz, "Roses from the South"....Strauss
Fantasia, "La Tossa"..............Puccini
Southern Rhapsody................Hosmer
Largo from the "New World" Symphony..........................Dvorak
Spanish Dance, "Panaderos"....Glazounov
Prelude to the "Mastersingers of Nuremburg"......................Wagner
Selection of Southern Airs.........Bendix
Invitation to the Dance....Waber-Berlioz
March, "King Cotton"................Sousa

TELE-JUNE 6-

At the Pops Tonight

Prelude to "Carmen"..............Bizet
Overture, "Fingal's Cave"...Mendelssohn
Waltz, "Roses from the South," Strauss
Fantasia, "La Tosca"..........Puccini
Southern Rhapsody ....Hosmer
Largo from the "New World Symphony" ....Dvorak
Spanish Dance, "Panaderos," Glazounov
Prelude to the "Mastersingers of Nuremburg" ....Wagner
Selection of Southern Airs......Bendix
Invitation to the Dance..Weber-Berlioz
March, "King Cotton"..........Sousa

Conductor: A. Jacchia.

TRANS JUNE 6

POP PROGRAMS

A fine array of programs has been made by Agide Jacchia, the noted Pops conductor, to be played by the famous Pops Orchestra at the Pop Concerts in Symphony Hall this week.

For tonight the overtures to "Fingal's Cave" and "The Mastersingers," the largo from the 'New World" symphony, and several numbers from the south.

Tomorrow night will be Technology Night, with a popular program interspersed by college songs; this night is also open to the public.

For Thursday, the "William Tell" overture, "Nutcracker" suite, "Elli, Elli," Rhapsody Italia; for Friday, the overtures to "The Bartered Bride" and "Cheron," love-death from "Tristan and Isolde," Liszt's first Hungarian rhapsody, and the "Coppelia" suite; for Saturday, a newly arranged suite by Jacchia of negro spirituels. Enescó's Roumanian rhapsody, the prelude to "Lohengrin," Pomp and Circumstance, are but part of a particularly popular program.

TRAV. JUNE-6.

"Pops" Program for Tonight

Prelude to "Carmen"........Bizet
Overture, "Fingal's Cave"........ Mendelssohn
Waltz, "Roses from the South" Strauss
Fantasia, "La Tosca".......Puccini
Southern Rhapsody.........Hosmer
Largo, from the "New World" Symphony ....Dvorák
Spanish Dance, "Panaderos"..... Glazounoff
Prelude to the "Mastersingers of Nuremberg" ....Wagner
Selection of Southern Airs....Bendix
Invitation to the Dance........ Weber-Berlioz
March, "King Cotton".......Sousa

MONTR-JUNE 6.

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will offer the following program at Symphony Hall tonight:

Prelude, "Carmen" ....Bizet
Overture, "Fingal's Cave"......Mendelssohn
Waltz, "Roses from the South"....Strauss
Fantasia, "La Tosca"...............Puccini
Southern Rhapsody..................Hosmer
Largo, "New World" Symphony...Dvorak
Spanish Dance, "Panaderos"....Glazounov
Prelude, "Mastersingers of Nuremberg" ....Wagner
Selection of Southern Airs.........Bendix
Invitation to the Dance......Weber-Berlioz
March, "King Cotton"...............Sousa

ADVTSR-JUNE 6.

Symphony hall "Pops"

SYMPHONY HALL—The special programs this week will include "Technology," Wednesday night.

The selections tonight will be as follows: Prelude to "Carmen," Bizet; overture, "Fingal's Cave," Mendelssohn; waltz, "Roses from the South," Strauss; fantasia, "La Tosca," Puccini; "Southern Rhapsody," Hosmer; largo from the "New World" symphony, Dvorak; Spanish dance, "Panaderos," Glazounov; prelude to the "Mastersingers of Nuremburg," Wagner; "Southern Airs," Ben-

GLOBE-JUNE 6.

POPS PROGRAMME

At the pop concert in Symphony Hall tonight Agide Jacchia and the Pops Symphony Orchestra will present the following programme:

Prelude to "Carmen"..................Bizet
Overture, "Fingal's Cave"........Mendelssohn
Waltz, "Roses from the South".......Strauss
Fantasia, "La Tosca"...............Puccini
Southern Rhapsody..................Hosmer
Largo from the "New World Symphony"
Spanish Dance, "Panaderos"..........Dvorak
Prelude to the "Mastersingers of Nuremburg"..........Glazounov
Selection of Southern Airs............Wagner
Invitation to the Dance.................Bendix
March, "King Cotton"........Weber-Berlioz Sousa

POST-JUNE-6.

POPS PROGRAM

At the Pop concert in Symphony Hall tonight Agide Jacchia and the Pop Symphony Orchestra will present the following program:

Prelude to "Carmen"..................Bizet
Overture, "Fingal's Cave".........Mendelssohn
Waltz, "Roses from the South"........Strauss
Fantasia, "La Tosca"..................Puccini
Southern Rhapsody ....Hosmer
Largo from the "New World" Symphony Dvorak
Spanish Dance, "Panaderos"......Glazounov
Prelude to the "Mastersingers of Nuremburg"..........................Wagner
Selection of Southern Airs...............Bendix
Invitation to the Dance..........Weber-Berlioz
March, "King Cotton"..................Sousa

HERALD-JUNE-6.

At the Pops Tonight

Technology Night
Overture to "Zampa"..........Herold
Waltz, "Vienna Blood"..........Strauss
Fantasia, "Carmen" ....Bizet
College Songs.
Marche Slave ....Chaikovsky
Selection, "The Wrong Steer"..... Tech Show 1922
Overture to "Tannhäuser"......Wagner
College Songs.
Introduction to "Othello".........Verdi
Selection, "Sally"...............Kern
Entrance of the Gladiators........Fucik

Conductor: A. Jacchia.

TRANS-JUNE-7.

TECH NIGHT AT POPS

The annual Technology night at the Pop concerts in Symphony Hall will take place tonight, with the graduate and undergraduate bodies well represented, and special numbers by the glee club. The program for this concert, which is open to the public, follows:

Overture to "Zampa"...................Herold
Waltz, "Vienna Blood"..................Strauss
Fantasia, "Carmen" ....Bizet
College Songs ....
Marche Slave ....Tschaikovsky
Selection, "The Wrong Steer"..Tech Show 1922
Overture to "Tannhauser"..............Wagner
College Songs ....
Introduction to "Othello"...............Verdi
Selection, "Sally" ....Kern
"Entrance of the Gladiators"...........Fucik

HERALD-JUNE-7

TECH NIGHT AT POPS

Tech men will celebrate at the Pop Concerts in Symphony Hall tonight, with graduate and undergraduate bodies well represented and with special numbers by the glee club. The program for this concert, which is open to the public, follows:—

Overture to "Zampa"..................Herold
Waltz, "Vienna Blood" ....Strauss
Fantasia, "Carmen" ....Bizet
College Songs.
Marche Slave ....Tschaikovsky
Selection, "The Wrong Steer" Tech Show 1922
Overture to "Tannhauser".........Wagner
College Songs.
Introduction, "Othello" ....Verdi
Selection, "Sally"........................Kern
Entrance of the Gladiators..............Fucik

ADVTSR-JUNE 7.

TECHNOLOGY NIGHT AT POPS

The annual Technology night at the Pop concerts in Symphony hall will take place tonight, with the graduate and under-graduate bodies well represented, and special numbers by the glee club. The program for this concert, which is open to the public, follows:

Overture to "Zampa"............Herold
Waltz, "Vienna Blood"...........Strauss
Fantasia, "Carmen"...................Bizet
College Songs.
Marche Slave ....Tschaikowsky
Selection, "The Wrong Steer," Tech Show 1922
Overture to "Tannhauser"......Wagner
College Songs.
Introduction to "Othello"..........Verdi
Selection, "Sally".....................Kern
Entrance of the Gladiators..........Fucik

TRAV. JUNE-7.

At the Pops Tonight

Stars and Stripes Forever.......Sousa
Overture to "William Tell"....Rossini
Barcarolle ....R. Stevens
Fantasia, "Aida" ....Verdi
From the Ballet Suite, "The Nutcracker" ....Tchaikovsky
Aria, "Non piu Andrai" from "The Marriage of Figaro"..........Mozart
Soloist—Charles H. Bennet.
"Eili, Eili," arranged for orchestra.. Agide Jacchia
Rhapsody, "Italia" ....Casella
Selection from "Sixes and Sevens".. R. L. Harlow
Waltz, "Grubenlichter"........Zeller
Entrance of the Guests into the Wartburg from "Tannhäuser"....Wagner

Conductor: A. Jacchia.

TRANS-JUNE 8.

AT THE POPS TONIGHT

The program for the Pop concert in Symphony hall tonight follows:

"Stars and Stripes Forever"..........Sousa
Overture to "William Tell"..........Rossini
"Barcarolle"...................R. Stevens
Fantasia, "Aida".....................Verdi
From the Ballet Suite, "The Nutcracker"...............Tachaikovsky
Aria, "Non Piu Ardrai," from "The Marriage of Figaro"..............Mozart
(Soloist—Charles H. Bennet)
"Eili, Eili,"
Arranged for orchestra by Agide Jacchia
Rhapsody, "Italia"..................Casella
Selection from "Sixes and Sevens," R. L. Harlow
Waltz, "Grubenlichter"..............Zeller
Entrance of the Guests into the Wartburg, from "Tannhauser". Wagner

TELE-JUNE 8

TONIGHT AT THE POPS

Agide Jacchia and his famous Pops Symphony orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

March, "Flying Banners"..............Blon
Overture to "The Bartered Bride". Smetana
Waltz, "Morning Journals"..........Strauss
Fantasia, "The Jewels of the Madonna"..................Wolf-Ferrari
First Hungarian Rhapsody...........Liszt
Love-Death from "Tristan and Isolde," Wagner
"Liebefreud" ....Kreisler
Overture to "Oberon"...............Weber
from the Ballet Suite, "Coppelia..Delibes
Prelude to Act III., "Traviata"....Verdi
American Fantasy...................Bendix

TELE-JUNE 9.

"Pops" Program for Tonight

Stars and Stripes Forever....Sousa
Overture to "William Tell"..Rossini
Barcarolle..............R. Stevens
Fantasia, "Aida"..................Verdi
From the Ballet Suite, "The Nutcracker"..........Tschaikowsky
a. Chinese Dance
b. Waltz of the Flowers
Aria, "Non piu Andrai" from "The Marriage of Figaro".....Mozart
(Soloist, Charles H. Bennett)
"Eili, Eili"..Arranged for Orchestra by Agide Jacchia
Rhapsody "Italia"............Casella
Selections from "Sixes and Sevens" R. L. Harlow
Waltz, "Grubenlichter".........Zeller
Entrance of Guests into the Wartburg, "Tannhäuser".....Wagner

MONITOR-JUNE 8.

AT THE POPS TONIGHT

The program for the Pop concert in Symphony Hall tonight follows:

Stars and Stripes Forever..........Sousa
Overture, "William Tell"..........Rossini
Barcarolle ....R. Stevens
Fantasia, "Aida" ....Verdi
From the Ballet Suite, "The Nutcracker" Tschaikowsky
"Non piu Andrai" (Soloist, Charles H. Bennet) ....Mozart
"Eili, Eili"..........Arranged by Jacchia
Rhapsody, "Italia" ....Casella
Selection from "Sixes and Sevens" R. L. Harlow
Waltz, "Grubenlichter" ....Zeller
Selection from "Tannhauser"......Wagner

ADVTSR-JUNE 8.

AT THE POPS TONIGHT

The program for the Pop concert in Symphony Hall tonight follows:

"Stars and Stripes Forever".......Sousa
Overture to "William Tell".........Rossini
Barcarolle ....R. Stevens
Fantasia, "Aida" .... Verdi
From the Ballet Suite, "The Nutcracker" .... Tschaikovsky
Aria, "Non piu Andrai," from "The Marriage of Figaro"........... Mozart
(Soloist—Charles H. Bennet)
"Eili, Eili"..........Arr. by Agide Jacchia
Rhapsody, "Italia" .... Casella
Selection from "Sixes and Sevens" R. L. Harlow
Waltz, "Grubenlichter"............ Zeller
Entrance of the guests into the Wartburg from "Tannhauser"..... Wagner

HERALD-JUNE 8.

TONIGHT AT THE POPS

Agide Jacchia and his famous Pops Symphony orchestra will be heard in the following program at the Pop concert in Symphony Hall tonight:

March, "Flying Banners"..............Blon
Overture to "The Bartered Bride"...Smetana
Waltz, "Morning Journals"...........Strauss
Fantasia, "The Jewels of the Madonna" Wolf-Ferrari
First Hungarian Rhapsody...........Liszt
Love-Death from "Tristan and Isolde"..Wagner
"Liebefreud".........................Kreisler
Overture to "Oberon"..................Weber
From the Ballet Suite, "Coppelia".....Delibes
Prelude to Act III, "Traviata".........Verdi
American Fantasy......................Bendix

HERALD-JUNE 9

Pops" Program for Tonight

ocozy March................Berlioz
rture to "Poet and Peasant"
lts from the Ballet, "Puppenfee"
Suppé
tasia, "Faust" ....Bayer
ond Hungarian Rhapsody...Gounod
the Waters of Minnetonka"...Liszt
Lieurance
nese Dance from the "Nut-
acker" Suite.......Tschaikowsky
rture to "Rienzi"........Wagner
tasia, "La Bohème"......Puccini
a Bargemen's Song.........
Arranged by Agide Jacchia
ession of the Sardar........
Ippolitoff-Ivanoff

NITOR-JUNE 3.

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the Pops Tonight

y March ....Berlioz
re to "Poet and Peasant".Suppé
from the Ballet, "Puppen-
...........................Bayer
ia, "Faust" ....Gounod
Hungarian Rhapsody......Liszt
e Waters of Minnetonka"...
Lieurance
Dance from the "Nut-
er" Suite ....Chaikovsky
e to "Rienzi"............Wagner
a, "La Boheme"........Puccini
Bargemen's Song...........
Arranged by Agide Jacchia
ion of the Sardar..........
Ippolitov-Ivanov

Conductor: A. Jacchia.

ANS-JUNE 3.

T'S POP PROGRAM

llowing popular program
resented at the Pop con-
ymphony Hall tonight.

arch ....Berlioz
"Poet and Peasant"....Suppe
the Ballet, "Puppenfee"
Bayer
Faust" ....Gounod
garian Rhapsody.........Liszt
ters of Minnetonka".Lieurance
nce, "Nutcracker" Suite
Tschaikovsky
"Rienzi" ....Wagner
La Boheme" ....Puccini
men's Song.........Arranged by
Jacchia
of the Sardar..Ippolitov-Ivanov

VTSR-JUNE 3.

PS PROGRAM

owing popular program will
ed at the Pop Concert in
Hall tonight:

rch.......................Berlioz
"Poet and Peasant"....Suppe
the Ballet, "Puppenfee"
Bayer
Faust"....................Gounod
garian Rhapsody........Liszt
ters of Minnetonka".Lieurance
ce from the "Nutcracker"
..................Tschaikovsky
"La Rienzi"..........Wagner
a Boheme"...............Puccini
emen's Song"
Arranged by Agide Jacchia
of the Sardar"
Ippolitov-Ivanov

ALD-JUNE 3.

G WEEK
D COME
T POPS

sixth week of the Pop which take place every ept Sunday in Symphony le Jacrhia and his splendid or Symphony players not to be matched any this time of year) will programs replete with d interest.

night will bring a Rus ikovsky program of musi st which to many tastes an rival. From Tschaikov io will be played the n the Fourth Symphony, cracker", Suite, "1812" Andante Cantabile, March and "Sleeping Beauty"

esday will be played n's "Fingal's Cave" Dvorak's Largo from the ld" Symphony, Wagner's "The Mastersingers." ay will be Technology n to the public) with two devoted to songs and y the college, and a gen Program. On Thursday m Tell" Overture, the ntasia, "Eili, Eili," and hapsody "Italia" will be Friday, the overtures to red Bride" and "Oberon," els of the Madonna," "Love Death" from and the "Coppelia" suite.

R-JUNE 3.

POPS PROGRAM

The Pop concerts at Symphony Hall are now running into the sixth week of what is assured to be the largest season in attendance and general popularity that the Pops have ever had.

Agide Jacchia and the Pops Symphony Orchestra, the supreme qualities of which have made it famous the country over, will present during the coming week the following set of fine programs:

MONDAY, JUNE 5

RUSSIAN NIGHT

Cortege from "Miada"..Rimsky-Korsakov
Waltz, "Dornroeschen".....Tschaikovsky
Eili, Eili......Arranged by Agide Jacchia
Solo Trumpet, Georges Mager
Finale, Fourth Symphony...Tschaikovsky
Ballet Suite, "The Nutcracker"; a, Chinese Dance; b, Trepak; c, Waltz of the Flowers...........Tschaikovsky
Andante Cantabile (for strings)
Tschaikovsky
March Miniature............Tschaikovsky
Overture Solennelle "1812"...Tschaikovsky
Finale of "Scheherazade"
Rimsky-Korsakov
Kammenoi Ostrow (with organ)
Rubinstein
Procession of the Sardar..Ippolitov-Ivanov

TUESDAY, JUNE 6

Prelude to "Carmen"..............Bizet
Overture, "Fingal's Cave"....Mendelssohn
Waltz, "Roses from the South"....Strauss
Fantasia, "La Tosca".............Puccini
Southern Rhapsody...............Hosmer
Largo from the "New World" Symphony ....Dvorak
Spanish Dance, "Panaderos"...Glazounov
Prelude to the "Mastersingers of Nuremburg" ....Wagner
Selection of Southern Airs.........Bendix
Invitation to the Dance....Weber-Berlioz
March, "King Cotton".............Sousa

WEDNESDAY, JUNE 7

(Technology Night)

Overture to "Zampa"..............Herold
Waltz, "Vienna Blood"............Strauss
Fantasia, "Carmen"................Bizet
College Songs
Marche Slave...............Tschaikovsky
Selection, "The Wrong Steer," Tech Show 1922
Overture to "Tannhauser"..........Wagner
College Songs
Introduction to "Othello"...........Verdi
Selection, "Sally"...................Kern
Entrance of the Gladiators.........Fucik

THURSDAY, JUNE 8

Stars and Stripes Forever..........Sousa
Overture to "William Tell"........Rossini
Barcarolle.....................R. Stevens
Fantasia, "Aida"....................Verdi
From the Ballet Suite, "The Nutcracker ....Tschaikovsky
a, Chinese Dance; b, Waltz of the Flowers
Aria, "Non piu Andrai" from "The Marriage of Figaro"...........Mozart
Soloist, Charles H. Bennett
Eili, Eili......Arranged by Agide Jacchia
Rhapsody, "Italia"..................Casella
Selections from "Sixes and Sevens"
R. L. Harlow
Waltz, "Grubenlichter"..............Zella
Entrance of the Guests into the Wartburg from "Tannhauser"........Wagner

FRIDAY, JUNE 9

March, "Flying Banners"............Blon
Overture to "The Bartered Bride"
Smetana
Waltz, "Morning Journals"........Strauss
Fantasia, "The Jewels of the Madonna" ....Wolf-Ferrari
First Hungarian Rhapsody..........Liszt
"Love Death" from "Tristan and Isolde" ....Wagner
Liebesfreud ....Kreisler
Overture to "Oberon"...............Weber
From the Ballet Suite, "Coppelia"..Delibes
a, Waltz; b, Czardas
Prelude to Act III, "Traviata"......Verdi
American Fantasy..................Bendix

SATURDAY, JUNE 10

Fete Boheme.....................Massenet
Overture to "Jeanne d' Arc"........Verdi
Waltz, "Vienna Blood"............Strauss
Fantasia, "Eugen Onegin"..Tschaikovsky
Prelude to "Lohengrin"..........Wagner
Pomp and Circumstance (with organ)
Elgar
Intermezzo from "Suor Angelica"..Puccini
Roumanian Rhapsody...............Enesco
Afro-American Folksongs...Arranged by Agide Jacchia
a, "Bury me in de Eas'"
b, "Musieu Bainjo"
c, "Nobody knows de Trouble I've Seen"
March of the Toys...............Herbert
"Les Chasseresses"..............Delibes

HERALD-JUNE

Pops Programs For Sixth Week

THE Pop concerts at Symphony Hall are now running into the sixth week of what is assured to be the best season the Pops have ever had.

Agide Jacchia and the Pops Symphony Orchestra, famous the country over, will present during the coming week a fine set of programs. Tomorrow will bring a Russian-Tschaikovsky program. On Tuesday Mendelssohn's "Fingal's Cave" overture, Dvorak's Largo from the "New World" Symphony, and Wagner's prelude to "The Mastersingers" will be featured. Wednesday will be Technology night, but open to the public. On Thursday the "William Tell" overture, "Aida" Fantasia, "Eili, Eili" and Casella's rhapsody, "Italia" will be played; on Friday "The Bartered Bride" and "Oberon" overtures, the "Jewels of the Madonna" fantasia, "Love Death" from "Tristan" and "Coppelia" suite. On Saturday there will be three new numbers, an arrangement which Mr. Jacchia has made of the three negro folk songs, "Bury Me in de East," "Musieu Banjo" and "Nobuddy Knows de Trouble I've Seen," Verdi's "Jeanne d'Arc" overture, and the intermezzo from Puccini's latest opera, "Suor Angelica."

[illegible]-JUNE-4.

Sixth Week of the "Pops" in Symphony Hall

The "Pop" concerts at Symphony Hall are now running into the sixth week of what is assured to be the largest season in attendance.

Tomorrow will bring a Russian-Tschaikovsky program. From Tschaikovsky's music will be played the finale from the Fourth Symphony, the "Nutcracker" suite, "1812" overture, Andante Cantabile, Marche Miniature and "Sleeping Beauty" waltz. On Tuesday will be played Mendelssohn's "Fingal's Cave" overture, Dvorak's Largo from the "New World" Symphony, Wagner's Prelude to "The Mastersingers." Wednesday will be Technology Night (open to the public), with two numbers devoted to songs and "stunts" by the college, and a general "Pop" program.

Thursday the "William Tell" overture, the "Aida" Fantasia, "Eili, Eili," and Casella's Rhapsody, "Italia," will be played. Friday, the overtures to "The Bartered Bride" and "Oberon," the "Jewels of the Madonna" fantasia, "Love Death," from "Tristan," and the "Coppelia" suite.

Saturday there will be three numbers new to the "Pops," an arrangement which Mr Jacchia has made of the three negro folk songs, "Bury Me in de Eas'," "Musieu Bainjo" and "Nobuddy Knows de Trouble I've Seen," the overture to Verdi's "Jeanne d'Arc" and the Intermezzo from Puccini's latest opera, "Suor Angelica." The otherwise familiar program will include Enesco's Rumanian Rhapsody.

GLOBE-JUNE 4.

"Pops" Program for Tonight

RUSSIAN-TSCHAIKOWSKY NIGHT

Cortège, from "Mlada"..........
Rimsky-Korsakoff
Waltz, "Dornroeschen"..........
Tschaikowsky
"Eili, Eili," arranged for orchestra by Agide Jacchia............
Solo Trumpet, Georges Mager
Finale, Fourth Symphony........
Tschaikowsky
Ballet Suite, "The Nutcracker"..
Tschaikowsky
(a) Chinese Dance (b) Trepak
(c) Waltz of the Flowers
Andante Cantabile (for strings)..
Tschaikowsky
Marche Miniature.....Tschaikowsky
Ouverture Solennelle "1812"......
Tschaikowsky
Finale of "Scheherazade"........
Rimsky-Korsakoff
Kammenoi Ostrow (with organ)..
Rubinstein
Procession of the Sardar.........
Ippolitoff-Ivanoff

TR-JUNE 6

At the Pops Tonight

Russian-Tchaikovsky Programme

Cortège from "Mlada,"'
Rimsky-Korsakov
Waltz, "Dornroeschen"....Tchaikovsky
Eili, Eili..........Arranged by Jacchia
(Solo trumpet: Georges Mager)
Finale, Fourth Symphony...Tchaikovsky
Chinese Dance, Trépak, Waltz of the Flowers, from Ballet Suite, "The Nutcracker" — Andante Cantabile, for strings—Marche Miniature—Overture, "1812."
Tchaikovsky
Finale, "Scheherazade,"
Rimsky-Korsakov
Kammenoi Ostrow..........Rubinstein
Procession of the Sardar,
Ippolitov-Ivanov.

Conductor: A. Jacchia.

ANS, JUNE 5.

RUSSIAN NIGHT AT POPS

A Russian program, with many the most popular, will be the feature of the Pop concert in Symphony Hall tonight, as follows:

Cortege from "Mlada".Rimsyk-Korsakov
Waltz, "Dornroeschen"....Tschaikowsky
Eili, Eili......Arranged by Agide Jacchia
(Solo trumpet—Georges Mager)
Finale, Fourth Symphony..Tschaikowsky
Ballet Suite, "The Nutcracker"
Andante Cantabile (for strings)
Marche Miniature
Overture Solennelle, "1812"
Tschaikowsky
Finale of "Scheherazade"
Rimsky-Korsakov
Kammenoi Ostrow (with organ)
Rubinstein
Procession of the Sardar
Ippolitov-Ivanov

SR-JUNE 5.

RUSSIAN NIGHT AT THE POPS

A Russian-Tschaikowsky programme, with many of the most popular, will be the feature of the pop concert in Symphony Hall tonight. The programme follows:

Cortege from "Mlada".....Rimsky-Korsakov
Waltz, "Dornroeschen"........Tschaikowsky
Eili, Eili........Arranged by Agide Jacchia
Solo trumpet—Georges Mager
Finale, "Fourth Symphony"....Tschaikowsky
Ballet Suite, "The Nutcracker"
(a) Chinese Dance.
(b) Trepak.
(c) Waltz of the Flowers. Tschaikowsky
Andante Cantabile (for strings) Tschaikowsky
March Miniature ....Tschaikowsky
Overture Solennelle "1812"....Tschaikowsky
Finale of "Scheherazade"..Rimsky-Korsakov
"Kammenoi Ostrow" (with organ) Rubinstein
"Procession of the Sardar"..Ippolitov-Ivanov

POST-JUNE 5.

RUSSIAN NIGHT AT POPS

A Russian-Tschaikowsky program, with many of the most popular, will be the feature of the Pop concert in Symphony hall tonight. The program follows:

Cortege from "Mlada"...Rimsky-Korsakov
Waltz, "Dornroeschen".....Tschaikowsky
Eili, Eili .....Arranged by Agide Jacchia
Finale, Fourth Symphony...Tschaikowsky
Ballet Suite, "The Nutcracker"
Andante Cantabile (for strings), Marche Miniature, Overture Solennelle "1812" ....Tschaikowsky
Finale of "Scheherazade"
Rimsky-Korsakov
Kammenoi Ostrow (with organ)
Rubinstein
Procession of the Sardar
Ippolitov-Ivanov

TELE-JUNE 5.

AT THE POPS TONIGHT

A Russian-Tschaikowsky program, with many the most popular, will be the feature of the Pop concert in Symphony Hall tonight. The program follows:

Cortege from "Mlada".......Rimsky-Korsakov
Waltz, "Dornroeschen"..........Tschaikowsky
"Eili, Eili"........Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)
Finale, Fourth Symphony........Tschaikowsky
Ballet Suite, "The Nutcracker"..Tschaikowsky
(a) Chinese Dance, (b) Trepak.
(c) Waltz of the Flowers.
Andante Cantabile (for strings)...Tschaikowsky
March Miniature....................Tschaikowsky
Overture Solemnnelle "1912"....Tscha'kowsky
Finale of "Scheherazade"....Rimsky-Korsakov
"Kammenoi Ostrow" (with organ)..Rubinstein
Procession of the Sardar......Ippolitov-Ivanov

HERALD-JUNE 5.

POPS PROGRAM

At the Pop Concert in Symphony hall tonight Agide Jacchia and the Pops Symphony orchestra will present the following program:

Prelude to "Carmen"...............Bizet
Overture, "Fingal's Cave"....Mendelssohn
Waltz, "Roses from the South"....Strauss
Fantasia, "La Tossa"..............Puccini
Southern Rhapsody................Hosmer
Largo from the "New World" Symphony...........................Dvorak
Spanish Dance, "Panaderos"....Glazounov
Prelude to the "Mastersingers of Nuremburg"..................Wagner
Selection of Southern Airs.........Bendix
Invitation to the Dance....Waber-Berlioz
March, "King Cotton"...............Sousa

TELE-JUNE 6-

At the Pops Tonight

Prelude to "Carmen"............Bizet
Overture, "Fingal's Cave"...Mendelssohn
Waltz, "Roses from the South," Strauss
Fantasia, "La Tosca"..........Puccini
Southern Rhapsody ....Hosmer
Largo from the "New World Symphony" ....Dvorak
Spanish Dance, "Panaderos," Glazounov
Prelude to the "Mastersingers of Nuremburg" ....Wagner
Selection of Southern Airs......Bendix
Invitation to the Dance..Weber-Berlioz
March, "King Cotton"..........Sousa

Conductor: A. Jacchia.

TRANS-JUNE 6.

POP PROGRAMS

A fine array of programs has been made by Agide Jacchia, the noted Pops conductor, to be played by the famous Pops Orchestra at the Pop Concerts in Symphony Hall this week.

For tonight the overtures to "Fingal's Cave" and "The Mastersingers," the largo from the 'New World' symphony, and several numbers from the south.

Tomorrow night will be Technology Night, with a popular program interspersed by college songs; this night is also open to the public.

For Thursday, the "William Tell" overture, "Nutcracker" suite, "Eili, Eili," Rhapsody Italia; for Friday, the overtures to "The Bartered Bride" and "Cheron," love-death from "Tristan and Isolde," Liszt's first Hungarian rhapsody, and the "Coppelia" suite; for Saturday, a newly arranged suite by Jacchia of negro spirituels. Enesco's Roumanian rhapsody, the prelude to "Lohengrin," Pomp and Circumstance, are but part of a particularly popular program.

TRAV. JUNE-6.

"Pops" Program for Tonight

Prelude to "Carmen"..........Bizet
Overture, "Fingal's Cave"........
Mendelssohn
Waltz, "Roses from the South"
Strauss
Fantasia, "La Tosca"........Puccini
Southern Rhapsody..........Hosmer
Largo, from the "New World" Symphony ....Dvorák
Spanish Dance, "Panaderos"....
Glazounoff
Prelude to the "Mastersingers of Nuremberg" ....Wagner
Selection of Southern Airs....Bendix
Invitation to the Dance........
Weber-Berlioz
March, "King Cotton"........Sousa

MONTR-JUNE 6.

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will offer the following program at Symphony Hall tonight:

Prelude, "Carmen" ....Bizet
Overture, "Fingal's Cave"...Mendelssohn
Waltz, "Roses from the South"....Strauss
Fantasia, "La Tosca" ....Puccini
Southern Rhapsody ....Hosmer
Largo, "New World" Symphony...Dvorak
Spanish Dance, "Panaderos"...Glazounov
Prelude, "Mastersingers of Nuremberg" ....Wagner
Selection of Southern Airs..........Bendix
Invitation to the Dance......Weber-Berlioz
March, "King Cotton" ....Sousa

ADVTSR-JUNE-6.

Symphony Hall "Pops"

SYMPHONY HALL—The special programs this week will include "Technology," Wednesday night.

The selections tonight will be as follows: Prelude to "Carmen," Bizet; overture, "Fingal's Cave," Mendelssohn; waltz, "Roses from the South," Strauss; fantasia, "La Tosca," Puccini; "Southern Rhapsody," Hosmer; largo from the "New World" symphony, Dvorak; Spanish dance, "Panderos," Glazounov; prelude to the "Mastersingers of Nuremburg," Wagner; "Southern Airs," Ben-

GLOBE-JUNE 6.

POPS PROGRAMME

At the pop concert in Symphony Hall tonight Agide Jacchia and the Pops Symphony Orchestra will present the following programme:

Prelude to "Carmen"...................Bizet
Overture, "Fingal's Cave".....Mendelssohn
Waltz, "Roses from the South"......Strauss
Fantasia, "La Tosca"...............Puccini
Southern Rhapsody....................Hosmer
Largo from the "New World Symphony"
Dvorak
Spanish Dance, "Panaderos"......Glazounov
Prelude to the "Mastersingers of Nuremburg" ....Wagner
Selection of Southern Airs..............Bendix
Invitation to the Dance.........Weber-Berlioz
March, "King Cotton"....................Sousa

POST-JUNE-6.

POPS PROGRAM

At the Pop concert in Symphony Hall tonight Agide Jacchia and the Pop Symphony Orchestra will present the following program:

Prelude to "Carmen"..................Bizet
Overture, "Fingal's Cave"........Mendelssohn
Waltz, "Roses from the South"........Strauss
Fantasia, "La Tosca"................Puccini
Southern Rhapsody ....Hosmer
Largo from the "New World" Symphony
Dvorak
Spanish Dance, "Panaderos"......Glazounov
Prelude to the "Mastersingers of Nuremburg" ....Wagner
Selection of Southern Airs..............Bendix
Invitation to the Dance.........Weber-Berlioz
March, "King Cotton"....................Sousa

HERALD-JUNE-6.

At the Pops Tonight

Technology Night

Overture to "Zampa"...........Herold
Waltz, "Vienna Blood".........Strauss
Fantasia, "Carmen" ....Bizet
College Songs.
Marche Slave ....Chaikovsky
Selection, "The Wrong Steer".....
Tech Show 1922
Overture to "Tannhäuser"......Wagner
College Songs.
Introduction to "Othello"........Verdi
Selection, "Sally" ....Kern
Entrance of the Gladiators........Fucik

Conductor: A. Jacchia.

TRANS-JUNE-7.

TECH NIGHT AT POPS

The annual Technology night at the Pop concerts in Symphony Hall will take place tonight, with the graduate and undergraduate bodies well represented, and special numbers by the glee club. The program for this concert, which is open to the public, follows:

Overture to "Zampa"....................Herold
Waltz, "Vienna Blood".....................Strauss
Fantasia, "Carmen" ....Bizet
College Songs ....
Marche Slave ....Tschaikovsky
Selection, "The Wrong Steer"..Tech Show 1922
Overture to "Tannhauser"................Wagner
College Songs ....
Introduction to "Othello"...................Verdi
Selection, "Sally" ....Kern
"Entrance of the Gladiators"..............Fucik

HERALD-JUNE-7

TECH NIGHT AT POPS

Tech men will celebrate at the Pop Concerts in Symphony Hall tonight, with graduate and undergraduate bodies well represented and with special numbers by the glee club. The program for this concert, which is open to the public, follows:—

Overture to "Zampa"..................Herold
Waltz, "Vienna Blood"...............Strauss
Fantasia, "Carmen" ....Bizet
College Songs.
Marche Slave ....Tschaikovsky
Selection, "The Wrong Steer"
Tech Show 1922
Overture to "Tannhauser"..........Wagner
College Songs.
Introduction, "Othello" ....Verdi
Selection, "Sally" ....Kern
Entrance of the Gladiators...........Fucik

ADVTSR-JUNE 7.

TECHNOLOGY NIGHT AT POPS

The annual Technology night at the Pop concerts in Symphony hall will take place tonight, with the graduate and under-graduate bodies well represented, and special numbers by the glee club. The program for this concert, which is open to the public, follows:

Overture to "Zampa"...............Herold
Waltz, "Vienna Blood"..............Strauss
Fantasia, "Carmen"...................Bizet
College Songs.
Marche Slave ....Tschaikowsky
Selection, "The Wrong Steer,"
Tech Show 1922
Overture to "Tannhauser".......Wagner
College Songs.
Introduction to "Othello"...........Verdi
Selection, "Sally"....................Kern
Entrance of the Gladiators.........Fucik

TRAV. JUNE-7.

At the Pops Tonight

Stars and Stripes Forever........Sousa
Overture to "William Tell"....Rossini
Barcarolle ....R. Stevens
Fantasia, "Aida" ....Verdi
From the Ballet Suite, "The Nutcracker" ....Tchaikovsky
Aria, "Non piu Andrai" from "The Marriage of Figaro"........Mozart
Soloist—Charles H. Bennet.
"Eili, Eili," arranged for orchestra..
Agide Jacchia
Rhapsody, "Italia" ....Casella
Selection from "Sixes and Sevens"..
R. L. Harlow
Waltz, "Grubenlichter".........Zeller
Entrance of the Guests into the Wartburg from "Tannhäuser"....Wagner

Conductor: A. Jacchia.

TRANS-JUNE 8.

AT THE POPS TONIGHT

The program for the Pop concert in Symphony hall tonight follows:

"Stars and Stripes Forever"........Sousa
Overture to "William Tell"........Rossini
"Barcarolle"................R. Stevens
Fantasia, "Aida"......................Verdi
From the Ballet Suite, "The Nutcracker" ....Tachaikovsky
Aria, "Non Piu Ardrai," from "The Marriage of Figaro"..........Mozart
(Soloist—Charles H. Bennet)
"Eili, Eili,"
Arranged for orchestra by Agide Jacchia
Rhapsody, "Italia"..................Casella
Selection from "Sixes and Sevens,"
R. L. Harlow
Waltz, "Grubenlichter"..............Zeller
Entrance of the Guests Into the Wartburg, from "Tannhauser".Wagner

TELE-JUNE 8

TONIGHT AT THE POPS

Agide Jacchia and his famous Pops Symphony orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

March, "Flying Banners"...........Blon
Overture to "The Bartered Bride".Smetana
Waltz, "Morning Journals".......Strauss
Fantasia, "The Jewels of the Madonna" ....Wolf-Ferrari
First Hungarian Rhapsody.........Liszt
Love-Death from "Tristan and Isolde,"
"Liebefreud" ....Wagner
Overture to "Oberon"..............Kreisler
from the Ballet Suite, "Coppelia"...Weber
Prelude to Act III., "Traviata".....Delibes
American Fantasy ....Verdi
Bendix

TELE-JUNE 9.

"Pops" Program for Tonight

Stars and Stripes Forever....Sousa
Overture to "William Tell"..Rossini
Barcarolle..................R. Stevens
Fantasia, "Aida"................Verdi
From the Ballet Suite, "The Nutcracker"............Tschaikowsky
a. Chinese Dance
b. Waltz of the Flowers
Aria, "Non piu Andrai" from "The Marriage of Figaro".....Mozart
(Soloist, Charles H. Bennett)
"Eili, Eili"..Arranged for Orchestra by Agide Jacchia
Rhapsody "Italia"...............Casella
Selections from "Sixes and Sevens"
R. L. Harlow
Waltz, "Grubenlichter".......Zeller
Entrance of Guests into the Wartburg, "Tannhäuser".....Wagner

MONITOR-JUNE 8.

AT THE POPS TONIGHT

The program for the Pop concert in Symphony Hall tonight follows:

Stars and Stripes Forever..........Sousa
Overture, "William Tell"..............Rossini
Barcarolle ....R. Stevens
Fantasia, "Aida" ....Verdi
From the Ballet Suite, "The Nutcracker"
Tschaikowsky
"Non piu Andrai" (Soloist, Charles H. Bennet) ....Mozart
"Eili, Eili"...............Arranged by Jacchia
Rhapsody, "Italia"......................Casella
Selection from "Sixes and Sevens"
R. L. Harlow
Waltz, "Grubenlichter" ....Zeller
Selection from "Tannhauser"......Wagner

ADVTSR-JUNE 8.

AT THE POPS TONIGHT

The program for the Pop concert in Symphony Hall tonight follows:

"Stars and Stripes Forever"........Sousa
Overture to "William Tell".........Rossini
Barcarolle ....R. Stevens
Fantasia, "Aida" ....Verdi
From the Ballet Suite, "The Nutcracker" ....Tschaikowsky
Aria, "Non piu Andrai," from "The Marriage of Figaro".............Mozart
(Soloist—Charles H. Bennet)
"Eili, Eili"...........Arr. by Agide Jacchia
Rhapsody, "Italia"..................Casella
Selection from "Sixes and Sevens"
R. L. Harlow
Waltz, "Grubenlichter"..............Zeller
Entrance of the guests into the Wartburg from "Tannhauser"...... Wagner

HERALD-JUNE 8.

TONIGHT AT THE POPS

Agide Jacchia and his famous Pops Symphony orchestra will be heard in the following program at the Pop concert in Symphony Hall tonight:

March, "Flying Banners"..............Blon
Overture to "The Bartered Bride"....Smetana
Waltz, "Morning Journals"...........Strauss
Fantasia, "The Jewels of the Madonna"
Wolf-Ferrari
First Hungarian Rhapsody.............Liszt
Love-Death from "Tristan and Isolde"..Wagner
"Liebefreud"..........................Kreisler
Overture to "Oberon"..................Weber
From the Ballet Suite, "Coppelia".....Delibes
Prelude to Act III, "Traviata"..........Verdi
American Fantasy......................Bendix

HERALD-JUNE 9

TONIGHT AT THE POPS

Agide Jacchia and his famous orchestra will offer the following program at the Pop concert in Symphony Hall tonight:

March, "Flying Banners"............Blon
Overture, "The Bartered Bride," Smetana
Waltz, "Morning Journals"........Strauss
Fantasia, "The Jewels of the Madonna"..............Wolf-Ferrari
First Hungarian Rhapsody..........Liszt
Love-Death, "Tristan and Isolde" Wagner
"Liebefreud"....................Kreisler
Overture, to "Oberon"............Weber
From the Ballet Suite, "Coppelia" Delibes
Prelude, Act III, "Traviata"........Verdi
American Fantasy...............Bendix

ADVTSR-JUNE 9.

At the Pops Tonight

March, "Flying Banners".........Blon
Overture to "The Bartered Bride," Smetana
Waltz, "Morning Journals".....Strauss
Fantasia, "The Jewels of the Madonna" ....Wolf-Ferrari
First Hungarian Rhapsody.........Liszt
Love-Death from "Tristan and Isolde," Wagner
"Liebesfreud" ....Kreisler
Overture to "Oberon"............Weber
From the Ballet Suite, "Coppelia," Delibes
Prelude to Act III., "Traviata"...Verdi
American Fantasy...............Bendix

Conductor: A. Jacchia.

TRANS-JUNE-9.

"Pops" Program for Tonight

March, "Flying Banners".......Blon
Overture to "The Bartered Bride" Smetana
Waltz, "Morning Journals"..Strauss
Fantasia, "The Jewels of the Madonna" ....Wolf-Ferrari
First Hungarian Rhapsody.....Liszt
"Liebestod" from "Tristan and Isolde"...................Wagner
"Liebesfreud" ....Kreisler
Overture to "Oberon"........Weber
From the Ballet Suite, "Coppelia"
a. Waltz. b. Czardas....Delibes
Prelude to Act III, "Traviata".Verdi
American Fantasy.............Bendix

MONTOR-JUNE-9.

POPS PROGRAM

The following particularly popular program will be given by Agide Jacchia and his symphony orchestra at the Pop Concert in Symphony Hall tonight:

Fete Boheme................................Massenet
Overture to "Jeanne d'Arc"...............Verdi
Waltz, "Vienna Blood"...................Strauss
Fantasia, "Eugen Onegin".......Tschaikowsky
Prelude to "Lohengrin"...................Wagner
"Pomp and Circumstance" (with organ).Elgar
Intermezzo from "Suor Angelica"......Puccini
Roumanian Rhapsody.......................Enesco
Afro-American Folksongs..Arr. by Agide Jacchia
"March of the Toys"......................Herbert
"Les Chasseresses"........................Delibes

HERALD-JUNE-10

AT THE POPS TONIGHT

The following popular Pops program will be given by Agide Jacchia and his Symphony orchestra at Symphony Hall tonight:—

Fete Boheme..........................Massenet
Overture to "Jeanne d'Arc".........Verdi
Waltz, "Vienna Blood'..............Strauss
Fantasia, "Eugen Onegin'..Tschaikovsky
Prelude to "Lohengrin"..........Wagner
Pomp and Circumstance (with organ) Elgar
Intermezzo from "Suor Angelica", Puccini
Roumanian Rhapsody...............Enesco
Afro-American Folksongs
Arranged by Jacchia
March of the Toys...................Herbert
Les Chasseresses....................Delibes

ADVTSR-JUNE-10

MANY NEW WORKS AT POPS

The importance of "The Pops" to American composers for orchestra is growing tremendously since Agide Jacchia has taken control of the band.

Between the Symphony and the street band there was no middle ground for the instrumental composer in this country. A person either wrote such an imposing work that it was played by Symphony orchestras, or he wrote something so popular in character it was played by bands and dance orchestras.

Under the patronage of the Pops, orchestra writing of marceaux for orchestra is attracting many clever young composers. Jacchia introduces such works as encores occasionally, and if they please, finally programs them. Thus the "Dirge," by Irma Seydel, went on as an encore number several times and is now being programmed. Miss Seydel would probably never have written this brilliant little piece of orchestral composition if it had not been for her knowledge that there was a Pops orchestra to play it.

Jacchia himself is composing tune[illegible] [illegible]ng many interesting pieces for orchestra. His biggest hit is the arranegment for full orchestra of the Jewish air, "Eili Eili," which is now being demanded at every performance. It is a noble and dignified melody and is enshrined in a beautiful setting.

Mr. Brennon's policy is encouraging special nights has resulted in the fact that about two-thirds of all performances are now patronized by organizations, societies, stores and clubs, who attend to the number of thousands, and help make this the most prosperous year the Pops have ever had.

AMER-JUNE 10.

POPS PROGRAM

The following particularly popular ops program will be given by Agide cchia and his symphony orchestra the Pop concert in Symphony hall ight:

Boheme ....Massenet
ture to "Jeanne d'Arc".........Verdi
z, "Vienna Blood"............Strauss
asia, "Eugen Oregin"....Tschaikovsky
de to "Lohengrin"..........Wagner
and Circumstance (with organ) Elgar
ezzo from "Suor Angelica"..Puccini
nian Rhapsody ....Enesco
merican Folksongs
Arranged by Agide Jacchia
of the Toys.................Herbert
asseresses ....Delibes

TELE-JUNE-10

At the Pops Tonight

Fete Boheme ....Massenet
Overture to "Jeanne d'Arc"......Verdi
Waltz, "Vienna Blood"........Strauss
Fantasia, "Eugen Onègin....Chaikovsky
Prelude to "Lohengrin"........Wagner
Pomp and Circumstance (with organ) ....Elgar
Intermezzo from "Suor Angelica" Puccini
Roumanian Rhapsody ....Enesco
Afro-American Folksongs ....
Arranged by Agide Jacchia
March of the Toys...............Herbert
Les Chasseresses ....Delibes

Conductor: A. Jacchia.

TRANS-JUNE-10-

"Pops" Program for Tonight

Fête Bohème ....Massenet
Overture to "Jeanne d'Arc"....Verdi
Waltz, "Vienna Blood"......Strauss
Fantasia, "Eugen Onegin"....... Tschaikowsky
Prelude to "Lohengrin".....Wagner
"Pomp and Circumstance"....Elgar (with organ)
Intermezzo from "Suor Angelica" Puccini
Rumanian Rhapsody..........Enesco
Afro-American Folksongs ....
a. "Bury Me in de Eas'"
b. "Musieu Bainjo"
c. "Nobudy Knows de Trouble I've Seen"
Arranged by Agide Jacchia
March of the Toys..........Herbert
"Les Chasseresses".........Delibes

MONITOR-JUNE 10

Seventh Week of the "Pops" in Symphony Hall

Dance music will be the feature on the "Pop" concert next Thursday evening in Symphony Hall. This program will include the Polovtsian dances from "Prince Igor," the Bacchanale from "Tannhauser" and characteristic dances from several Nations.

Tomorrow will be the annual night of the New England Conservatory of Music, open to the public, with a program including a fantasia from "Lohengrin" and Mendelssohn's Scherzo from "A Midsummer Night's Dream." Tuesday Elgar's "Pomp and Circumstances" will be played, a fantasia from "Carmen," "Finland," by Sibelius, the overture to "Tannhauser" and Chabrier's "Espana."

Wednesday will bring Tschaikovsky's "Dornroeschen" waltz, the "La Tosca" fantasia, Listz' second rhapsody, the "Ride of the Valkyries" and the "Dance of the Hours" from "La Gioconda." Saturday there will be a violin solo by Julian Theodorowicz, the concert master, and also the "Blue Danube" waltz, Berloiz' "Roman Carnival," "Pagliacci" fantasia, "1812" overture of Tschaikovsky and a selection from "The Last Waltz."

Friday night has been taken over by the convention of the Associated Harvard Clubs, but all other nights are open to the public.

GLOBE-JUNE 11

Seventh Week of Pops

"A Programme of Dance Music," which will be the feature of the Pop Concert next Thursday, June 15th, is but one of the interesting programmes which Agide Jacchia has made for the seventh week of the Pop Concerts in Symphony Hall. This programme will include the Polovtsian Dances from "Prince Igor," the Bacchanale from "Tannhauser," and characteristic dances from all nations such as the polonaise, waltz, gavotte, minuet, tango, Slavonic dance, and others.

Tomorrow will be the annual night of the New England Conservatory of Music, open to the public, with a programme of special musical interest, including a fantasia from "Lohengrin," and Mendelssohn's Scherzo from "A Midsummer Night's Dream."

On Tuesday, June 13th, Elgar's "Pomp and Circumstance" will be played, a fantasia from "Carmen," "Finlandia" by Sibelius, the overture to "Tannhauser," Chabrier's "Espana," and other numbers.

Wednesday, June 14, will bring Tschaikovsky's "Dornroeschen" waltz, the "La Tosca" fantasia, Liszt's Second Rhapsody, the "Ride of the Valkyries," and the Dance of the Hours from "La Gioconda."

On Saturday there will be a violin solo by Julius Theodorowicz, the concertmaster, and also the "Blue Danube" waltz, Berlioz' "Roman Carnival," "Pagliacci" fantasia, "1812" Overture of Tschaikovsky, a selection from "The Last Waltz," and so forth.

Friday night of this week, June 16, has been taken over by the convention of the Associated Harvard Clubs, but all other nights are open to the public.

POST-JUNE-11

Novel Feature At The Pop Concerts

DANCE music at the Pop concert next Thursday is but one of the popular features which Agide Jacchia will offer for the seventh week of the Pop concerts in Symphony Hall. This program will include the Polovtsian dances from "Prince Igor," the bacchanale from "Tannhauser" and characteristic dances from all nations.

Tomorrow will be New England Conservatory of Music Night, with special numbers of interest to all music lovers. On Tuesday, Elgar's "Pomp and Circumstance," a fantasia from "Carmen," "Finlandia" by Sibelius, the overture to "Tannhauser" and Chabrier's "Espana" will mark the program. Wednesday will bring Tschaikovsky's "Dornroeschen" waltz, the "Tosca" fantasia, Listzt's second rhapsody, the "Ride of the Valkyries" and "Dance of the Hours."

Friday night has been taken over by the convention of the Associated Harvard Clubs, but all other nights are open to the public.

ADVTSR-JUNE 11.

CONSERVATORY AT POPS

At the Pop Concert in Symphony Hall tonight the New England Conservatory of Music will celebrate. For this concert, which will be open to the public, the program follows:—

Hungarian March...............Berlioz
Overture, "Merry Wives of Windsor" Niccial
Scherzo, "A Midsummer Night's Dream" ....Mendelssohn
Fantasia, "Lohengrin"...........Wagner
Hymn to the Sun from "Irish" Mascagni
Waltz, "Everywoman"..........Chadwick
"Fant Omes" ....Chaloff
Cortage ....R. M. Dunham
Finale, "Scheherazade" Rimsky-Korsakow
Minuet ....Boocherini
Polonaise from "Eugen Onegin" Tschaiwovsky

ADVTSR-JUNE-12

AT POPS TONIGHT

At the Pop concert in Symphony Hall tonight the New England Conservatory of Music will celebrate in numbers. For this concert, which will also be open to the public, the program follows:

Hungarian March......................Berlio
Overture to "The Merry Wives of Windsor" Nicolai
Scherzo. "A Midsummer Night's Dream" Mendelssohn
Fantasia. "Lohengrin"..................Wagner
Hymn to the Sun from "Iris"........Mascagni
Waltz. "Everywoman".................Chadwick
"Fantomes"............................Chaloff
Cortege.........................H. M. Dunham
Finale of "Scheherazade"....Rimsky-Korsakov
Minuet................................Bosscerini
Polonaise from "Eugen Onegin"..Tschaikovsky

HERALD-JUNE-12

SEVENTH WEEK OF POPS

Tomorrow will be New England Conservatory of Music Night at the Pop concerts in Symphony Hall. The concert will also be open to the public, as well as every other night of the week, except Friday, June 16, which has been taken over by the convention of Associated Harvard Clubs.

Mr. Jacchia and the famous Pops orchestra will be heard in the following program:

MONDAY.

Hungarian March ....Berlioz
Overture to "The Merry Wives of Windsor" ....Nicolai
Scherzo, "A Midsummer Night's Dream" ....Mendelssohn
Fantasia, "Lohengrin" ....Wagner
Hymn to the Sun from "Iris"...Mascagni
Waltz, "Everywoman" ....Chadwick
"Fantomes" ....Chaloff
Cortege................H. M. Dunham
Finale of "Scheherazade"........... Rimsky-Korsakov
Minuet ....Boccherini
Polonaise from "Eugen Onegin"..... Tchaikovsky

TUESDAY.

Pomp and Circumstance (with organ) Elgar
Overture, "In Bohemia"..........Hadley
Indian Summer, an American Idyl... Herbert
Fantasia, "Carmen"...............Bizet
Finlandia ....Sibelius
Noel from the Symphonic Sketches.. Chadwick
Butterfly ....Densmore
Overture to "Tannhauser"........Wagner
Dance of the Hours from "La Gioconda" ....Ponchielli
Waltz, "Wine, Woman and Song".Strauss
Rhapsody, "Espana" ....Chabrier

WEDNESDAY.

March, "Father of Victory"......Ganne
Overture, "The Beautiful Galathea" Suppe
Waltz, "Dornroeschen" ....Tchaikovsky
Fantasia, "La Tosca"............Puccini
Second Hungarian Rhapsody.......Liszt
By the Waters of Minnetonka..Lieurance
Spanish Dance, "Panaderos"....Glazunov
Ride of the Valkyries from "The Valkyrie" ....Wagner
Dance of the Hours from "La Gioconda" ....Ponchielli
Serenade, "Les Millions d'Arlequin" Drigo
Entrance of the Boyards......Halvorsen

THURSDAY.

A program of Dance Music.
Polonaise from "Eugen Onegin"...... Tchaikovsky
Waltz, "Estudiantina" ....Waldteuf
Gavotte ....Jacch
Polovtsian Dances from "Prince Igor" ....Borod
Bacchanale ("The Venusberg") from "Tannhauser" ....Wagner
Minuet ....Boccherini
Scarf Dance from "Callirhoe".Chaminade
Slavoinc Dance Op. 46, No. 2....Dvorak
From the Ballet "Sylvia".........Delibes
a. Les Chasseresses. b. Cortege de Bacchus.
Tango, "Cigarette" ....Densmore
Gypsy Dance from "Carmen".......Bizet

SATURDAY

Stars and Stripes Forever..........Sousa
Overture, "Roman Carnival"......Berlioz
Waltz, "On the Beautiful Blue Danube"..........................Strauss
Fantasia, "Pagliacci".........Leoncavello
Star Spangled Banner
Rhapsody, "Espana"..............Chabrier
Violin solo: Mr. Theodorowicz
"Heart Wounds"........................Grieg
Ouverture Solennelle, "1812"..Tchaikovsky
Selection, "The Last Waltz"......Strauss
Dirge..................................Seydel
American Military Fantasy.....Rollinson

HERALD-JUNE-11.

"Pops" Program for Tonight

N. E. CONSERVATORY NIGHT
Open to the Public

Hungarian March.............Berlioz
Overture to "The Merry Wives of Windsor" ....Nicolai
Scherzo, "A Midsummer Night's Dream" ....Mendelssohn
Fantasia, "Lohengrin".......Wagner
"Hymn to the Sun" from "Iris"
Night Dawn Sunrise
Mascagni
Waltz, "Everywoman".....Chadwick
"Fantômes" ....Chaloff
Cortège ....H. M. Dunham
Finale of "Scheherazade"........
Festival at Bagdad.
The Sea.
The Ship goes to pieces on a Rock surmounted by a Bronze Warrior.
Conclusion.
Rimsky-Korsakoff
Minuet ....Boccherini
Polonaise from "Eugen Onegin" Tschaikowsky

Novelties at the "Pops"

The programs for this season's "Pops," as arranged by Agide Jacchia, their conductor, have been of unusual artistic interest. That of last Saturday evening was no exception. Besides the usual familiar pieces it included the Intermezzo from Puccini's "Suor Angelica" and Mr. Jacchia's own arrangement of three Afro-American folk songs—"Bury Me in de Eas'"; "Musieu Bainjo"; and "Nobody Knows de Trouble I've Seen." Puccini's Intermezzo is a delicate and expressive bit of writing, well suited to concert performance. It is melodious but not in the flamboyant style so often affected by this composer. The harmonies are quasi-Gregorian in character and the piece as a whole stirs the imagination as operatic excerpts taken from their setting seldom do.

Of late it has been somewhat the fashion to dress up folk songs and old melodies of like character in modern harmonies. Cyril Scott, Arnold Bax, John Ireland and others have attempted to impart new life to these old tunes. Similar transcriptions of Afro-American folk songs have also been made. After all is said in favor of these transcriptions the fact remains that they are ineffective. The forced wedding of modern harmonies to these simple, unsophisticated melodies is never satisfying and can only please as a harmonic tour de force, remarkable for its cleverness alone. Not so with Mr. Jacchia's three transcriptions played last Saturday. In them he shows what a well-grounded musician can do with these tunes without recourse to the queer or extravagant. His harmonizations are pleasing, well chosen and above all maintain the simple folk spirit of the melodies. The orchestration, it is perhaps needless to say, as Mr. Jacchia's skill in this matter is already well known, is excellent. Among the more familiar pieces on the program the spirited playing of Enesco's Rumanian Rhapsody should be noted. It speaks well for the discipline of the orchestra that it was able to give so clear and spontaneous a rendering of this difficult composition after a long and arduous season.

S. M.

MONITOR-JUNE 12

At the Pops Tonight

Hungarinan March ....Berlioz
Overture to "The Merry Wives of Windsor" ....Nicolai
Scherzo, "A Midsummer Night's Dream" ....Mendelssohn
Fantasia, "Lohengrin" ....Wagner
Hymn to the Sun from "Iris" Mascagni
Waltz, "Everywoman" ......Chadwick
"Fantomes" ....Chaloff
Cortege ....H. M. Dunham
Finale of "Scheherazade"........ Rimsky-Korsakov
Minuet ....Boccherini
Polonaise from "Eugen Onegin"... Chaikovsky

Conductor: A. Jacchia.

TRANS-JUNE 12

N. E. CONSERVATORY AT POPS

At the Pop concert in Symphony hall tonight the New England Conservatory of Music will celebrate in numbers. For this concert, which will also be open to the public, the program follows:

Hungarian March ....Berlioz
Overture to "The Merry Wives of Windsor" ....Nicolai
Scherzo, "A Midsummer Night's Dream" ....Mendelssohn
Fantasia, "Lohengrin" ....Wagner
Hymn to the Sun from "Iris"....Mascagni
Waltz, "Everywoman" ....Chadwick
"Fantomes" ....Chaloff
Cortege ....H. M. Dunham
Finale of "Schehrazade"..Rimsky-Korsakov
Minuet ....Boccherini
Polonaise from "Eugen Onegin" Tschaikovsky

TELE-JUNE-12.

POPS PROGRAM

At the Pop Concert in Symphony Hall tonight the following program will be presented:

Pomp and Circumstance..........Elgar
Overture, "In Bohemia"........Hadley
Indian Summer...............Herbert
Fantasia, "Carmen" ....Bizet
Finlandia ....Sibelius
Noel, from "Symphonic Sketches"
Butterfly ....Chadwick
Overture to "Tannhauser"......Densmore
Dance of the Hours..........Wagner
Waltz, "Wine, Woman and Song".Ponchielli
Rhapsody, "Espana"..........Strauss
Chabrier

A[illegible]-JUNE-13

"Pops" Program

At the Pop Concert in Symphony Hall tonight the following program will be presented by Agide Jacchia and the Pops Symphony Orchestra:

Pomp and Circumstance (with organ), Elgar. Overture, "In Bohemia," Hadley. Indian Summer, an American Idyl, Herbert. Fantasia, "Carmen," Bizet. Finlandia Sibelius. Noel, from the "Symphonic Sketches, Chadwick. Butterfly, Densmore. Overture to "Tannhauser," Wagner. Dance of the Hours, Ponchielli. Waltz, "Wine, Woman and Song," Strauss. Rhapsody, "Espana," Chabrier.

A[illegible]-JUNE-13

"Pops" Program for Tonight

"Pomp and Circumstance"....Elgar (with organ)
Overture, "In Bohemia"......Hadley
"Indian Summer," an American Idyll ....Herbert
Fantasia, "Carmen"...........Bizet
Finlandia ....Sibelius
Noël, from the "Symphonic Sketches" ....Chadwick
Butterfly ....Densmore
Overture to "Tannhäuser"..Wagner
Dance of the Hours.......Ponchielli
Waltz, "Wine, Women and Song" Strauss
Rhapsody, "España".......Chabrier

MONITOR-JUNE-

POPS PROGRAM

At the Pop concert in Symphony hall tonight the following program will be presented by Agide Jacchia and the Pops Symphony orchestra:

Pomp and Circumstance (with organ) ....Elgar
Overture, "In Bohemia" ....Hadley
Indian Summer, an American Idyl ....Herbert
Fantasia, "Carmen" ....Bizet
Finlandia ....Sibelius
Noel, from the "Symphonic Sketches" ....Chadwick
Butterfly ....Densmore
Overture to "Tannhauser" ....Wagner
Dance of the Hours ....Ponchielli
Waltz, "Wine, Woman and Song"..Strauss
Rhapsody, "Espana" ....Chabier

TELE-JUNE-13

POPS PROGRAMME

At the Pop Concert in Symphony Hall tonight the following programme will be presented:

Pomp and Circumstance (with organ)...Elgar
Overture, "In Bohemia" ....Hadley
Indian Summer, an American Idyl....Herbert
Fantasia, "Carmen" ....Bizet
Finlandia ....Sibelius
Noel, from the "Symphonic Sketches" Chadwick
Butterfly ....Densmore
Overture to "Tannhauser"..............Wagner
Dance of the Hours ....Ponchielli
Waltz, "Wine, Woman and Song".......Strauss
Rhapsody, "Espana" ....Chabrier

[illegible]NE-13

POPS PROGRAM

At the Pop concert in Symphony Hall tonight the following program will be presented by Agide Jacchia and the Pops Symphony orchestra:

"Pomp and Circumstance" (with organ) Elgar
Overture, "In Bohemia" ....Hadley
"Indian Summer, An American Idyl" Herbert
Fantasia, "Carmen" ....Bizet
"Finlandia" ....Sibelius
Noel, from the "Symphonic Sketches" Chadwick
"Butterfly" ....Densmore
Overture to "Tannhauser"........Wagner
"Dance of the Hours"...........Ponchielli
Waltz, "Wine, Woman and Song"..Strauss
Rhapsody, "Espana"..............Chabrier

[illegible]D JUNE-13

TONIGHT AT THE POPS

The following numbers will be played at the Pop Concert in Symphony Hall tonight:—

March, "Father of Victory"...........Ganne
Overture, "The Beautiful Galathea"...Suppe
Waltz, "Dornroeschen"........Tschaikovsky
Fantasia, "La Tosca"...............Puccini
Second Hungarian Rhapsody.........Liszt
"By the Waters of Minnetonka"...Lieurance
Spanish Dance, "Panaderos"......Glazunov
Ride of the Valkyries...............Wagner
Ballet Music from "La Gioconda"...Ponchielli
Serenade, "Les Millions d'Arlequin"...Drigo
Entrance of the Boyards..........Halvorsen

ADVTSR-JUNE-1

TONIGHT AT THE POPS

Agide Jacchia and his famous orchestra will offer the following program at the Pop concert in Symphony Hall tonight:

March, "Flying Banners"..............Blon
Overture, "The Bartered Bride," Smetana
Waltz, "Morning Journals"........Strauss
Fantasia, "The Jewels of the........ Madonna"...............Wolf-Ferrari
First Hungarian Rhapsody..........Liszt
Love-Death, "Tristan and Isolde" Wagner
"Liebefreud"..................Kreisler
Overture, to "Oberon".............Weber
From the Ballet Suite, "Coppelia" Delibes
Prelude, Act III, "Traviata".......Verdi
American Fantasy..................Bendix

ADVTSR-JUNE 9.

At the Pops Tonight

March, "Flying Banners".........Blon
Overture to "The Bartered Bride," Smetana
Waltz, "Morning Journals".....Strauss
Fantasia, "The Jewels of the Madonna"..............Wolf-Ferrari
First Hungarian Rhapsody........Liszt
Love-Death from "Tristan and Isolde," Wagner
"Liebesfreud"................Kreisler
Overture to "Oberon"...........Weber
From the Ballet Suite, "Coppelia," Delibes
Prelude to Act III., "Traviata"...Verdi
American Fantasy..............Bendix

Conductor: A. Jacchia.

TRANS-JUNE-9.

"Pops" Program for Tonight

March, "Flying Banners".......Blon
Overture to "The Bartered Bride" Smetana
Waltz, "Morning Journals"..Strauss
Fantasia, "The Jewels of the Madonna".........Wolf-Ferrari
First Hungarian Rhapsody.....Liszt
"Liebestod" from "Tristan and Isolde"..................Wagner
"Liebesfreud"...............Kreisler
Overture to "Oberon"..........Weber
From the Ballet Suite, "Coppelia"
a. Waltz. b. Czardas....Delibes
Prelude to Act III, "Traviata". Verdi
American Fantasy..............Bendix

MONITOR-JUNE-9.

POPS PROGRAM

The following particularly popular program will be given by Agide Jacchia and his symphony orchestra at the Pop Concert in Symphony Hall tonight:

Fete Boheme......................Massenet
Overture to "Jeanne d'Arc"..............Verdi
Waltz, "Vienna Blood"..............Strauss
Fantasia, "Eugen Onegin"......Tschaikowsky
Prelude to "Lohengrin"..............Wagner
"Pomp and Circumstance" (with organ). Elgar
Intermezzo from "Suor Angelica"......Puccini
Roumanian Rhapsody....................Enesco
Afro-American Folksongs..Arr. by Agide Jacchia
"March of the Toys"....................Herbert
"Les Chasseresses".......................Delibes

HERALD-JUNE-10

AT THE POPS TONIGHT

The following popular Pops program will be given by Agide Jacchia and his Symphony orchestra at Symphony Hall tonight:—

Fete Boheme....................Massenet
Overture to "Jeanne d'Arc"........Verdi
Waltz, "Vienna Blood'............Strauss
Fantasia, "Eugen Onegin'..Tschaikovsky
Prelude to "Lohengrin"..........Wagner
Pomp and Circumstance (with organ) Elgar
Intermezzo from "Suor Angelica". Puccini
Roumanian Rhapsody.............Enesco
Afro-American Folksongs
Arranged by Jacchia
March of the Toys..............Herbert
Les Chasseresses...............Delibes

ADVTSR-JUNE-10

MANY NEW WORKS AT POPS

The importance of "The Pops" to American composers for orchestra is growing tremendously since Agide Jacchia has taken control of the band.

Between the Symphony and the street band there was no middle ground for the instrumental composer in this country. A person either wrote such an imposing work that it was played by Symphony orchestras, or he wrote something so popular in character it was played by bands and dance orchestras.

Under the patronage of the Pops, orchestra writing of marceaux for orchestra is attracting many clever young composers. Jacchia introduces such works as encores occasionally, and if they please, finally programs them. Thus the "Dirge," by Irma Seydel, went on as an encore number several times and is now being programmed. Miss Seydel would probably never have written this brilliant little piece of orchestral composition if it had not been for her knowledge that there was a Pops orchestra to play it.

Jacchia himself is composing tunefully, and arranging many interesting pieces for orchestra. His biggest hit is the arranegment for full orchestra of the Jewish air, "Elli Eili," which is now being demanded at every performance. It is a noble and dignified melody and is enshrined in a beautiful setting.

Mr. Brennon's policy is encouraging special nights has resulted in the fact that about two-thirds of all performances are now patronized by organizations, societies, stores and clubs, who attend to the number of thousands, and help make this the most prosperous year the Pops have ever had.

AMER-JUNE10.

POPS PROGRAM

The following particularly popular 'ops program will be given by Agide cchia and his symphony orchestra the Pop concert in Symphony hall ight:

Boheme......................Massenet
rture to "Jeanne d'Arc".........Verdi
z, "Vienna Blood"...........Strauss
asia, "Eugen Oregin"....Tschaikovsky
ide to "Lohengrin"..........Wagner
and Circumstance (with organ) Elgar
nezzo from "Suor Angelica"..Puccini
nian Rhapsody.............Enesco
merican Folksongs
Arranged by Agide Jacchia
of the Toys.................Herbert
asseresses..................Delibes

TELE-JUNE-10

At the Pops Tonight

Fete Boheme.................Massenet
Overture to "Jeanne d'Arc"......Verdi
Waltz, "Vienna Blood".........Strauss
Fantasia, "Eugen Onègin"...Chaikovsky
Prelude to "Lohengrin"........Wagner
Pomp and Circumstance (with organ)...................Elgar
Intermezzo from "Suor Angelica" Puccini
Roumanian Rhapsody...........Enesco
Afro-American Folksongs........
Arranged by Agide Jacchia
March of the Toys.............Herbert
Les Chasseresses..............Delibes

Conductor: A. Jacchia.

TRANS-JUNE-10-

"Pops" Program for Tonight

Fête Bohème...............Massenet
Overture to "Jeanne d'Arc"....Verdi
Waltz, "Vienna Blood"......Strauss
Fantasia, "Eugen Onegin"....... Tschaikowsky
Prelude to "Lohengrin"......Wagner
"Pomp and Circumstance"....Elgar (with organ)
Intermezzo from "Suor Angelica" Puccini
Rumanian Rhapsody..........Enesco
Afro-American Folksongs........
- a. "Bury Me in de Eas'"
- b. "Musieu Bainjo"
- c. "Nobudy Knows de Trouble I've Seen"

Arranged by Agide Jacchia
March of the Toys..........Herbert
"Les Chasseresses"...........Delibes

MONITOR-JUNE10-

Seventh Week of the "Pops" in Symphony Hall

Dance music will be the feature on the "Pop" concert next Thursday evening in Symphony Hall. This program will include the Polovtsian dances from "Prince Igor," the Bacchanale from "Tannhauser" and characteristic dances from several Nations.

Tomorrow will be the annual night of the New England Conservatory of Music, open to the public, with a program including a fantasia from "Lohengrin" and Mendelssohn's Scherzo from "A Midsummer Night's Dream." Tuesday Elgar's "Pomp and Circumstances" will be played, a fantasia from "Carmen," "Finland," by Sibelius, the overture to "Tannhauser' 'and Chabrier's "Espana."

Wednesday will bring Tschaikovsky's "Dornroeschen" waltz, the "La Tosca" fantasia, Listz' second rhapsody, the "Ride of the Valkyries" and the "Dance of the Hours" from "La Gioconda." Saturday there will be a violin solo by Julian Theodorowicz, the concert master, and also the "Blue Danube" waltz, Eerloiz' "Roman Carnival," "Pagliacci" fantasia, "1812" overture of Tschaikovsky and a selection from "The Last Waltz."

Friday night has been taken over by the convention of the Associated Harvard Clubs, but all other nights are open to the public.

GLOBE-JUNE11

Seventh Week of Pops

"A Programme of Dance Music," which will be the feature of the Pop Concert next Thursday, June 15th, is but one of the interesting programmes which Agide Jacchia has made for the seventh week of the Pop Concerts in Symphony Hall. This programme will include the Polovtsian Dances from "Prince Igor," the Bacchanale from "Tannhauser," and characteristic dances from all nations such as the polonaise, waltz, gavotte, minuet, tango, Slavonic dance, and others.

Tomorrow will be the annual night of the New England Conservatory of Music, open to the public, with a programme of special musical interest, including a fantasia from "Lohengrin," and Mendelssohn's Scherzo from "A Midsummer Night's Dream."

On Tuesday, June 13th, Elgar's "Pomp and Circumstance" will be played, a fantasia from "Carmen," "Finlandia" by Sibelius, the overture to "Tannhauser," Chabrier's "Espana," and other numbers.

Wednesday, June 14, will bring Tschaikovsky's "Dornroeschen" waltz, the "La Tosca" fantasia, Liszt's Second Rhapsody, the "Ride of the Valkyries," and the Dance of the Hours from "La Gioconda."

On Saturday there will be a violin solo by Julius Theodorowicz, the concertmaster, and also the "Blue Danube" waltz, Berlioz' "Roman Carnival," "Pagliacci" fantasia, "1812" Overture of Tschaikovsky, a selection from "The Last Waltz," and so forth.

Friday night of this week, June 16, has been taken over by the convention of the Associated Harvard Clubs, but all other nights are open to the public.

POST-JUNE-11

Novel Feature At The Pop Concerts

DANCE music at the Pop concert next Thursday is but one of the popular features which Agide Jacchia will offer for the seventh week of the Pop concerts in Symphony Hall. This program will include the Polovtsian dances from "Prince Igor," the bacchanale from "Tannhauser" and characteristic dances from all nations.

Tomorrow will be New England Conservatory of Music Night, with special numbers of interest to all music lovers. On Tuesday, Elgar's "Pomp and Circumstance," a fantasia from "Carmen," "Finlandia" by Sibelius, the overture to 'Tannhauser" and Chabrier's "España" will mark the program. Wednesday will bring Tschaikovsky's "Dornroeschen" waltz, the "Tosca" fantasia, Listzt's second rhapsody, the "Ride of the Valkyries" and "Dance of the Hours."

Friday night has been taken over by the convention of the Associated Harvard Clubs, but all other nights are open to the public.

ADVTSR-JUNE.11.

CONSERVATORY AT POPS

At the Pop Concert in Symphony Hall tonight the New England Conservatory of Music will celebrate. For this concert, which will be open to the public, the program follows:—

Hungarian March......................Berlioz
Overture, "Merry Wives of Windsor" Nicclai
Scherzo, "A Midsummer Night's...... Dream"....................Mendelssohn
Fantasia, "Lohengrin"............Wagner
Hymn to the Sun from "Irish" Mascagni
Waltz, "Everywoman"..........Chadwick
"Fant Omes"...........................Chaloff
Cortage........................R. M. Dunham
Finale, "Scheherazade" Rimsky-Korsakow
Minuet..........................Boocherini
Polenaise from "Eugen Onegin" Tschaiwovsky

ADVTSR-JUNE-12.

AT POPS TONIGHT

At the Pop concert in Symphony Hall tonight the New England Conservatory of Music will celebrate in numbers. For this concert, which will also be open to the public, the program follows:

Hungarian March.........................Berlio
Overture to "The Merry Wives of Windsor" Nicolai
Scherzo, "A Midsummer Night's Dream" Mendelssohn
Fantasia, "Lohengrin"....................Wagner
Hymn to the Sun from "Iris"...........Mascagni
Waltz, "Everywoman"...................Chadwick
"Fantomes"...................................Chaloff
Cortege...............................H. M. Dunham
Finale of "Scheherazade"....Rimsky-Korsakov
Minuet......................................Bosscerini
Polonaise from "Eugen Onegin"..Tschaikovsky

HERALD-JUNE-12-

SEVENTH WEEK OF POPS

Tomorrow will be New England Conservatory of Music Night at the Pop concerts in Symphony Hall. The concert will also be open to the public, as well as every other night of the week, except Friday, June 16, which has been taken over by the convention of Associated Harvard Clubs.

Mr. Jacchia and the famous Pops orchestra will be heard in the following program:

MONDAY.

Hungarian March.................Berlioz
Overture to "The Merry Wives of Windsor"...................Nicolai
Scherzo, "A Midsummer Night's Dream"................Mendelssohn
Fantasia, "Lohengrin"...........Wagner
Hymn to the Sun from "Iris"...Mascagni
Waltz, "Everywoman"........Chadwick
"Fantomes"......................Chaloff
Cortege..................H. M. Dunham
Finale of "Scheherazade"............ Rimsky-Korsakov
Minuet.......................Boccherini
Polonaise from "Eugen Onegin"..... Tchaikovsky

TUESDAY.

Pomp and Circumstance (with organ) Elgar
Overture, "In Bohemia"..........Hadley
Indian Summer, an American Idyl... Herbert
Fantasia, "Carmen"..................Bizet
Finlandia..........................Sibelius
Noel from the Symphonic Sketches.. Chadwick
Butterfly.......................Densmore
Overture to "Tannhauser"........Wagner
Dance of the Hours from "La Gioconda"...................Ponchielli
Waltz, "Wine, Woman and Song". Strauss
Rhapsody, "Espana"............Chabrier

WEDNESDAY.

March, "Father of Victory".......Ganne
Overture, "The Beautiful Galathea" Suppe
Waltz, "Dornroeschen".....Tchaikovsky
Fantasia, "La Tosca"...............Puccini
Second Hungarian Rhapsody.......Liszt
By the Waters of Minnetonka..Lieurance
Spanish Dance, "Panaderos"....Glazunov
Ride of the Valkyries from "The Valkyrie"....................Wagner
Dance of the Hours from "La Gioconda"...................Ponchielli
Serenade, "Les Millions d'Arlequin" Drigo
Entrance of the Boyards......Halvorsen

THURSDAY.

A program of Dance Music.
Polonaise from "Eugen Onegin".... Tchaikovsky
Waltz, "Estudiantina"..........Waldteufel
Gavotte.........................Jacchia
Polovtsian Dances from "Prince Igor"..........................Borodin
Bacchanale ("The Venusberg") from "Tannhauser"..................Wagner
Minuet.........................Boccherini
Scarf Dance from "Callirhoe". Chaminade
Slavoinc Dance Op. 46, No. 8....Dvorak
From the Ballet "Sylvia"........Delibes
a. Les Chasseresses. b. Cortege de Bacchus.
Tango, "Cigarette"............Densmore
Gypsy Dance from "Carmen".......Bizet

SATURDAY

Stars and Stripes Forever..........Sousa
Overture, "Roman Carnival".....Berlioz
Waltz, "On the Beautiful Blue Danube"...........................Strauss
Fantasia, "Pagliacci"........Leoncavello
Star Spangled Banner
Rhapsody, "Espana"............Chabrier
Violin solo: Mr. Theodorowicz
"Heart Wounds"....................Grieg
Ouverture Solennelle, "1812"..Tchaikovsky
Selection, "The Last Waltz".......Strauss
Dirge..................................Seydel
American Military Fantasy......Rollinson

HERALD-JUNE-11.

"Pops" Program for Tonight

N. E. CONSERVATORY NIGHT
Open to the Public

Hungarian March.............Berlioz
Overture to "The Merry Wives of Windsor"..............Nicolai
Scherzo, "A Midsummer Night's Dream"..............Mendelssohn
Fantasia, "Lohengrin"........Wagner
"Hymn to the Sun" from "Iris"
Night Dawn Sunrise
Mascagni
Waltz, "Everywoman".....Chadwick
"Fantômes"..................Chaloff
Cortège..............H. M. Dunham
Finale of "Scheherazade"........
Festival at Bagdad.
The Sea.
The Ship goes to pieces on a Rock surmounted by a Bronze Warrior.
Conclusion.
Rimsky-Korsakoff
Minuet....................Boccherini
Polonaise from "Eugen Onegin"
Tschaikowsky

Novelties at the "Pops"

The programs for this season's "Pops," as arranged by Agide Jacchia, their conductor, have been of unusual artistic interest. That of last Saturday evening was no exception. Besides the usual familiar pieces it included the Intermezzo from Puccini's "Suor Angelica" and Mr. Jacchia's own arrangement of three Afro-American folk songs—"Bury Me in de Eas'"; "Musieu Bainjo"; and "Nobody Knows de Trouble I've Seen." Puccini's Intermezzo is a delicate and expressive bit of writing, well suited to concert performance. It is melodious but not in the flamboyant style so often affected by this composer. The harmonies are quasi-Gregorian in character and the piece as a whole stirs the imagination as operatic excerpts taken from their setting seldom do.

Of late it has been somewhat the fashion to dress up folk songs and old melodies of like character in modern harmonies. Cyril Scott, Arnold Bax, John Iréland and others have attempted to impart new life to these old tunes. Similar transcriptions of Afro-American folk songs have also been made. After all is said in favor of these transcriptions the fact remains that they are ineffective. The forced wedding of modern harmonies to these simple, unsophisticated melodies is never satisfying and can only please as a harmonic tour de force, remarkable for its cleverness alone. Not so with Mr. Jacchia's three transcriptions played last Saturday. In them he shows what a well-grounded musician can do with these tunes without recourse to the queer or extravagant. His harmonizations are pleasing, well chosen and above all maintain the simple folk spirit of the melodies. The orchestration, it is perhaps needless to say, as Mr. Jacchia's skill in this matter is already well known, is excellent. Among the more familiar pieces on the program the spirited playing of Enesco's Rumanian Rhapsody should be noted. It speaks well for the discipline of the orchestra that it was able to give so clear and spontaneous a rendering of this difficult composition after a long and arduous season.

S. M.

MONITOR-JUNE-12

At the Pops Tonight

Hungarinan March..............Berlioz
Overture to "The Merry Wives of Windsor"...................Nicolai
Scherzo, "A Midsummer Night's Dream"..................Mendelssohn
Fantasia, "Lohengrin"........Wagner
Hymn to the Sun from "Iris". Mascagni
Waltz, "Everywoman"......Chadwick
"Fantomes"......................Chaloff
Cortege..................H. M. Dunham
Finale of "Scheherazade".......... Rimsky-Korsakov
Minuet......................Boccherini
Polonaise from "Eugen Onegin"... Chaikovsky

Conductor: A. Jacchia.

TRANS-JUNE.12-

N. E. CONSERVATORY AT POPS

At the Pop concert in Symphony hall tonight the New England Conservatory of Music will celebrate in numbers. For this concert, which will also be open to the public, the program follows:

Hungarian March.................Berlioz
Overture to "The Merry Wives of Windsor"......................Nicolai
Scherzo, "A Midsummer Night's Dream"..................Mendelssohn
Fantasia, "Lohengrin"..........Wagner
Hymn to the Sun from "Iris".....Mascagni
Waltz, "Everywoman"...........Chadwick
"Fantomes"........................Chaloff
Cortege....................H. M. Dunham
Finale of "Scheherazade"..Rimsky-Korsakov
Minuet......................Boccherini
Polonaise from "Eugen Onegin"
Tschaikovsky

TELE-JUNE-12.

POPS PROGRAM

At the Pop Concert in Symphony Hall tonight the following program will be presented:

Pomp and Circumstance..........Elgar
Overture, "In Bohemia"..........Hadley
Indian Summer....................Herbert
Fantasia, "Carmen"..................Bizet
Finlandia..........................Sibelius
Noel, from "Symphonic Sketches"
Butterfly........................Chadwick
Overture to "Tannhauser"......Densmore
Dance of the Hours..............Wagner
Waltz, "Wine, Woman and Song".. Ponchielli
Rhapsody, "Espana"...............Strauss
Chabrier

[illegible]-JUNE-13

"Pops" Program

At the Pop Concert in Symphony Hall tonight the following program will be presented by Agide Jacchia and the Pops Symphony Orchestra:

Pomp and Circumstance (with organ), Elgar. Overture, "In Bohemia," Hadley. Indian Summer, an American Idyl, Herbert. Fantasia, "Carmen," Bizet. Finlandia, Sibelius. Noel, from the "Symphonic Sketches," Chadwick. Butterfly, Densmore. Overture to "Tannhauser," Wagner. Dance of the Hours, Ponchielli. Waltz, "Wine, Woman and Song," Strauss. Rhapsody, "Espana," Chabrier.

[illegible]-JUNE-13

"Pops" Program for Tonight

"Pomp and Circumstance"....Elgar (with organ)
Overture, "In Bohemia"..........Hadley
"Indian Summer," an American Idyl..........................Herbert
Fantasia, "Carmen"..............Bizet
Finlandia........................Sibelius
Noël, from the "Symphonic Sketches"....................Chadwick
Butterfly......................Densmore
Overture to "Tannhäuser"..Wagner
Dance of the Hours...........Ponchielli
Waltz, "Wine, Women and Song" Strauss
Rhapsody, "España"...........Chabrier

[illegible]-JUNE-13

POPS PROGRAM

At the Pop concert in Symphony hall tonight the following program will be presented by Agide Jacchia and the Pops Symphony orchestra:

Pomp and Circumstance (with organ)....Elgar
Overture, "In Bohemia".............Hadley
Indian Summer, an American Idyl.......Herbert
Fantasia, "Carmen"...................Bizet
Finlandia..........................Sibelius
Noel, from the "Symphonic Sketches"......Chadwick
Butterfly........................Densmore
Overture to "Tannhauser".........Wagner
Dance of the Hours..............Ponchielli
Waltz, "Wine, Woman and Song"....Strauss
Rhapsody, "Espana"...............Chabrier

[illegible]-JUNE-13

POPS PROGRAMME

At the Pop Concert in Symphony Hall tonight the following programme will be presented:

Pomp and Circumstance (with organ)..Elgar
Overture, "In Bohemia"..............Hadley
Indian Summer, an American Idyl.....Herbert
Fantasia, "Carmen"....................Bizet
Finlandia..........................Sibelius
Noel, from the "Symphonic Sketches" Chadwick
Butterfly........................Densmore
Overture to "Tannhauser"..........Wagner
Dance of the Hours...............Ponchielli
Waltz, "Wine, Woman and Song"....Strauss
Rhapsody, "Espana"...............Chabrier

[illegible]-JUNE-13

POPS PROGRAM

At the Pop concert in Symphony Hall tonight the following program will be presented by Agide Jacchia and the Pops Symphony orchestra:

"Pomp and Circumstance" (with organ) Elgar
Overture, "In Bohemia".............Hadley
"Indian Summer, An American Idyl"..Herbert
Fantasia, "Carmen".................Bizet
"Finlandia"......................Sibelius
Noel, from the "Symphonic Sketches" Chadwick
"Butterfly".....................Densmore
Overture to "Tannhauser"..........Wagner
"Dance of the Hours"............Ponchielli
Waltz, "Wine, Woman and Song"....Strauss
Rhapsody, "Espana"..............Chabrier

JUNE-1[illegible]

TONIGHT AT THE POPS

The following numbers will be played at the Pop Concert in Symphony Hall tonight:—

March, "Father of Victory"...........Ganne
Overture, "The Beautiful Galathea"..Suppe
Waltz, "Dornroeschen"......Tschaikowsky
Fantasia, "La Tosca"..............Puccini
Second Hungarian Rhapsody..........Liszt
"By the Waters of Minnetonka"..Lieurance
Spanish Dance, "Panaderos"....Glazounov
Ride of the Valkyries................Wagner
Ballet Music from "La Gioconda"..Ponchielli
Serenade, "Les Millions d'Arlequin"..Drigo
Entrance of the Boyards.......Halvorsen

[illegible]-JUNE-1[illegible]

POP PROGRAMS

Of the music to be played at the Pop concerts in Symphony Hall by the celebrated Pops Orchestra under Agide Jacchia, the following numbers may be mentioned:

For tonight, "Pomp and Circumstance," "Finlandia, Tannhauser" Overture, Rhapsody "Espana."

For tomorrow night, Liszt's Second Rhapsody, "Ride of the Valkyries," Dance of the Hours, Fantasia, "La Tosca."

On Thursday there will be a program entirely of dance music. Friday, June 16, for which date the Associated Harvard Clubs have taken the concert, offers the only exception to the rule that all Pop concerts are open to the public.

Saturday, June 17, the concert will include the "Blue Danube," waltz, Berlioz's "Roman Carnival," overture, "Espana," rhapsody, the "1812 Overture," and a violin solo by Mr. Theodorowicz, the concert master.

T[illegible] JUNE-13.

At the Pops Tonight

omp and Circumstance (with organ) .... Elgar
verture, "In Bohemia" .... Hadley
ndian Summer, an American Idyl .... Herbert
antasia, "Carmen" .... Bizet
inlandia .... Sibelius
el from the Symphonic Sketches .... Chadwick
utterfly .... Densmore
verture to "Tannhauser" .... Wagner
ance of the Hours from "La Gioconda" .... Ponchielli
altz, "Wine, Woman and Song" .... Strauss
hapsody, "Espana" .... Chabrier

Conductor: A. Jacchia.

ANS. JUNE-13.

t the Pops Tonight

ch, "Father of Victory" .... Ganne
rture, "The Beautiful Galathea," .... Suppé
tz, "Dornroeschen" .... Tschaikovsky
tasia, "La Tosca" .... Puccini
nd Hungarian Rhapsody .... Liszt
the Waters of Minnetonka," .... Lieurance
ish Dance, "Panaderos" .. Glazounov
of the Valkyries .... Wagner
Music from "La Gioconda," .... Ponchielli
nade, "Les Millions d'Arlequin," .... Drigo
ance of the Boyard .... Halvorsen

Conductor: A. Jacchia

ANS-JUNE-14.

TONIGHT AT THE POPS

following numbers will be by the famous Pops orchestra Pop concert in Symphony hall

"Father of Victory" .... Canne
"The Beautiful Galathea" .. Suppe
"Dornroeschen" .... Tschaikowsky
"La Tosca" .... Puccini
Hungarian Rhapsody .... Liszt
Waters of Minnetonka," .... Lieurance
dance, "Panaderos" .... Glazounov
the Valkyries .... Wagner
Music from "La Gioconda," .... Ponchielli
"Les Millions d'Arleqin" .. Drigo
of the Boyard .... Halvorsen

EE-JUNE-14.

" Program for Tonight

"Father of Victory" .. Ganne
re, "The Beautiful Galatea" .... Suppé
"Dornroeschen" .... Tschaikowsky
"La Tosca" .... Puccini
Hungarian Rhapsody .. Liszt
Waters of Minnetonka" .... Lieurance
Dance, "Panaderos" .... Glazounoff
the Valkyries .... Wagner
usic, from "La Gioconda" .... Ponchielli
"Les Millions d'Arlequin" .... Drigo
of the Boyards .. Halvorsen

ITOR-JUNE 14

IGHT AT THE POPS

e consisting entirely of music of ill be played by the Pops orchestra phony Hall tonight. The num-

m "Eugen Onegin" . Tschaikovsky
tudiantina" .... Waldteufel
.... Jacchia
Dances from "Prince Igor" .... Borodin
"The Venusberg") from ser" .... Wagner
.... Boccherini
from "Callirhoe" .... Chaminade
nce, Op. 46, No. 3 .... Dvorak
allet Suite, "Sylvia" .... Delibes
hasseresses
e de Bacchus
arette" .... Densmore
from "Carmen" .... Bizet

T-JUNE-15.

DANCE MUSIC AT POPS

program consisting entirely of music will be played by the orchestra in Symphony Hall ht. The numbers follow

ise from "Eugen Onegin" .... Tschaikovsky
"Estudiantina" .... Waldteufel
.... Jacchia
an Dances from "Prince Igor" .... Borodin
le from "Tannhauser" .... Wagner
.... Boccherini
nce from "Callirhoe" .. Chaminade
Dance .... Dvorak
Ballet Suite, "Sylvia" .. Delibes
es Chasseresses.
rtege de Bacchus.
garette" .... Densmore
from "Carmen" .... Bizet

ADVTSR-JUNE 15.

At the Pops Tonight

Polonaise from "Eugen Onegin" .... Chaikovsky
Waltz, "Estudiantina" .. Waldteufel ..
Gavotte .... Jacchia
Polovtsian Dances from "Prince Igor" .... Borodin
Bacchanale ("The Venusberg") from Tannhäuser" .... Wagner
Minuet .... Boccherini
Scarf Dance from "Callirhoë" .... Chaminade
Slavonic Dance, Op. 46, No. 3 .. Dvorak
From the Ballet Suite, "Sylvia" . Delibes
- a. Les Chasseresses.
- b. Cortège de Bacchus.

Tango, "Cigarette" .... Densmore
Gypsy Dance from "Carmen" .... Bizet

Conductor: A. Jacchia.

TRANS-JUNE-15

"Pops" Program for T

PROGRAM OF DANCE
Polonaise from "Eugen One Tschai
Waltz, "Estudiantina" .. W
Gavotte ....
Polovtsian Dances from Igor" ....
Bacchanale ("The Venus "Tannhäuser" ....
Minuet .... Bo
Scarf Dance from "Callirhoe Ch
Slavonic Dance, op. 46, No.
From the Ballet Suite, "S
- a. Les Chasseresses
- b. Cortège de Bacchu

Tango, "Cigarette" .... D
Gypsy Dance from "Carme

MONITOR-JUNE

DANCE MUSIC AT

A program consisting entirely of the dance will be played Pops orchestra in Symphony night. The numbers follow:

Polonaise from "Eugen Onegin"
Waltz, "Estudiantina" ....
Gavotte ....
Polovtsian Dances from "Prince
Bacchanale ("The Venusberg") "Tannhauser" ....
Minuet ....
Scarf Dance from "Callirhoe"
Slavonic Dance, Op. 46, No. 8.
From the Ballet Suite, "Sylvia"
- a. Les Chasseresses. b. Corte Bacchus.

Tango, "Cigarette" ....
Gypsy Dance from "Carmen" ..

RALD-JUN

POPS TO PL BOSTON GIRL'S COMPOSITION

Irma Seydel, one of the best known American girl violinists and daughter of one of the bass violinists of the Boston Symphony Orchestra, has written a piece of descriptive music entitled "The Dirge," which has already been played several times as an encore by Mr. Jacchia at the Pops, but which will be programmed for the first time Saturday evening.

WEIRDNESS APPEALS.

The work has caught music lovers by its weirdness and its queer coloring. Miss Seydel, herself, explains it in this fashion:

"'The Dirge' is supposed to portray a cortege in the desert. First one hears the thud of footsteps of many men and animals upon the hard ground, then a distant drumbeat, then the sound of voices in a funeral chant. The procession approaches, the footsteps, the melancholy wail and the drumbeat grow louder, louder; then diminish gradually and die in the distance. The desert is again wrapped in silence.

MELODY TEN YEAHS OLD.

"The harmonic basis of 'The Dirge' is the chord of E minor, from which the accompaniment does not once deviate. The theme is repeated four times, each time in a higher octave.

"This melody was written nearly ten years ago, with no plan of scale structure but only a striving after weirdness of intervals, with oriental color dominating. Afterwards, quite

---

with the exception of three notes, the theme adheres to the primitive pentatonic (five tone) scale."

Noted Violinist Who Has Composed "The Dirge"

MEMORANDA

LESLIE J. ROGERS
SYMPHONY HALL BOSTON, MASS.
Back Bay 1492

The entertainment will be followed by dancing under the direction of Bro. Roscoe L. Davidson.

TRAV-JUNE 16.

POP CONCERTS

This is the thirty-seventh season of the historical institution which is unique to Boston and so very much Boston's own. Night after night the "Pops" are surpassing all records in the popularity of the programmes, quality of performance, and the general atmosphere of a "lively time".

One very potent reason for the eminent popularity of the Pop Concerts lies in the personality, the skill and the irrespressible enthusiasm of Agide Jacchia, the celebrated "Pops" conductor of six seasons. He has to do his bidding a superb orchestra of 75 musicians; in short, a full-sized symphony orchestra which could not be matched in this or any other city in the summer season.

All "Pops" nights are open to the public and of general public interest (excepting Friday, June 16, and Monday, June 19). Thursday, June 15, will bring a programme of dance music, and Monday, June 26, request night.

WEYMOUTH-GAZETTE-JUNE 16.

THREE WEEKS MORE OF THE POPS

Only three more weeks remain of what is now assured to be the largest season the Pop Concerts in Symphony Hall have ever had.

For Monday of the coming week (June 19), Boston University has taken over the Pop Concert, but all other nights are open to the public.

The program for Tuesday will include overtures to "Sakuntala" and "Tannhauser," the "Peer Gynt" suite, Rachmaninov's prelude, Volga Bargemen's Song, Strauss's Waltz, "Artists' Life," and the Bacchanale from Saint-Saens' "Samson." For Wednesday may be mentioned the Rakoczy March, "Butterfly" Fantasia, Liszt's First Rhapsody, "1812" Overture; for Thursday the "Blue Danube" Waltz; "Carmen" Fantasia, Second Rhapsody of Liszt, "Eili, Eili," Overture to "Rienzi," and the "Espana" Waltz; for Friday "Pomp and Circumstance," "Finlandia," and the Marche Slave. For Saturday, "Aida" Fantasia, Finale of Tschaikowsky's Fourth Symphony, "Reve Angelique," Svendsen's "Carnival in Paris," Jacchia's arrangement of the negro folk songs, and the "Ride of the Valkyries."

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight.

Stars and Stripes Forever, Sousa. Overture, "Roman Carnival," Berlioz. Waltz, "On the Beautiful Blue Danube," Strauss. Fantasia, "Pagliacci," Leoncavallo.

STAR SPANGLED BANNER

Rhapsody, "Espana," Chabrier. Violin solo, a. Prelude, b. Gavotte, Bach, Theodorowicz. "Heart Wounds" e, Solen ky. Selec " Strauss. Military

RTS

f what is now t season the ny Hall have f the coming University has , but all other lic.

sday will in kuntala' and Gynt" Suite, nd other se-

be mentioned tterfly" Fan psody, "1812" e "Blue Dan antasia, Sec "Eili, Eili," the "Espana" and Circum the Marche ida Fantasia, fourth sym " Svendsen's hia's arrange ongs, and the

17.

Tonight

.... Sousa
l" .... Berlioz
iful Blue .... Strauss
... Leoncavallo
ANNER.
.... Chabrier
Gavotte. Bach
icz.
.... Grieg
12" .... Chaikovsky
z" .... Strauss
.... Seydel
American Military Fantasy ... Rollinson

Conductor: A. Jacchia.

THE SAMENESS OF THE POPS

To the Editor of the Transcript:

I was glad to see a note in the Transcript relative to the Pop Concerts. I attended the Pops three nights the first week of the concerts, and heard four repetitions. The second week I attended one concert, when there were five repetitions of pieces played on the other three nights. The third week I went once again. On this occasion I heard no less than seven pieces—nearly half of all the pieces that were played—that I had heard on the previous four nights. Not only so, but several pieces were second or even third repetitions. After this experience, one is about ready to stay at home.

SATIATED

Boston, June 5

TRANS-JUNE-17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

Stars and Stripes Forever .... Sousa
Overture, "Roman Carnival" .... Berlioz
Waltz, "On the Beautiful Blue Danube" .... Strauss
Fantasia, "Pagliacci" .... Leoncavallo
STAR SPANGLED BANNER
Rhapsody, "Espana" .... Chabrier
Violin solo: a. Prelude. b. Gavotte. (Julius Theodorowicz) .... Bach
"Heart Wounds" .... Grieg
Overture Solennelle "1812" .... Tschaikovsky
Selection, "The Last Waltz" .... Strauss
Dirge .... Seydel
American Military Fanatsy .... Rollinson

ADVTSR-JUNE 17

Agide Jacchia s'est fait naturaliser sujet américain. Le soir de la journée où toutes les formalités ont été remplies, l'orchestre qu'il dirige à Boston pendant l'été, à Symphony Hall, composé en grande partie des instrumentistes de la Boston Symphony, joua le *Star Spangled Banner* lorsqu'il parut au pupitre. Le maestro fut pendant quatre saisons chef d'orchestre de l'opéra à Montréal.

LE CANADA-MUS-JUNE 17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

"Stars and Stripes Forever" .... Sousa
Overture, "Roman Carnival" .... Berlioz
Waltz, "On the Beautiful Blue Danube" .... Strauss
Fantasia, "Pagliacci" .... Leoncavallo
"The Star Spangled Banner"
Rhapsody, "Espana" .... Chabrier
Violin solo, a. Prelude. b. Gavotte ... Bach
Julius Theodorowicz
"Heart Wounds" .... Grieg
Overture, Solennelle "1812" .. Tschaikovsky
Selection, "The Last Waltz" .... Strauss
Dirge .... Seydel
American Military Fantasy .... Rollinson

HERALD-JUNE 17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following programme to be played by his celebrated orchestra at the pops tonight:

Stars and Stripes Forever .... Sousa
Overture, "Roman Carnival" .... Berlioz
Waltz, "On the Beautiful Blue Danube" .... Strauss
Fantasia, "Pagliacci" .... Leoncavallo
Star Spangled Banner.
Rhapsody, "Espana" .... Chabrier
Violin Solo.
- (a) Prelude .... Bach
- (b) Gavotte .... Bach

Julius Theodorowicz
"Heart Wounds" .... Grieg
Overture, Solennelle "1812" .... Tschaikovsky
Selection, "The Last Waltz" .... Strauss
Dirge .... Seydel
American Military Fantasy .... Rollinson

POST-JUNE-17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

"Stars and Stripes Forever" .... Sousa
Overture, "Roman Carnival" .... Berlioz
Waltz, "On the Beautiful Blue Danube," .... Strauss
Fantasia, "Pagliacci" .... Leoncavallo
"Star Spangled Banner"
Rhapsody, 'Espana" .... Chabrier
Violin solo, (a) Prelude, (b) Gavotte, ... Bach
"Heart Wounds" .... Grieg
Overture, Solenvelle "1812" .. Tschaikowsky
Selection, "The Last Waltz" .... Strauss
Dirge .... Seydel
American Military Fantasy .... Rollinson

TELE-JUNE 17.

"Pops" Program for Tonight

"Stars and Stripes Forever" .. Sousa
Overture, "Roman Carnival" .. Berlioz
Waltz, "On the Beautiful Blue Danube" .... Strauss
Fantasia, "Pagliacci" ... Leoncavallo
"Star Spangled Banner"
Rhapsody, "España" .... Chabrier
Violin solo .... Bach
(a) Prelude (b) Gavotte
Julius Theodorowicz
"Heart Wounds" .... Grieg
Ouverture Solennelle, "1812" .... Tschaikowsky
Selection, "The Last Waltz" .. Strauss
Dirge .... Seydel
American Military Fantasy. Rollinson

MONITOR-JUNE-17

"POP" CONCERTS

The coming eighth week of the Pop concerts in Symphony Hall, and two more remain of a season which in attendance is now the largest the Pops have ever had. Generously responding to the insistent popular demand, Agide Jacchia and the Pops Symphony orchestra add numerous encores every night to programs already abundant.

Tomorrow's concert has been requisitioned by Boston University. All other nights are open to the public, including Notre Dame night on Friday, June 23.

TUESDAY, JUNE 20.

Coronation march from "The Prophet" .... Meyerbeer
Overture to "Sakuntala" .... Goldmark
Waltz, "Artists' Life" .... Strauss
Fantasia, "Cavalleria Rusticana" ... Mascagni
From the suite, "Peer Gynt" .... Grieg
- a. Morning Mood.
- b. In the Hall of the Mountain King.

Prelude .... Rachmaninov
Spanish dance, "Panaderos" .... Glazounov
Overture to "Tannhaeuser" .... Wagner
Selection, "The Last Waltz" .... O. Straus
Volga Bargemen's song .... Arr. by Jacchia
Bacchanale from "Samson and Delilah" .... Saint-Saens

WEDNESDAY

Hungarian march, "Rakoczy" .... Berlioz
Overture to "Orpheus" .... Offenbach
Waltz, "The Skaters" .... Waldteufel
Fantasia, "Madame Butterfly" .... Puccini
First Hungarian Rhapsody .... Liszt
Procession to the Cathedral, "Lohengrin" .... Wagner
Tarantelle .... Jacchia
Overture Solennelle, "1812" .... Tschaikovsky
Selection, "The Red Mill" .... Herbert
Reve Angelique .... Rubinstein
American Patrol .... Meacham

THURSDAY

March, "Columbia" .... Wilson
Overture, "Light Cavalry" .... Suppe
Waltz, "On the Beautiful Blue Danube"

INFORMATION OBSCURED TIGHT BINDING

[illegible] Symphony
[illegible] England Con-
will celebrate in
concert, which
to the public, the

Merry Wives of ......Berlioz
......Nicolai
Midsummer Night's ......Mendelssohn
......Wagner
from "Iris" ......Mascagni
......Chadwick
......Chatoff
......H. M. Dunham
......Rimsky-Korsakov
......Boccherini
"Eugen Onegin"
Tschaikovsky

JUNE-12.

POPS PROGRAM

Concert in Symphony
the following program
presented:
Circumstance......Elgar
Bohemia"......Hadley
......Herbert
......Bizet
......Sibelius
"Symphonic Sketches"
Chadwick
......Densmore
"Tannhauser"......Wagner
Hours......Ponchielli
Woman and Song"..Strauss
"Espana"......Chabrier

R-JUNE 13.

"Pops" Program

Pop Concert in Symphony ght the following program resented by Agide Jacchia Pops Symphony Orchestra: and Circumstance (with Elgar. Overture, "In Bohemia," Hadley. Indian Summer, an Idyl, Herbert. Fantasia, "Carmen," Bizet. Finlandia. Noel, from the "Symphonic Chadwick. Butterfly, Overture to "Tannhauser," Wagner. Dance of the Ponchielli. Waltz, "Wine, and Song," Strauss. Rhapsody, "Espana," Chabrier.

ER-JUNE-13

Program for Tonight

and Circumstance"....Elgar
(with organ)
"In Bohemia"......Hadley
Summer," an American
......Herbert
"Carmen"......Bizet
......Sibelius
from the "Symphonic
ches"......Chadwick
......Densmore
to "Tannhäuser"..Wagner
the Hours......Ponchielli
"Wine, Women and Song"
Strauss
"España"......Chabrier

NITOR-JUNE-13

POPS PROGRAM

Pop concert in Symphony
ght the following program
presented by Agide Jacchia
Pops Symphony orchestra:
Circumstance (with ......Elgar
"In Bohemia"......Hadley
Summer, an American......Herbert
"Carmen"......Bizet
......Sibelius
from the "Symphonic
Sketches"......Chadwick
......Densmore
to "Tannhauser"......Wagner
the Hours......Ponchielli
Wine, Woman and Song"......Strauss
"Espana"......Chabrier

E-JUNE 13

PS PROGRAMME

Pop Concert in Symphony
ght the following programme
presented:
Circumstance (with organ)......Elgar
"In Bohemia"......Hadley
mer, an American Idyl......Herbert
Carmen"......Bizet
......Sibelius
"Symphonic Sketches"..Chadwick
......Densmore
"Tannhauser"......Wagner
the Hours......Ponchielli
Woman and Song"......Strauss
......Chabrier

T-JUNE-13

OPS PROGRAM

op concert in Symphony Hall
the following program will be
by Agide Jacchia and the
hony orchestra:
Circumstance" (with organ)..Elgar
"Bohemia"......Hadley
mmer, an American Idyl"......Herbert
Carmen"......Bizet
......Sibelius
"Symphonic Sketches"......Chadwick
......Densmore
"Tannhauser"......Wagner
Hours......Ponchielli
Woman and Song"......Strauss
......Chabrier

RALD-JUNE-13

HT AT THE POPS

owing numbers will be
the Pop Concert in Sym-
l tonight:
[illegible]

TSR-JUNE-14

POP PROGRAMS

Of the music to be played at the Pop concerts in Symphony Hall by the celebrated Pops Orchestra under Agide Jacchia, the following numbers may be mentioned:

For tonight, "Pomp and Circumstance," "Finlandia, Tannhauser" Overture, Rhapsody "Espana."

For tomorrow night, Liszt's Second Rhapsody, "Ride of the Valkyries," Dance of the Hours, Fantasia, "La Tosca."

On Thursday there will be a program entirely of dance music. Friday, June 16, for which date the Associated Harvard Clubs have taken the concert, offers the only exception to the rule that all Pop concerts are open to the public.

Saturday, June 17, the concert will include the "Blue Danube," waltz, Berlioz's "Roman Carnival," overture, "Espana," rhapsody, the "1812 Overture," and a violin solo by Mr. Theodorowicz, the concert master.

JUNE-13.

At the Pops Tonight

Pomp and Circumstance (with organ)
Elgar
Overture, "In Bohemia"......Hadley
Indian Summer, an American Idyl..
Herbert
Fantasia, "Carmen"......Bizet
Finlandia......Sibelius
Noel from the Symphonic Sketches..
Chadwick
Butterfly......Densmore
Overture to "Tannhauser"......Wagner
Dance of the Hours from "La Gioconda"......Ponchielli
Waltz, "Wine, Woman and Song"..
Strauss
Rhapsody, "Espana"......Chabrier

Conductor: A. Jacchia.

TRAS. JUNE 13.

At the Pops Tonight

March, "Father of Victory"......Ganne
Overture, "The Beautiful Galathea,"
Suppé
Waltz, "Dornroeschen"....Tschaikovsky
Fantasia, "La Tosca"......Puccini
Second Hungarian Rhapsody......Liszt
"By the Waters of Minnetonka,"
Lieurance
Spanish Dance, "Panaderos"..Glazounov
Ride of the Valkyries......Wagner
Ballet Music from "La Gioconda,"
Ponchielli
Serenade, "Les Millions d'Arlequin,"
Drigo
Entrance of the Boyard......Halvorsen

Conductor: A. Jacchia

TRANS-JUNE-14.

TONIGHT AT THE POPS

The following numbers will be played by the famous Pops orchestra at the Pop concert in Symphony hall tonight:

March, 'Father of Victory"......Canne
Overture, "The Beautiful Galathea"..Suppe
Waltz, "Dornroeschen"....Tschaikowsky
Fantasia, "La Tosca"......Puccini
Second Hungarian Rhapsody......Liszt
"By the Waters of Minnetonka,"
Lieurance
Spanish dance, "Panaderos"....Glazounov
Ride of the Valkyries......Wagner
Ballet Music from "La Gioconda,"
Ponchielli
Serenade, "Les Millions d'Arleqin"..Drigo
Entrance of the Boyard......Halvorsen

TELE-JUNE-14.

"Pops" Program for Tonight

March, "Father of Victory"..Ganne
Overture, "The Beautiful Galatea"
Waltz, "Dornroeschen"......Suppé
Tschaikowsky
Fantasia, "La Tosca"......Puccini
Second Hungarian Rhapsody..Liszt
"By the Waters of Minnetonka"
Lieurance
Spanish Dance, "Panaderos"....
Glazounoff
Ride of the Valkyries......Wagner
Ballet Music, from "La Gioconda"
Ponchielli
Serenade, "Les Millions d'Arlequin"
Drigo
Entrance of the Boyards..Halvorsen

MONITOR-JUNE 14

TONIGHT AT THE POPS

A programme consisting entirely of music of the dance will be played by the Pops orchestra in Symphony Hall tonight. The numbers follow:

Polonaise from "Eugen Onegin" Tschaikovsky
Waltz, "Estudiantina"......Waldteufel
Gavotte......Jacchia
Polovtsian Dances from "Prince Igor"
Borodin
Bacchanale ("The Venusberg") from
"Tannhauser"......Wagner
Minuet......Boccherini
Scarf Dance from "Callirhoe"..Chaminade
Slavonic Dance, Op. 46, No. 3......Dvorak
From the Ballet Suite, "Sylvia"......Delibes
a. Les Chasseresses
b. Cortege de Bacchus
Tango, "Cigarette"......Densmore
Gypsy Dance from "Carmen"......Bizet

POST-JUNE-15

DANCE MUSIC AT POPS

program consisting entirely of
e music will be played by the
orchestra in Symphony Hall
ht. The numbers follow
ise from "Eugen Onegin"
Tschaikovsky
"Estudiantina"......Waldteufel
......Jacchia
an Dances from "Prince Igor"
Borodin
ale from "Tannhauser"...Wagner
......Boccherini
nce from "Callirhoe"..Chaminade
Dance......Dvorak
Ballet Suite, "Sylvia"...Delibes
es Chasseresses.
rtege de Bacchus.
garette"......Densmore
from "Carmen"......Bizet

ADVTSR-JUNE 15.

At the Pops Tonight

Polonaise from "Eugen Onegin"....
Chaikovsky
Waltz, "Estudiantina" ..Waldteufel...
Gavotte......Jacchia
Polovtsian Dances from "Prince Igor"......Borodin
Bacchanale ("The Venusberg") from
Tannhäuser"......Wagner
Minuet......Boccherini
Scarf Dance from "Callirhoë"....
Chaminade
Slavonic Dance, Op. 46, No. 3...Dvorak
From the Ballet Suite, "Sylvia".Delibes
a. Les Chasseresses.
b. Cortège de Bacchus.
Tango, "Cigarette"......Densmore
Gypsy Dance from "Carmen"......Bizet

Conductor: A. Jacchia.

TANS-JUNE-15

"Pops" Program for Tonight

PROGRAM OF DANCE MUSIC
Polonaise from "Eugen Onegin"
Tschaikowsky
Waltz, "Estudiantina"..Waldteufel
Gavotte......Jacchia
Polovtsian Dances from "Prince Igor"......Borodin
Bacchanale ("The Venusberg")
"Tannhäuser"......Wagner
Minuet......Boccherini
Scarf Dance from "Callirhoë"
Chaminade
Slavonic Dance, op. 46, No. 3
Dvořák
From the Ballet Suite, "Sylvia"
Delibes
a. Les Chasseresses
b. Cortège de Bacchus
Tango, "Cigarette"......Densmore
Gypsy Dance from "Carmen"..Bizet

MONITOR-JUNE-15.

DANCE MUSIC AT POPS

A program consisting entirely of music of the dance will be played by the Pops orchestra in Symphony Hall tonight. The numbers follow:

Polonaise from "Eugen Onegin"
Tschaikovsky
Waltz, "Estudiantina"......Waldteufel
Gavotte......Jacchia
Polovtsian Dances from "Prince Igor"
Borodin
Bacchanale ("The Venusberg") from
"Tannhauser"......Wagner
Minuet......Boccherini
Scarf Dance from "Callirhoe".Chaminade
Slavonic Dance, Op. 46, No. 3....Dvorak
From the Ballet Suite, "Sylvia"...Delibes
a. Les Chasseresses. b. Cortege de Bacchus.
Tango, "Cigarette"......Densmore
Gypsy Dance from "Carmen"......Bizet

RALD-JUNE-15.

POPS TO PLAY BOSTON GIRL'S COMPOSITION

Irma Seydel, one of the best known American girl violinists and daughter of one of the bass violinists of the Boston Symphony Orchestra, has written a piece of descriptive music entitled "The Dirge," which has already been played several times as an encore by Mr. Jacchia at the Pops, but which will be programmed for the first time Saturday evening.

WEIRDNESS APPEALS.

The work has caught music lovers by its weirdness and its queer coloring. Miss Seydel, herself, explains it in this fashion:

"'The Dirge' is supposed to portray a cortege in the desert. First one hears the thud of footsteps of many men and animals upon the hard ground, then a distant drumbeat, then the sound of voices in a funeral chant. The procession approaches, the footsteps, the melancholy wail and the drumbeat grow louder, louder, then diminish gradually and die in the distance. The desert is again wrapped in silence.

MELODY TEN YEAHS OLD.

"The harmonic basis of 'The Dirge' is the chord of E minor, from which the accompaniment does not once deviate. The theme is repeated four times, each time in a higher octave.

"This melody was written nearly ten years ago, with no plan of scale structure but only a striving after weirdness of intervals, with oriental color dominating. Afterwards [illegible]

[illegible] with the exception of three notes, the theme adheres to the primitive pentatonic (five tone) scale."

Noted Violinist Who Has Composed "The Dirge"

IRMA SEYDEL.

AMER-JUNE-16.

MASONS TO HAVE NIGHT AT POPS

Boston Club Has Set June 27 as the Date

The Boston Masonic Club will have a night at the "Pops" Tuesday, June 27. The conductor of the orchestra, Agide Jacchia, is a member of Euclid lodge, as are 10 others, and fully half of the orchestra are Masons. An interesting program has been arranged, and it is anticipated the craft will be well represented.

One of the star events in the calendar of the Masonic Club will be the burning of the second mortgage, which will take place Saturday evening, with appropriate ceremonies. There will be singing, an address by the Hon. Joseph E. Warner and Treasurer Rogers will turn over the mortgage to President Terhune. Dancing will be in order to close the festivities of the evening.

Announcement is made of the midsummer night's festival at the clubhouse, Thursday, July 13, at 8:15 P. M. The event promises to be one of the most interesting in the history of the club. Among the entertainers there will be Miss Gertrude Crosby, in imitations and light opera selections; Miss Ruth Brett Zinn, songs in costume; Mrs. Mary Hobson, contralto; Miss Mildred Harron, lyric soprano; Miss Margaret Humphrey, fancy dancing; Mr. Eddie Deering, grotesque and fancy dancing; Acacia quartet, consisting of Walter Jackson, first tenor; Paul G. Weden, second tenor; Silas J. Parker, first bass; Clarence Merrill, second bass; the Mid-Summer Girls' Trio, Miss Ruth Austin, violin; Miss Catherine Fallon, 'cello; Miss Mildred Harron, piano, and the Boston Masonic Club Trio, Miss Alfreda M. Call, violin; Miss Eunice Condon, 'cello, and Miss Elsie C. Wright, piano. The entertainment will be followed by dancing under the direction of Bro. Roscoe L. Davidson.

TRAV-JUNE 16.

POP CONCERTS

This is the thirty-seventh season of the historical institution which is unique to Boston and so very much Boston's own. Night after night the "Pops" are surpassing all records in the popularity of the programmes, quality of performance, and the general atmosphere of a "lively time".

One very potent reason for the eminent popularity of the Pop Concerts lies in the personality, the skill and the irrespressible enthusiasm of Agide Jacchia, the celebrated "Pops" conductor of six seasons. He has to do his bidding a superb orchestra of 75 musicians; in short, a full-sized symphony orchestra which could not be matched in this or any other city in the summer season.

All "Pops" nights are open to the public and of general public interest (excepting Friday, June 16, and Monday, June 19). Thursday, June 15, will bring a programme of dance music, and Monday, June 26, request night.

WEYMOUTH-GAZETTE-JUNE 16.

THREE WEEKS MORE OF THE POPS

Only three more weeks remain of what is now assured to be the largest season the Pop Concerts in Symphony Hall have ever had.

For Monday of the coming week (June 19), Boston University has taken over the Pop Concert, but all other nights are open to the public.

The program for Tuesday will include overtures to "Sakuntala" and "Tannhauser," the "Peer Gynt" suite, Rachmaninov's prelude, Volga Bargemen's Song, Strauss's Waltz, "Artists' Life," and the Bacchanale from Saint-Saens' "Samson." For Wednesday may be mentioned the Rakoczy March, "Butterfly" Fantasia, Liszt's First Rhapsody, "1812" Overture; for Thursday the "Blue Danube" Waltz; "Carmen" Fantasia, Second Rhapsody of Liszt, "Eili, Eili," Overture to "Rienzi," and the "Espana" Waltz; for Friday "Pomp and Circumstance," "Finlandia," and the Marche Slave. For Saturday, "Aida" Fantasia, Finale of Tschaikowsky's Fourth Symphony, "Reve Angelique," Svendsen's "Carnival in Paris," Jacchia's arrangement of the negro folk songs, and the "Ride of the Valkyries."

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight.

Stars and Stripes Forever, Sousa. Overture, "Roman Carnival," Berlioz. Waltz, "On the Beautiful Blue Danube," Strauss. Fantasia, "Pagliacci," Leoncavallo.

STAR SPANGLED BANNER

[illegible]sody, "Espana," Chabrier. [illegible] a. Prelude, b. Gavotte, [illegible] Theodorowicz. "Heart [illegible] Overture, Solen[illegible] Tschaikowsky. Selec[illegible] Waltz," Strauss. [illegible] American Military

POP CONCERTS

Only three more weeks of what is now assured to be the largest season the Pop concerts in Symphony Hall have ever had. For Monday of the coming week (June 19), Boston University has taken over the Pop concert, but all other nights are open to the public.

The program for Tuesday will include overtures to "Sakuntala' and "Tannhauser," the "Peer Gynt" Suite, Rachmaninov's prelude and other selections.

For Wednesday may be mentioned the Rakoczy March, "Butterfly" Fantasia, Liszt's First Rhapsody, "1812" overture; for Thursday the "Blue Danube" waltz, "Carmen" Fantasia, Second Rhapsody of Liszt, "Eili, Eili," overture to "Rienzi," and the "Espana" waltz; for Friday "Pomp and Circumstance," "Finlandia," and the Marche Slave. For Saturday, "Aida Fantasia, finale of Tschaikovsky's fourth symphony, "Reve Angelique," Svendsen's "Carnival in Paris," Jacchia's arrangement of the negro folk songs, and the "Ride of the Valkyries."

TRAV. JUNE-17.

At the Pops Tonight

Stars and Stripes Forever......Sousa
Overture, "Roman Carnival"......Berlioz
Waltz, "On the Beautiful Blue Danube"......Strauss
Fantasia, "Pagliacci"......Leoncavallo
STAR-SPANGLED BANNER.
Rhapsody, "España"......Chabrier
Violin solo, a. Prelude. b. Gavotte.Bach
Julius Theodorowicz.
"Heart Wounds"......Grieg
Ouverture, Solonnelle "1812"......
Chaikovsky
Selection, "The Last Waltz"......Strauss
Dirge......Seydel
American Military Fantasy...Rollinson

Conductor: A. Jacchia.

THE SAMENESS OF THE POPS

To the Editor of the Transcript:

I was glad to see a note in the Transcript relative to the Pop Concerts. I attended the Pops three nights the first week of the concerts, and heard four repetitions. The second week I attended one concert, when there were five repetitions of pieces played on the other three nights. The third week I went once again. On this occasion I heard no less than seven pieces—nearly half of all the pieces that were played—that I had heard on the previous four nights. Not only so, but several pieces were second or even third repetitions. After this experience, one is about ready to stay at home.

SATIATED

Boston, June 5

TRANS-JUNE-17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

Stars and Stripes Forever......Sousa
Overture, "Roman Carnival"......Berlioz
Waltz, "On the Beautiful Blue Danube"
Strauss
Fantasia, "Pagliacci"......Leoncavallo
STAR SPANGLED BANNER
Rhapsody, "Espana"......Chabrier
Violin solo: a. Prelude. b. Gavotte.
(Julius Theodorowicz)......Bach
"Heart Wounds"......Grieg
Overture Solennelle "1812"....Tschaikovsky
Selection, "The Last Waltz"......Strauss
Dirge......Seydel
American Military Fanatsy......Rollinson

ADVTSR-JUNE 17

Agide Jacchia s'est fait naturaliser sujet américain. Le soir de la journée où toutes les formalités ont été remplies, l'orchestre qu'il dirige à Boston pendant l'été, à Symphony Hall, composé en grande partie des instrumentistes de la Boston Symphony, joua le *Star Spangled Banner* lorsqu'il parut au pupitre. Le maestro fut pendant quatre saisons chef d'orchestre de l'opéra à Montréal.

LE CANADA NIDS-JUNE 17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

"Stars and Stripes Forever"......Sousa
Overture, "Roman Carnival"......Berlioz
Waltz, "On the Beautiful Blue Danube"......Strauss
Fantasia, "Pagliacci"......Leoncavallo
"The Star Spangled Banner"
Rhapsody, "Espana"......Chabrier
Violin solo, a. Prelude. b. Gavotte...Bach
Julius Theodorowicz
"Heart Wounds"......Grieg
Overture, Solennelle "1812"..Tschaikovsky
Selection, "The Last Waltz"......Strauss
Dirge......Seydel
American Military Fantasy.....Rollinson

HERALD-JUNE 17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following programme to be played by his celebrated orchestra at the pops tonight:

Stars and Stripes Forever......Sousa
Overture, "Roman Carnival"......Berlioz
Waltz, "On the Beautiful Blue Danube"
Strauss
Fantasia, "Pagliacci"......Leoncavallo
Star Spangled Banner.
Rhapsody, "Espana"......Chabrier
Vio on Solo.
(a) Prelude......Bach
(b) Gavotte......Bach
Julius Theodorowicz
"Heart Wounds"......Grieg
Overture, Solennelle "1812"...Tschaikovsky
Selection, "The Last Waltz"......Strauss
Dirge......Seydel
American Military Fantasy......Rollinson

POST-JUNE-17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

"Stars and Stripes Forever"......Sousa
Overture, "Roman Carnival"......Berlioz
Waltz, "On the Beautiful Blue Danube,"
Strauss
Fantasia, "Pagliacci"......Leoncavallo
"Star Spangled Banner"
Rhapsody, 'Espana"......Chabrier
Violin solo, (a) Prelude, (b) Gavotte,
Bach
"Heart Wounds"......Grieg
Overture, Solenvelle "1812"...Tachaikowsky
Selection, "The Last Waltz"......Strauss
Dirge......Seydel
American Military Fantasy......Rollinson

TELE-JUNE 17.

"Pops" Program for Tonight

"Stars and Stripes Forever"..Sousa
Overture, "Roman Carnival"..Berlioz
Waltz, "On the Beautiful Blue Danube"......Strauss
Fantasia, "Pagliacci"...Leoncavallo
"Star Spangled Banner"
Rhapsody, "España"......Chabrier
Violin solo......Bach
(a) Prelude (b) Gavotte
Julius Theodorowicz
"Heart Wounds"......Grieg
Ouverture Solennelle, "1812"....
Tschaikowsky
Selection, "The Last Waltz"..Strauss
Dirge......Seydel
American Military Fantasy.Rollinson

MONITOR-JUNE-17

"POP" CONCERTS

The coming eighth week of the Pop concerts in Symphony Hall, and two more remain of a season which in attendance is now the largest the Pops have ever had. Generously responding to the insistent popular demand, Agide Jacchia and the Pops Symphony orchestra add numerous encores every night to programs already abundant.

Tomorrow's concert has been requisitioned by Boston University. All other nights are open to the public, including Notre Dame night on Friday, June 23.

TUESDAY, JUNE 20.

Coronation march from "The Prophet"
Meyerbeer
Overture to "Sakuntala"......Goldmark
Waltz, "Artists' Life"......Strauss
Fantasia, "Cavalleria Rusticana"....Mascagni
From the suite, "Peer Gynt"......Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
Prelude......Rachmaninov
Spanish dance, "Panaderos"......Glazounov
Overture to "Tannhaeuser"......Wagner
Selection, "The Last Waltz"......O. Straus
Volga Bargemen's song......Arr. by Jacchia
Bacchanale from "Samson and Delilah"
Saint-Saens

WEDNESDAY

Hungarian march, "Rakocsy"......Berlioz
Overture to "Orpheus"......Offenbach
Waltz, "The Skaters"......Waldteufel
Fantasia, "Madame Butterfly"......Puccini
First Hungarian Rhapsody......Liszt
Procession to the Cathedral, "Lohengrin"
Wagner
Tarantelle......Jacchia
Overture Solennelle, "1812"......Tchaikovsky
Selection, "The Red Mill"......Herbert
Reve Angelique......Rubinstein
American Patrol......Meacham

THURSDAY

March, "Columbia"......Wilson
Overture, "Light Cavalry"......Suppe
Waltz, "On the Beautiful Blue Danube"

INFORMATION OBSCURED

TIGHT BINDING

ARY AT POPS
oncert in Symphony
s New England Con-
vatic will celebrate in
this concert, which
pen to the public, the
ows:
h ....Berlioz
"The Merry Wives of
........................Nicolai
Midsummer Night's
.............Mendelssohn
engrin" ....Wagner
un from "Iris"....Mascagni
woman" ....Chadwick
..........................Chaloff
.................H. M. Dunham
ehrazade"..Rimsky-Korsakov
....................Boccherini
n "Eugen Onegin"
Tschaikovsky

-JUNE-12.

OPS PROGRAM
op Concert in Symphony
nt the following program
sented:
Circumstance............Elgar
n Bohemia"..........Hadley
mer.......................Herbert
Carmen" ....Bizet
.............................Sibelius
"Symphonic Sketches"
Chadwick
.......................Densmore
"Tannhauser"........Wagner
he Hours...........Ponchielli
ne, Woman and Song"..Strauss
"Espana"............Chabrier

SR-JUNE 13

Pops" Program

Pop Concert in Symphony
ght the following program
resented by Agide Jacchia
Pops Symphony Orchestra:
and Circumstance (with
Elgar. Overture, "In Bo-
Hadley. Indian Summer,
ican Idyl, Herbert. Fan-
armen," Bizet. Finlandia
Noel, from the "Symphonic
Chadwick. Butterfly,
Overture to "Tann-
Wagner. Dance of the
onchielli. Waltz, "Wine,
nd Song," Strauss. Rhap-
pana," Chabrier.

ER-JUNE 13

" Program for Tonight

nd Circumstance"....Elgar
(with organ)
, "In Bohemia"......Hadley
Summer," an American
, ...Herbert
, "Carmen"............Bizet
a ....Sibelius
from the "Symphonic
hes" ....Chadwick
....................Densmore
to "Tannhäuser"..Wagner
f the Hours.......Ponchielli
"Wine, Women and Song"
Strauss
ly, "España"........Chabrier

NITOR-JUNE 13

POPS PROGRAM

Pop concert in Symphony
ight the following program
presented by Agide Jacchia
Pops Symphony orchestra:
d Circumstance (with
............................Elgar
"In Bohemia" ....Hadley
ummer, an American
..............................Herbert
"Carmen" ....Bizet
..............................Sibelius
om the "Symphonic
es" ....Chadwick
.......................Densmore
to "Tannhauser" ......Wagner
he Hours ....Ponchielli
ine, Woman and Song"..Strauss
"Espana" ....Chabier

E-JUNE 13

PS PROGRAMME

Pop Concert in Symphony
ht the following programme
sented:
rcumstance (with organ)...Elgar
n Bohemia".................Hadley
er, an American Idyl....Herbert
Carmen" ....Bizet
..............................Sibelius
e "Symphonic Sketches" Chadwick
..........................Densmore
"Tannhauser".............Wagner
e Hours..................Ponchinelli
e, Woman and Song"....Strauss
spana".......................Chabrier

T-JUNE

OPS PROGRAM

op concert in Symphony Hall
e following program will be
by Agide Jacchia and the
hony orchestra:
Circumstance" (with organ).Elgar
n Bohemia"....................Hadley
mer, An American Idyl"..Herbert
Carmen".........................Bizet
..................................Sibelius
he "Symphonic Sketches"
Chadwick
..........................Densmore
..............................Wagner
"Tannhauser".............Ponchielli
he Hours"....................Strauss
, Woman and Song".......Chabrier
Espana"

ALD-JUNE 13

GHT AT THE POPS

owing numbers will be
he Pop Concert in Sym-
l tonight:—
her of Victory".........Ganne
he Beautiful Galathea"..Suppe
rroeschen" ......Tschaikovsky
La Tosca"................Puccini
garian Rhapsody..........Liszt
ers of Minnetonka"..Lieurance
ce, "Panaderos"...Glazounov
Valkyries.....................Wagner
from "La Giocorda"
Ponchielli
es Millions d'Arlequin"..Drigo
the Boyard............Halvorsen

TSR-JUNE 14

POP PROGRAMS

Of the music to be played at the Pop concerts in Symphony Hall by the celebrated Pops Orchestra under Agide Jacchia, the following numbers may be mentioned:

For tonight, "Pomp and Circumstance," "Finlandia, Tannhauser" Overture, Rhapsody "Espana."

For tomorrow night, Liszt's Second Rhapsody, "Ride of the Valkyries," Dance of the Hours, Fantasia, "La Tosca."

On Thursday there will be a program entirely of dance music. Friday, June 16, for which date the Associated Harvard Clubs have taken the concert, offers the only exception to the rule that all Pop concerts are open to the public.

Saturday, June 17, the concert will include the "Blue Danube," waltz, Berlioz's "Roman Carnival," overture, "Espana," rhapsody, the "1812 Overture," and a violin solo by Mr. Theodorowicz, the concert master.

At the Pops Tonight

Pomp and Circumstance (with organ) Elgar
Overture, "In Bohemia"........Hadley
Indian Summer, an American Idyl.. Herbert
Fantasia, "Carmen"............Bizet
Finlandia .... Sibelius
Noel from the Symphonic Sketches.. Chadwick
Butterfly .... Densmore
Overture to "Tannhauser".....Wagner
Dance of the Hours from "La Gioconda" .... Ponchielli
Waltz, "Wine, Woman and Song".. Strauss
Rhapsody, "Espana"......... Chabrier

Conductor: A. Jacchia.

At the Pops Tonight

March, "Father of Victory"......Ganne
Overture, "The Beautiful Galathea," Suppé
Waltz, "Dornroeschen"....Tschaikovsky
Fantasia, "La Tosca"..........Puccini
Second Hungarian Rhapsody.......Liszt
"By the Waters of Minnetonka," Lieurance
Spanish Dance, "Panaderos"..Glazounov
Ride of the Valkyries..........Wagner
Ballet Music from "La Gioconda," Ponchielli
Serenade, "Les Millions d'Arlequin," Drigo
Entrance of the Boyard.......Halvorsen

Conductor: A. Jacchia

TONIGHT AT THE POPS

The following numbers will be played by the famous Pops orchestra at the Pop concert in Symphony hall tonight:

March, 'Father of Victory"........Canne
Overture, "The Beautiful Galathea"..Suppe
Waltz, "Dornroeschen" ....Tschaikovsky
Fantasia, "La Tosca"............Puccini
Second Hungarian Rhapsody..........Liszt
"By the Waters of Minnetonka,"
Lieurance
Spanish dance, "Panaderos".....Glazounov
Ride of the Valkyries...............Wagner
Ballet Music from "La Gioconda,"
Ponchielli
Serenade, "Les Millions d'Arleqin"..Drigo
Entrance of the Boyard........Halvorsen

T -JUNE-14.

"Pops" Program for Tonight

March, "Father of Victory"..Ganne
Overture, "The Beautiful Galatea" Suppé
Waltz, "Dornroeschen".... Tschaikowsky
Fantasia, "La Tosca".......Puccini
Second Hungarian Rhapsody...Liszt
"By the Waters of Minnetonka" Lieurance
Spanish Dance, "Panaderos".... Glazounoff
Ride of the Valkyries.........Wagner
Ballet Music from "La Gioconda" Ponchielli
Serenade, "Les Millions d'Arlequin" Drigo
Entrance of the Boyards..Halvorsen

M R-JUNE

TONIGHT AT THE POPS

A programme consisting entirely of music of dance will be played by the Pops orchestra in Symphony Hall tonight. The numbers follow:

Polonaise from "Eugen Onegin' .Tschaikovsky
Waltz, "Estudiantina"..........Waldteufel
Gavotte ....Jacchia
Polovtsian Dances from "Prince Igor"
Borodin
Bacchanale ("The Venusberg") from
"Tannhauser" ....Wagner
Minuet ....Boccherini
Scarf Dance from "Callirhoe"........Chaminade
Slavonic Dance, Op. 46, No. 3.........Dvorak
From the Ballet Suite, "Sylvia".....Delibes
a. Les Chasseresses
b. Cortege de Bacchus
Tango, "Cigarette"
Gypsy Dance from "Carmen" ....Densmore
...........Bizet

POST-JUNE 15

DANCE MUSIC AT POPS

program consisting entirely of e music will be played by the orchestra in Symphony Hall ht. The numbers follow

ise from "Eugen Onegin"
Tschaikovsky
"Estudiantina" ....Waldteufel
.................................Jacchia
an Dances from "Prince Igor"
Borodin
le from "Tannhauser"...Wagner
.........................Boccherini
nce from "Callirhoe"..Chaminade
Dance ....Dvorak
Ballet Suite, "Sylvia"...Delibes
es Chasseresses.
rtege de Bacchus.
igarette" ....Densmore
from "Carmen"..........Bizet

SR-JUNE 15.

At the Pops Tonight

Polonaise from "Eugen Onegin".... Chaikovsky
Waltz, "Estudiantina" ..Waldteufel...
Gavotte .... Jacchia
Polovtsian Dances from "Prince Igor" .... Borodin
Bacchanale ("The Venusberg") from Tannhäuser" ....Wagner
Minuet .... Boccherini..
Scarf Dance from "Callirhoë"..... Chaminade
Slavonic Dance, Op. 46, No. 3...Dvorak
From the Ballet Suite, "Sylvia".Delibes
a. Les Chasseresses.
b. Cortège de Bacchus.
Tango, "Cigarette" ....Densmore
Gypsy Dance from "Carmen".....Bizet

Conductor: A. Jacchia.

ANS-JUNE-15

"Pops" Program for Tonight

PROGRAM OF DANCE MUSIC
Polonaise from "Eugen Onegin" Tschaikowsky
Waltz, "Estudiantina"..Waldteufel
Gavotte ....Jacchia
Polovtsian Dances from "Prince Igor" ....Borodin
Bacchanale ("The Venusberg") "Tannhäuser" ....Wagner
Minuet ....Boccherini
Scarf Dance from "Callirhoë" Chaminade
Slavonic Dance, op. 46, No. 3 Dvorák
From the Ballet Suite, "Sylvia" Delibes
a. Les Chasseresses
b. Cortège de Bacchus
Tango, "Cigarette".......Densmore
Gypsy Dance from "Carmen"..Bizet

MONITOR-JUNE-15.

DANCE MUSIC AT POPS

A program consisting entirely of music of the dance will be played by the Pops orchestra in Symphony Hall tonight. The numbers follow:

Polonaise from "Eugen Onegin"
Tschaikovsky
Waltz, "Estudiantina"........Waldteufel
Gavotte ....Jacchia
Polovtsian Dances from "Prince Igor"
Borodin
Bacchanale ("The Venusberg") from
"Tannhauser" ....Wagner
Minuet ....Boccherini
Scarf Dance from "Callirhoe".Chaminade
Slavonic Dance, Op. 46, No. 3.....Dvorak
From the Ballet Suite, "Sylvia"...Delibes
a. Les Chasseresses. b. Cortege de Bacchus.
Tango, "Cigarette" ....Densmore
Gypsy Dance from "Carmen"..........Bizet

RALD-JUNE-15,

POPS TO PLAY BOSTON GIRL'S COMPOSITION

Irma Seydel, one of the best known American girl violinists and daughter of one of the bass violinists of the Boston Symphony Orchestra, has written a piece of descriptive music entitled "The Dirge," which has already been played several times as an encore by Mr. Jacchia at the Pops, but which will be programmed for the first time Saturday evening.

WEIRDNESS APPEALS.

The work has caught music lovers by its weirdness and its queer coloring. Miss Seydel, herself, explains it in this fashion:

"'The Dirge' is supposed to portray a cortege in the desert. First one hears the thud of footsteps of many men and animals upon the hard ground, then a distant drumbeat, then the sound of voices in a funeral chant. The procession approaches, the footsteps, the melancholy wail and the drumbeat grow louder, louder, then diminish gradually and die in the distance. The desert is again wrapped in silence.

MELODY TEN YEAHS OLD.

"The harmonic basis of 'The Dirge' is the chord of E minor, from which the accompaniment does not once deviate. The theme is repeated four times, each time in a higher octave.

"This melody was written nearly ten years ago, with no plan of scale structure but only a striving after weirdness of intervals, with oriental color dominating. Afterwards, quite recently in fact, I discovered that with the exception of three notes, the theme adheres to the primitive pentatonic (five tone) scale."

Noted Violinist Who Has Composed "The Dirge"

IRMA SEYDEL.

AMER-JUNE-16

MASONS TO HAVE NIGHT AT POPS

Boston Club Has Set June 27 as the Date

The Boston Masonic Club will have a night at the "Pops" Tuesday, June 27. The conductor of the orchestra, Agide Jacchia, is a member of Euclid lodge, as are 10 others, and fully half of the orchestra are Masons. An interesting program has been arranged, and it is anticipated the craft will be well represented.

One of the star events in the calendar of the Masonic Club will be the burning of the second mortgage, which will take place Saturday evening, with appropriate ceremonies. There will be singing, an address by the Hon. Joseph E. Warner and Treasurer Rogers will turn over the mortgage to President Terhune. Dancing will be in order to close the festivities of the evening.

Announcement is made of the midsummer night's festival at the clubhouse, Thursday, July 13, at 8:15 P. M. The event promises to be one of the most interesting in the history of the club. Among the entertainers there will be Miss Gertrude Crosby, in imitations and light opera selections; Miss Ruth Brett Zinn, songs in costume; Mrs. Mary Hobson, contralto; Miss Mildred Harron, lyric soprano; Miss Margaret Humphrey, fancy dancing; Mr. Eddie Deering, grotesque and fancy dancing; Acacia quartet, consisting of Walter Jackson, first tenor; Paul G. Weden, second tenor; Silas J. Parker, first bass; Clarence Merrill, second bass; the Mid-Summer Girls' Trio, Miss Ruth Austin, violin; Miss Catherine Fallon, 'cello; Miss Mildred Harron, piano, and the Boston Masonic Club Trio, Miss Alfreda M. Call, violin; Miss Eunice Condon, 'cello, and Miss Elsie C. Wright, piano. The entertainment will be followed by dancing under the direction of Bro. Roscoe L. Davidson.

TRAV-JUNE 16

POP CONCERTS

This is the thirty-seventh season of the historical institution which is unique to Boston and so very much Boston's own. Night after night the "Pops" are surpassing all records in the popularity of the programmes, quality of performance, and the general atmosphere of a "lively time".

One very potent reason for the eminent popularity of the Pop Concerts lies in the personality, the skill and the irrepressible enthusiasm of Agide Jacchia, the celebrated "Pops" conductor of six seasons. He has to do his bidding a superb orchestra of 75 musicians; in short, a full-sized symphony orchestra which could not be matched in this or any other city in the summer season.

All "Pops" nights are open to the public and of general public interest (excepting Friday, June 16, and Monday, June 19). Thursday, June 15, will bring a programme of dance music, and Monday, June 26, request night.

WEYMOU -GAZETTE-JUNE 16.

THREE WEEKS MORE OF THE POPS

Only three more weeks remain of what is now assured to be the largest season the Pop Concerts in Symphony Hall have ever had.

For Monday of the coming week (June 19), Boston University has taken over the Pop Concert, but all other nights are open to the public.

The program for Tuesday will include overtures to "Sakuntala" and "Tannhauser," the "Peer Gynt" suite, Rachmaninov's prelude, Volga Bargemen's Song, Strauss's Waltz, "Artists' Life," and the Bacchanale from Saint-Saens' "Samson." For Wednesday may be mentioned the Rakoczy March, "Butterfly" Fantasia, Liszt's First Rhapsody, "1812" Overture; for Thursday the "Blue Danube" Waltz; "Carmen" Fantasia, Second Rhapsody of Liszt, "Eili, Eili," Overture to "Rienzi," and the "Espana" Waltz; for Friday "Pomp and Circumstance," "Finlandia," and the Marche Slave. For Saturday, "Aida" Fantasia, Finale of Tschaikowsky's Fourth Symphony, "Reve Angelique," Svendsen's "Carnival in Paris," Jacchia's arrangement of the negro folk songs, and the "Ride of the Valkyries."

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight.

Stars and Stripes Forever, Sousa. Overture, "Roman Carnival," Berlioz. Waltz, "On the Beautiful Blue Danube," Strauss. Fantasia, "Pagliacci," Leoncavallo.

STAR SPANGLED BANNER

Viorsody, "Espana," Chabrier. Each lo, a. Prelude, b. Gavotte, Wound Is Theodorowicz. "Heart elle "Ting. Overture, Solen- tion, Seychaikowsky. Selec- rge, Ro Waltz," Strauss. merican Military

POP CONCERTS

Only three more weeks of what is now assured to be the largest season the Pop concerts in Symphony Hall have ever had. For Monday of the coming week (June 19), Boston University has taken over the Pop concert, but all other nights are open to the public.

The program for Tuesday will include overtures to "Sakuntala' and "Tannhauser," the "Peer Gynt" Suite, Rachmaninov's prelude and other selections.

For Wednesday may be mentioned the Rakoczy March, "Butterfly" Fantasia, Liszt's First Rhapsody, "1812" overture; for Thursday the "Blue Danube" waltz, "Carmen" Fantasia, Second Rhapsody of Liszt, "Eili, Eili," overture to "Rienzi," and the "Espana" waltz; for Friday "Pomp and Circumstance," "Finlandia," and the Marche Slave. For Saturday, "Aida Fantasia, finale of Tschaikovsky's fourth symphony, "Reve Angelique," Svendsen's "Carnival in Paris," Jacchia's arrangement of the negro folk songs, and the "Ride of the Valkyries."

TRAV. JUNE-17.

At the Pops Tonight

Stars and Stripes Forever........Sousa
Overture, "Roman Carnival".....Berlioz
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Pagliacci" .....Leoncavallo
STAR-SPANGLED BANNER.
Rhapsody, "España" ....Chabrier
Violin solo, a. Prelude. b. Gavotte.Bach
Julius Theodorowicz.
"Heart Wounds" ....Grieg
Ouverture, Solonnelle "1812"...... Chaikovsky
Selection, "The Last Waltz"....Strauss
Dirge .... Seydel
American Military Fantasy...Rollinson

Conductor: A. Jacchia.

THE SAMENESS OF THE POPS

To the Editor of the Transcript:

I was glad to see a note in the Transcript relative to the Pop Concerts. I attended the Pops three nights the first week of the concerts, and heard four repetitions. The second week I attended one concert, when there were five repetitions of pieces played on the other three nights. The third week I went once again. On this occasion I heard no less than seven pieces—nearly half of all the pieces that were played—that I had heard on the previous four nights. Not only so, but several pieces were second or even third repetitions. After this experience, one is about ready to stay at home.

SATIATED

Boston, June 5

TRANS-JUNE-17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

Stars and Stripes Forever...............Sousa
Overture, "Roman Carnival".........Berlioz
Waltz, "On the Beautiful Blue Danube"
Strauss
Fantasia, "Pagliacci" ....Leoncavallo
STAR SPANGLED BANNER
Rhapsody, "Espana"....................Chabrier
Violin solo: a. Prelude. b. Gavotte.
(Julius Theodorowicz) ....Bach
'Heart Wounds" ....Grieg
Overture Solennelle "1812"....Tschaikovsky
Selection, "The Last Waltz".......Strauss
Dirge .... Seydel
American Military Fanatsy.......Rollinson

ADVTSR-JUNE 17

Agide Jacchia s'est fait naturaliser sujet américain. Le soir de la journée où toutes les formalités ont été remplies, l'orchestre qu'il dirige à Boston pendant l'été, à Symphony Hall, composé en grande partie des instrumentistes de la Boston Symphony, joua le *Star Spangled Banner* lorsqu'il parut au pupitre. Le maestro fut pendant quatre saisons chef d'orchestre de l'opéra à Montréal.

LE CANADA MIDS-JUNE 17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

"Stars and Stripes Forever"........Sousa
Overture, "Roman Carnival"......Berlioz
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Pagliacci" ....Leoncavallo
"The Star Spangled Banner"
Rhapsody, "Espana" ....Chabrier
Violin solo, a. Prelude. b. Gavotte...Bach
Julius Theodorowicz
"Heart Wounds" ....Grieg
Overture, Solennelle "1812"..Tschaikovsky
Selection, "The Last Waltz"......Strauss
Dirge ....Seydel
American Military Fantasy.....Rollinson

HERALD-JUNE 17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following programme to be played by his celebrated orchestra at the pops tonight:

Stars and Stripes Forever...........Sousa
Overture, "Roman Carnival".......Berlioz
Waltz, "On the Beautiful Blue Danube"
Fantasia, "Pagliacci" ....Leoncavallo
Strauss
Star Spangled Banner.
Rhapsody, "Espana" ....Chabrier
Vio on Solo.
(a) Prelude ....Bach
(b) Gavotte ....Bach
Julius Theodorowicz
"Heart Wounds" ....Grieg
Overture, Solennelle "1812"....Tschaikovsky
Selection, "The Last Waltz"........Strauss
Dirge ....Seydel
American Military Fantasy........Rollinson

POST-JUNE-17

AT THE POPS TONIGHT

Agide Jacchia has arranged the following program to be played by his celebrated orchestra at the Pops tonight:

"Stars and Stripes Forever".........Sousa
Overture, "Roman Carnival".......Berlioz
Waltz, "On the Beautiful Blue Danube,"
Strauss
Fantasia, "Pagliacci"..........Leoncavallo
"Star Spangled Banner"
Rhapsody, "Espana"...............Chabrier
Violin solo, (a) Prelude, (b) Gavotte,
Bach
"Heart Wounds"......................Grieg
Overture, Solenvelle "1812"...Tschaikovsky
Selection, "The Last Waltz"......Strauss
Dirge ....Seydel
American Military Fantasy......Rollinson

TELE-JUNE 17.

"Pops" Program for Tonight

"Stars and Stripes Forever"...Sousa
Overture, "Roman Carnival"..Berlioz
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Pagliacci"....Leoncavallo
"Star Spangled Banner"
Rhapsody, "España"........Chabrier
Violin solo ....Bach
(a) Prelude (b) Gavotte
Julius Theodorowicz
"Heart Wounds" ....Grieg
Ouverture Solennelle, "1812".... Tschaikowsky
Selection, "The Last Waltz"..Strauss
Dirge ....Seydel
American Military Fantasy.Rollinson

MONITOR-JUNE-17.

"POP" CONCERTS

The coming eighth week of the Pop concerts in Symphony Hall, and two more remain of a season which in attendance is now the largest the Pops have ever had. Generously responding to the insistent popular demand, Agide Jacchia and the Pops Symphony orchestra add numerous encores every night to programs already abundant.

Tomorrow's concert has been requisitioned by Boston University. All other nights are open to the public, including Notre Dame night on Friday, June 23.

TUESDAY, JUNE 20.

Coronation march from "The Prophet"
Meyerbeer
Overture to "Sakuntala"..............Goldmark
Waltz, "Artists' Life"......................Strauss
Fantasia, "Cavalleria Rusticana"....Mascagni
From the suite, "Peer Gynt"..............Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
Prelude.............................Rachmaninov
Spanish dance, "Panaderos".........Glazounov
Overture to "Tannhaeuser"...............Wagner
Selection, "The Last Waltz"..........O. Straus
Volga Bargemen's song..........Arr. by Jacchia
Bacchanale from "Samson and Delilah"
Saint-Saens

WEDNESDAY

Hungarian march, "Rakoczy"..............Berlioz
Overture to "Orpheus"..................Offenbach
Waltz, "The Skaters"..................Waldteufel
Fantasia, "Madame Butterfly"..............Puccini
First Hungarian Rhapsody.......................Liszt
Procession to the Cathedral, "Lohengrin"
Wagner
Tarantelle.....................................Jacchia
Overture Solennelle "1812".........Tchaikovsky
Selection, "The Red Mill"..................Herbert
Reve Angelique............................Rubinstein
American Patrol............................Meacham

THURSDAY

March, "Columbia"..............................Wilson
Overture, "Light Cavalry"......................Suppe
Waltz, "On the Beautiful Blue Danube"

Strauss

Fantasia, "Carmen"..........Bizet
Second Hungarian Rhapsody..........Liszt
"Eili, Eili"..........Arr. by Jacchia
(Solo trumpet—Henri Perret)
Song Without Words..........Tschaikovsky
Overture to "Rienzi"..........Wagner
Selection, "Sally"..........Kern
Waltz, "Espana"..........Waldteufel
Stars and Stripes Forever..........Sousa

FRIDAY

March, "El Capitan"..........Sousa
Overture, "Poet and Peasant"..........Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Le Jongleur de Notre Dame" Massenet
Pomp and Circumstance..........Elgar
Procession to the Cathedral, "Lohengrin" Wagner
Prayer and Interlude from "Suor Angelica" Puccini
Finlandia..........Sibelius
Marche Slave..........Tchaikovsky
Intermezzo..........Carroll
Selection of Southern Airs..........Bendix
Prelude to "Carmen"..........Bizet
Overture to "Mignon"..........Thomas
Waltz, "Jolly Fellows"..........Vollstedt
Fantasia, "Aida"..........Verdi
Finale, Fourth Symphony..........Tchaikovsky
Intermezzo..........Crist
Reve Angelique (with organ)..........Rubinstein
Carnival in Paris..........Svendsen
Afro-American Folk Songs..........Arr. by Jacchia
a. "You May Bury Me in de Eas'"
b. "Musieu Bainjo"
c. "Nobody Knows de Trouble I've Seen"
Hungarian Dance No. 7..........Brahms
Ride of the Valkyries..........Wagner

HERALD-JUNE-18

POP CONCERTS IN FIFTH WEEK

This will be the eighth week of the Pop Concerts in Symphony Hall. Only two more weeks remain of the season which in attendance is now assured to be the largest the Pops have ever had.

Generously responding to popular demand, Agide Jacchia and the Pops Symphony Orchestra add numerous encores every night to programs already abundant, making the musical fare rich indeed. Meanwhile, on warmer nights ice cream and Pop Punch disappear in enormous quantities.

Tomorrow's concert has been requisitioned by Boston University, but all other nights are open to the public, including Notre Dame Night on Friday, June 23.

ADVTSR-JUNE-18

B. U. NIGHT AT POPS

Boston University will celebrate at the Pops tonight with a program specially arranged for the occasion, including an organ solo by Professor John P. Marshall, head of the Music Department of the University. The numbers follow:—

Marche Militaire..........Schubert
Overture to "Phedre"..........Massenet
Roses of the South..........Strauss
Fantasy "Carmen"..........Bizet
Finale from "Scherazade" Rimsky-Korsakoff
Organ Solo—Nocturne..........Miller
Prof. Marshall
March of the Toys..........Herbert
Boston University Songs
Selections from "The Last Waltz" Oscar Strauss
Largo..........Handel
Pomp and Circumstances..........Elgar

ADVTSR-JUNE 19

B. U. REUNIONS AT POPS TONIGHT

Hundreds of Boston University graduates from north, east, south and west are coming to the final reunion at Pops Concert tonight, an event which brings the commencement festivities to an end.

Informal reunions of the five year classes ('77, '82, '87, '92, '02, '07, '12, '17) will be held. The graduating classes from all departments have reserved a large section of the floor of Symphony Hall. The varsity songs and cheers will be given.

The programme which has been specially arranged for the occasion will include an organ solo by Professor John P. Marshall, head of the music department.

The entire programme will be as follows:

Marche Militaire, Schubert; Overture to "Phedre," Massenet; Roses of the South, Strauss; Fantasy, "Carmen," Bizet; Finale from "Scherazade," Rimsky-Korsakoff; Organ Solo, Nocturne, Miller; Marche of the Toys, Herbert; Boston University Songs; Selections from "The Last Waltz," Oscar Straus; Largo, Handel; Pomp and Circumstance, Elgar.

POST-JUNE-19.

At the Pops Tonight

Coronation March from "The Prophet" Meyerbeer
Overture to "Sakuntala"..........Goldmark
Waltz, "Artists' Life"..........Strauss
Fantasia, "Cavalleria Rusticana" Mascagni
From the Suite, "Peer Gynt"..........Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
Prelude..........Rachmaninov
Spanish Dance, "Panaderos"..Glazounov
Overture to "Tannhäuser"..........Wagner
Selection, "The Last Waltz"..O. Straus
Volga Bargemen's Song
Arranged by Agide Jacchia
Bacchanale from "Samson and Delilah" Saint-Saëns

Conductor: A. Jacchia

TRANS-JUNE-20.

POP PROGRAMS

The following numbers may be mentioned as features of the programs to be played at the Pop concerts this week in Symphony Hall by the famous Pops orchestra, under its capable leader, Agide Jacchia:

For tonight, the overtures to "Sakuntala" and "Tannhauser," the "Peer Gynt" suite, Rachmaninov's Prelude, Volga Bargemen's Song. For Wednesday, Rakoczy March, "Orpheus" and "1812" Overtures, Fantasia, "Madam Butterfly," Liszt's First Rhapsody, "Reve Angelique." For Thursday, Blue Danube Waltz, "Carmen" Fantasia, Liszt's Second Rhapsody, "Eili, Eili," and "William Tell" Overture; for Friday, "Pomp and Circumstance," "Finlandia"; for Saturday, "Mignon" Overture, "Aida" Fantasia, Finale from Tschaikovsky's Fourth Symphony, "Reve Angelique," "Ride of the Valkyries" and Jacchia's arrangement of negro spirituels.

TRAV-JUNE-20.

"Pops" Program for Tonight

Coronation March, from "The Prophet"..........Meyerbeer
Overture to "Sakuntala"..Goldmark
Waltz, "Artists' Life"..........Strauss
Fantasia, "Cavalleria Rusticana" Mascagni
From the Suite "Peer Gynt"...Grieg
a. Morning Mood
b. In the Hall of the Mountain King
Prelude..........Rachmaninoff
Spanish Dance, "Panaderos".... Glazounoff
Overture to Tannhäuser"...Wagner
Selection, "The Last Waltz" O. Straus
Volga Bargemen's Song..........
Arranged by Agide Jacchia
Bacchanale from "Samson and Delilah"..........Saint-Saëns

MONITOR-JUNE-2

POPS PROGRAM

The following numbers will be played by the symphony orchestra at the Pop concert in Symphony Hall tonight, under the leadership of Agide Jacchia:

Coronation March from "The Prophet" Meyerbeer
Overture to "Sakuntala"..........Goldmark
Waltz, "Artists' Life"..........Strauss
Fantasia, "Cavalleria Rusticana"..Mascagni
From the Suite, "Peer Gynt"..........Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
Prelude..........Rachmaninov
Spanish Dance, "Panaderos"...Glazounov
Overture to "Tannhauser"..........Wagner
Selection, "The Last Waltz"...O. Straus
"Volga Bargemen's Song"
Arr. by Agide Jacchia
Bacchanale from "Samson and Delilah" Saint-Saens

HERALD-JUNE-20

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will offer the following program at Symphony Hall tonight:

Coronation March, from "The Prophet" Meyerbeer
Overture to "Sakuntala"..........Goldmark
Waltz, "Artists' Life"..........Strauss
Fantasia, "Cavalleria Rusticana" Mascagni
From the Suite, "Peer Gynt"..........Grieg
a. Morning Mood. b. In the Hall of the Mountain King.
Prelude..........Rachmaninov
Spanish Dance, "Panaderos"...Glazounov
Overture to "Tannhauser"..........Wagner
Selection, "The Last Waltz".....O. Straus
Volga Bargemen's Song..Arranged Jacchia
Bacchanale from "Samson and Delilah" Saint-Saens

ADVTSR-JUNE-20

Symphony Hall "Pops"

SYMPHONY HALL—The five concerts remaining this week are open to the public, including Notre Dame Night, next Friday.

This evening the selections will be as follows: Coronation march from "The Prophet," Meyerbeer; overture to "Sakuntala," Goldmark; waltz, "Artists' Life," Strauss; fantasia, "Cavalleria Rusticana," Mascagni; from the Suite, "Peer Gynt," Grieg; prelude, Rachmaninov; Spanish dance, "Panaderos," Glazounov; overture to "Tannhauser," Wagner; selection, "The Last Waltz," O. Straus; "Volga Bargemen's Song," arranged by Agide Jacchia; Bacchanale from "Samson and Delilah," Saint-Saens.

GLOBE-JUNE-20.

"Pops" Program for Tonight

Hungarian March, "Rakoczy".Berlioz
Overture to "Orpheus"....Offenbach
Waltz, "The Skaters"....Waldteufel
Fantasia, "Madam Butterfly".Puccini
First Hungarian Rhapsody.....Liszt
Procession to the Cathedral, "Lohengrin"..........Wagner
Tarantelle..........Jacchia
Ouverture Solennelle "1812"..........Tschaikowsky
Selection, "The Red Mill"...Herbert
Reve Angélique..........Rubinstein
American Patrol..........Meacham

MONITOR-JUNE-21

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will be heard in the following programme at the Pop concert in Symphony Hall tonight.

Hungarian March, "Rakoczy"..........Berlioz
Overture to "Orpheus"..........Offenbach
Waltz, "The Skaters"..........Waldteufel
Fantasia, "Madame Butterfly"..........Puccini
First Hungarian Rhapsody..........Liszt
Procession to the Cathedral, "Lohengrin" Wagner
Tarantelle..........Jacchia
Overture Solennelle, "1812"..........Tschaikovsky
Selection, "The Red Mill"..........Herbert
Reve Angelique..........Rubinstein
American Patrol..........Meacham

POST-JUNE-21

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

Hungarian March, "Rakoczy"..........Berlioz
Overture to "Orpheus"..........Offenbach
Waltz, "The Skaters"..........Waldteufel
Fantasia, "Madame Butterfly"....Puccini
First Hungarian Rhapsody..........Liszt
Procession to the Cathedral, "Lohengrin"..........Wagner
Tarantelle..........Jacchia
Ouverture Solennelle, "1812".Tschaikovsky
Selection, "The Red Mill"..........Herbert
"Reve Angelique"..........Rubinstein
"American Patrol"..........Meacham

HERALD-JUNE-21

AT THE POPS

Agide Jacchia and the Pops orchestra will be heard in the following programme at the Pop Concert in Symphony Hall tonight:

Hungarian March, "Rakoczy"..........Berlioz
Overture to "Orpheus"..........Offenbach
Waltz, "The Skaters"..........Waldteufel
Fantasia, "Madame Butterfly"..........Puccini
First Hungarian Rhapsody..........Liszt
Procession to Cathedral, "Lohengrin" Wagner
Tarantelle..........Jacchia
Overture Solennelle, "1812"...Tschaikovsky
Selection, "The Red Mill"..........Herbert
Reve Angelique..........Rubinstein
American Patrol..........Meacham

ADVTSR-JUNE-21

At the Pops Tonight

Hungarian March, "Rakoczy"...Berlioz
Overture to "Orpheus"..........Offenbach
Waltz, "The Skaters"..........Waldteufel
Fantasia, "Madame Butterfly"..Puccini
First Hungarian Rhapsody..........Liszt
Procession to the Cathedral, "Lohengrin"..........Wagner
Tarantelle..........Jacchia
Ouverture Solennelle, "1812." Tschaikovsky
Selection, "The Red Mill"......Herbert
Rêve Angelique..........Rubinstein
American Patrol..........Mecham

Conductor: A. Jacchia.

TRANS-JULY.21

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

Hungarian March, "Rakoczy"..........Berlioz
Overture to "Orpheus"..........Offenbach
Waltz, "The Skaters"..........Waldteufel
Fantasia, "Madame Butterfly"......Puccini
First Hungarian Rhapsody..........Liszt
Procession to the Cathedral, "Lohengrin" Wagner
Tarantelle..........Jacchia
Ouverture, "1812"..........Tschaikovsky
Selection, "The Red Mill"..........Herbert
Reve Angelique..........Rubinstein
American Patrol..........Meacham

TELE-JUNE 22

At the Pops Tonight

March, Columbia"..........Wilson
Overture, "Light Cavalry"......Suppé
Waltz, "On the Beautiful Blue Danube"..........Strauss
Fantasia, "Carmen"..........Bizet
Second Hungarian Rhapsody......Liszt
"Eili, Eili"..........
Arranged by Agide Jacchia
Solo Trumpet, Henri Perret
Song Without Words......Tchaikovsky
Overture to "William Tell".....Rossini
Selection, "Sally"..........Kern
Waltz, "Espana"..........Waldteufel
Stars and Stripes Forever........Sousa

Conductor: A. Jacchia

TRANS-JUNE-22.

TONIGHT AT THE POPS

The Pops Symphony orchestra, under Agide Jacchia, will present the following program in Symphony hall tonight:

March, "Columbia"..........Wilson
Overture, "Light Cavalry"..........Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, 'Carmen"..........Bizet
Second Hungarian Rhapsody..........Liszt
"Eili, Eili"..........Arr. by Agide Jacchia
Solo Trumpet, Henri Perret
Song Without Words..........Tschaikovsky
Overture to "William Tell"..........Rossini
Selection, "Sally"..........Kern
Waltz, "Espana"..........Waldteufel
Stars and Stripes Forever..........Sousa

TELE-JUNE-22.

"Pops" Program for Tonight

March, "Columbia"..........Wilson
Overture, "Light Cavalry"...Suppé
Waltz, "On the Beautiful Blue Danube"..........Strauss
Fantasia, "Carmen"..........Bizet
Second Hugarian Rhapsody..Liszt
"Eili, Eili," Arranged for Orchestra by Agide Jacchia
Solo Trumpet, Henri Perret
"Song Without Words" Tschaikowsky
Overture to "William Tell," Rossini
Selection, "Sally"..........Kern
Waltz, "España"..........Waldteufel
"Stars and Stripes Forever," Sousa

MONITOR-JUNE-22.

TONIGHT AT THE POPS

The Pops symphony orchestra, under Agide Jacchia, will present the following program in Symphony Hall tonight:

March, "Columbia"..........Wilson
Overture, "Light Cavalry"..........Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Carmen"..........Bizet
Second Hungarian Rhapsodt..........Liszt
"Eili, Eili."..........Arranged by Jacchia
Solo Trumpet, Henri Perret.
Song without Words..........Tschaikovsky
Overture to "William Tell"..........Rossini
Selection, "Sally"..........Kern
Waltz, "Espana"..........Waldteufel
Stars and Stripes Forever..........Sousa

ADVTSR-JUNE-22.

TONIGHT AT THE POPS

The Pops symphony orchestra, under Agide Jacchia, will present the following programme in Symphony Hall tonight:

March, "Columbia"..........Wilson
Overture, "Light Cavalry"..........Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Carmen"..........Bizet
Second Hungarian Rhapsody..........Liszt
"Eili, Eili".....Arranged by Agide Jacchia
Solo Trumpet, Henri Perret
Song without Words..........Tschaikovsky
Overture to "William Tell"..........Rossini
Selection, "Sally"..........Kern
Waltz, "Espana"..........Waldteufel
Stars and Stripes Forever..........Sousa

POST-JUNE-22

TONIGHT AT THE POPS

The Pops symphony orchestra, under Agide Jacchia, will present the following program in Symphony Hall tonight:

March, "Columbia"..........Wilson
Overture, "Light Cavalry"..........Suppe
Waltz, "On the Beautiful Blue Danube".Strauss
Fantasit, "Carmen"..........Bizet
Second Hungarian Rhapsodt..........Liszt
"Eili, Eili"..........Arr. by Agide Jacchia
Solo trumpet, Henri Perret.
Song without Words..........Tschaikovsky
Overture to "William Tell"..........Rossini
Selection, "Sally"..........Kern
Waltz, "Espana"..........Waldteufel
"Stars and Stripes Forever"..........Sousa

HERALD-JUNE-22

At the Pops Tonight

March, "El Capitan"..........Sousa
Overture, "Poet and Peasant"....Suppé
Waltz, "On the Beautiful Blue Danube"..........Strauss
Fantasia, "Le Jangleur de Notre Dame"..........Massenet
Pomp and Circumstance..........Elgar
Procession to the Cathedral, "Lohengrin"..........Wagner
Prayer and Interlude from "Suor Angelica"..........Puccini
Finlandia..........Sibelius
Marche Slave..........Tschaikovsky
Intermezzo..........Carroll
Selection of Southern Airs.......Bendix

Conductor: A. Jacchia.

TRANS-JUNE-23.

"Pops" Program for Tonight

NOTRE DAME NIGHT
Open to the Public

March, "El Capitan"..........Sousa
Overture, "Poet and Peasant"..Suppé
Waltz, "On the Beautiful Blue Danube"..........Strauss
Fantasia, "Le Jongleur de Notre Dame"..........Massenet
"Pomp and Circumstance".....Elgar
Procession to the Cathedral, "Lohengrin"..........Wagner
Prayer and Interlude from "Suor Angelica"..........Puccini
Finlandia..........Sibelius
Marche Slave.......Tschaikowsky
Intermezzo..........Carroll
Selection of Southern Airs....Bendix

MONTR-JUNE-23.

AT THE POPS TONIGHT

At tonight's Pop Concert in Symphony Hall Notre Dame Academy will be particularly represented, but this concert will be open to the public. The programme follows:

March, "El Capitan"..........Sousa
Overture, "Poet and Peasant"..........Suppe
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Le Jongleur de Notre Dame" Massenet
Pomp and Circumstance..........Elgar
Procession to the Cathedral, "Lohengrin" Wagner
Prayer and Interlude from "Suor Angelica" Puccini
Finlandia..........Sibelius
Marche Slave..........Tschaikovsky
Intermezzo..........Carroll
Selection of Southern Airs..........Bendix

POST-JUNE-23,

POPS PROGRAM

At tonight's Pop concert in Symphony Hall Notre Dame Academy will be particularly represented, but this concert will be open to the public. The program follows:

March, "El Capitan"..........Sousa
Overture, "Poet and Peasant"..........Suppe
Waltz, "On the Beautiful Blue Danube"..........Strauss
Fantasia, "Le Jongleur de Notre Dame" Massenet
"Pomp and Circumstance"..........Elgar
Procession to the Cathedral, "Lohengrin"..........Wagner
Prayer and Interlude from "Suor Angelica"..........Puccini
"Finlandia"..........Sibelius
Marche Slave..........Tschaikovsky
Intermezzo..........Carroll
Selection of Southern Airs..........Bendix

HERALD-JUNE 24.

AT POP CONCERTS

At tonight's Pop concert in Symphony Hall, Notre Dame Academy will be well represented, but the entertainment will be open to the public. The program follows:

March, "El Capitan"..........Sousa
Overture, "Poet and Peasant"..........Suppe
Waltz, "Beautiful Blue Danube"..Strauss
Fantasia, "Jongleur de Notre Dame" Massenet
Pomp and Circumstance..........Elgar
Procession to Cathedral, "Lohengrin" Wagner
Prayer and Interlude, "Suor Angelica" Puccini
Finlandia..........Sibelius
Marche Slave..........Tschaikovsky
Intermezzo..........[illegible]
Selection of Southern Airs..........[illegible]

ADVTSR-JUNE-23.

TONIGHT AT THE POPS

The following program will be played by the Pops Symphony Orchestra under Agide Jacchia at the Pop concert in Symphony Hall tonight.

Prelude to "Carmen"..........Bizet
Overture to "Mignon"..........Thomas
Waltz, "Jolly Fellows"..........Vollstedt
Fantasia, "Aida"..........Verdi
Finale, Fourth Symphony...Tschaikovsky
Intermezzo..........Crist
"Reve Angelique" (with organ).Rubinstein
"Carnival in Paris"..........Svendsen
Afro-American Folk Songs,
Arranged by Agide Jacchia
Hungarian Dance No. 7..........Brahms
"Ride of the Valkyries"..........Wagner

HERALD-JUNE-24

TONIGHT AT THE POPS

The following program will be played by the Pops Symphony Orchestra, under Agide Jacchia, at Symphony Hall tonight:

Prelude to "Carmen"..........Bizet
Overture to "Mignon"..........Thomas
Waltz, "Jolly Fellows"..........Vollstedt
Fantasia, "Aida"..........Verdi
Finale, "Fourth Symphony"..Tschaikovsky
Intermezzo..........Crist
Reve Angelique (with organ)....Rubinstein
Carnival in Paris..........Svendsen
Afro-American Folk Sons...Arranged by Jacchia
Hungarian Dance..........Brahms
Ride of the Valkyries..........Wagner

ADV[illegible]R-JUNE-24

TWO MORE WEEKS OF POPS

Fine Program Offered Next Week by Conductor Jacchia at Symphony Hall

Only thirteen more Pop concert remain of the present season at Symphony Hall.

For the coming week, which is the last but one, Agide Jacchia has compiled six fine programs. Monday which is Request Night, and determined entirely by the vote of the public, is inevitably a program of Pops favorites from first to last. Of the remaining programs, the following numbers may be mentioned: On Tuesday, "Lohengrin" Fantasia, Finale of "Scheherazade" Rhapsody "Espana," and flute solo by Arthur Brooke. Wednesday, "Pagliacci" Fantasia, "Peer Gynt" Suite, "Eili, Eili," Roumanian Rhapsody. Thursday will bring an Italian-Verdi program, also the Rhapsody "Italia" of Cosella, and other popular Italian numbers.

AM[illegible]-JUNE-24.

"Pops" Program for Tonight

Prelude to "Carmen"..........Bizet
Overture to "Mignon".......Thomas
Waltz, "Jolly Fellows".....Vollstedt
Fantasia, "Aïda"..........Verdi
Finale, Fourth Symphony Tschaikowsky
Intermezzo..........Crist
Rêve Angélique (with organ) Rubinstein
Carnival in Paris..........Svendsen
Afro-American Folk Songs
a. "You May Bury Me in de Eas'"
b. "Musieu Bainjo"
c. "Nobudy Knows de Trouble I've Seen"
Arranged by Agide Jacchia
Hungarian Dance No. 7....Brahms
Ride of the Valkyries........Wagner

M[illegible]-JUNE-24

Only Two More Weeks of Pops

Only 13 more Pop concerts remain of the present season at Symphony Hall. For the coming week Agide Jacchia has compiled six fine programs. Monday, which is Request night, is inevitably a program of Pops favorites from first to last. Of the remaining programs, the following numbers may be mentioned:

On Tuesday, "Lohengrin" Fantasia, Finale of "Scheherazade," Rhapsody "Espana," and flute solo by Arthur Brooke. Wednesday, "Pagliacci" Fantasia, "Peer Gynt" Suite, "Eili, Eili," Roumanian Rhapsody. Thursday will bring an Italian-Verdi program, also the Rhapsody "Italia" of Casella, and other popular Italian numbers. On Friday will be played the "William Tell" Overture, "Carmen" Fantasia, Jacchia's suite of negro spirituals, Hadley's "Ballet of the Flowers," and so forth. popular Saturday program will

Strauss
Fantasia, "Carmen"........Bizet
Second Hungarian Rhapsody........Liszt
"Eili, Eili"........Arr. by Jacchia
(Solo trumpet—Henri Perret)
Song Without Words........Tchaikovsky
Overture to "Rienzi"........Wagner
Selection, "Sally"........Kern
Waltz, "Espana"........Waldteufel
Stars and Stripes Forever........Sousa

FRIDAY

March, "El Capitan"........Sousa
Overture, "Poet and Peasant"........Suppe
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Le Jongleur de Notre Dame"........Massenet
Pomp and Circumstance........Elgar
Procession to the Cathedral, "Lohengrin"........Wagner
Prayer and Interlude from "Suor Angelica"........Puccini
Finlandia........Sibelius
Marche Slave........Tchaikovsky
Intermezzo........Carroll
Selection of Southern Airs........Bendix
Prelude to "Carmen"........Bizet
Overture to "Mignon"........Thomas
Waltz, "Jolly Fellows"........Vollstedt
Fantasia, "Aida"........Verdi
Finale, Fourth Symphony........Tchaikovsky
Intermezzo........Crist
Reve Angelique (with organ)........Rubinstein
Carnival in Paris........Svendsen
Afro-American Folk Songs........Arr. by Jacchia
a. "You May Bury Me in de Eas'"
b. "Musieu Bainjo"
c. "Nobody Knows de Trouble I've Seen"
Hungarian Dance No. 7........Brahms
Ride of the Valkyries........Wagner

HERALD-JUNE 18

POP CONCERTS IN FIFTH WEEK

This will be the eighth week of the Pop Concerts in Symphony Hall. Only two more weeks remain of the season which in attendance is now assured to be the largest the Pops have ever had.

Generously responding to popular demand, Agide Jacchia and the Pops Symphony Orchestra add numerous encores every night to programs already abundant, making the musical fare rich indeed. Meanwhile, on warmer nights ice cream and Pop Punch disappear in enormous quantities.

Tomorrow's concert has been requisitioned by Boston University, but all other nights are open to the public, including Notre Dame Night on Friday, June 23.

ADVTSR-JUNE-15

B. U. NIGHT AT POPS

Boston University will celebrate at the Pops tonight with a program specially arranged for the occasion, including an organ solo by Professor John P. Marshall, head of the Music Department of the University. The numbers follow:—

Marche Militaire........Schubert
Overture to "Phedre"........Massenet
Roses of the South........Strauss
Fantasy "Carmen"........Bizet
Finale from "Scherazade"........Rimsky-Korsakoff
Organ Solo—Nocturne........Miller
Prof. Marshall
March of the Toys........Herbert
Boston University Songs
Selections from "The Last Waltz"........Oscar Strauss
Largo........Handel
Pomp and Circumstances........Elgar

ADVTSR-JUNE 19

B. U. REUNIONS AT POPS TONIGHT

Hundreds of Boston University graduates from north, east, south and west are coming to the final reunion at Pops Concert tonight, an event which brings the commencement festivities to an end.

Informal reunions of the five year classes ('77, '82, '87, '92, '02, '07, '12, '17) will be held. The graduating classes from all departments have reserved a large section of the floor of Symphony Hall. The varsity songs and cheers will be given.

The programme which has been specially arranged for the occasion will include an organ solo by Professor John P. Marshall, head of the music department.

The entire programme will be as follows:

Marche Militaire, Schubert; Overture to "Phedre," Massenet; Roses of the South, Strauss; Fantasy, "Carmen," Bizet; Finale from "Scherazade," Rimsky-Korsakoff; Organ Solo, Nocturne, Miller; Marche of the Toys, Herbert; Boston University Songs; Selections from "The Last Waltz," Oscar Straus; Largo, Handel; Pomp and Circumstance, Elgar.

POST-JUNE-19.

At the Pops Tonight

Coronation March from "The Prophet"........Meyerbeer
Overture to "Sakuntala"........Goldmark
Waltz, "Artists' Life"........Strauss
Fantasia, "Cavalleria Rusticana"........Mascagni
From the Suite, "Peer Gynt"........Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
Prelude........Rachmaninov
Spanish Dance, "Panaderos"........Glazounov
Overture to "Tannhäuser"........Wagner
Selection, "The Last Waltz"........O. Straus
Volga Bargemen's Song
Arranged by Agide Jacchia
Bacchanale from "Samson and Delilah"........Saint-Saëns

Conductor: A. Jacchia

TRANS-JUNE-20.

POP PROGRAMS

The following numbers may be mentioned as features of the programs to be played at the Pop concerts this week in Symphony Hall by the famous Pops orchestra, under its capable leader, Agide Jacchia:

For tonight, the overtures to "Sakuntala" and "Tannhauser," the "Peer Gynt" suite, Rachmaninov's Prelude, Volga Bargemen's Song. For Wednesday, Rakoczy March, "Orpheus" and "1812" Overtures, Fantasia, "Madam Butterfly," Liszt's First Rhapsody, "Reve Angelique." For Thursday, Blue Danube Waltz, "Carmen" Fantasia, Liszt's Second Rhapsody, "Eili, Eili," and "William Tell" Overture; for Friday, "Pomp and Circumstance," "Finlandia"; for Saturday, "Mignon" Overture, "Aida" Fantasia, Finale from Tschaikovsky's Fourth Symphony, "Reve Angelique," "Ride of the Valkyries" and Jacchia's arrangement of negro spirituels.

TRAV-JUNE-20.

"Pops" Program for Tonight

Coronation March, from "The Prophet"........Meyerbeer
Overture to "Sakuntala"........Goldmark
Waltz, "Artists' Life"........Strauss
Fantasia, "Cavalleria Rusticana"........Mascagni
From the Suite "Peer Gynt"........Grieg
a. Morning Mood
b. In the Hall of the Mountain King
Prelude........Rachmaninoff
Spanish Dance, "Panaderos"........Glazounoff
Overture to Tannhäuser"........Wagner
Selection, "The Last Waltz"........O. Straus
Volga Bargemen's Song........
Arranged by Agide Jacchia
Bacchanale from "Samson and Delilah"........Saint-Saens

MONITOR-JUNE 2

POPS PROGRAM

The following numbers will be played by the symphony orchestra at the Pop concert in Symphony Hall tonight, under the leadership of Agide Jacchia:

Coronation March from "The Prophet"........Meyerbeer
Overture to "Sakuntala"........Goldmark
Waltz, "Artists' Life"........Strauss
Fantasia, "Cavalleria Rusticana"........Mascagni
From the Suite, "Peer Gynt"........Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
Prelude........Rachmaninov
Spanish Dance, "Panaderos"........Glazounov
Overture to "Tannhauser"........Wagner
Selection, "The Last Waltz"........O. Straus
"Volga Bargemen's Song"
Arr. by Agide Jacchia
Bacchanale from "Samson and Delilah"........Saint-Saens

HE -JUNE-20

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will offer the following program at Symphony Hall tonight:

Coronation March, from "The Prophet"........Meyerbeer
Overture to "Sakuntala"........Goldmark
Waltz, "Artists' Life"........Strauss
Fantasia, "Cavalleria Rusticana"........Mascagni
From the Suite, "Peer Gynt"........Grieg
a. Morning Mood. b. In the Hall of the Mountain King.
Prelude........Rachmaninov
Spanish Dance, "Panaderos"........Glazounov
Overture to "Tannhauser"........Wagner
Selection, "The Last Waltz"........O. Straus
Volga Bargemen's Song..Arranged Jacchia
Bacchanale from "Samson and Delilah"........Saint-Saens

ADVTSR-JUNE-20

Symphony Hall "Pops"

SYMPHONY HALL—The five concerts remaining this week are open to the public, including Notre Dame Night, next Friday.

This evening the selections will be as follows: Coronation march from "The Prophet," Meyerbeer; overture to "Sakuntala," Goldmark; waltz, "Artists' Life," Strauss; fantasia, "Cavalleria Rusticana," Mascagni; from the Suite, "Peer Gynt," Grieg; prelude, Rachmaninov; Spanish dance, "Panaderos," Glazounov; overture to "Tannhauser," Wagner; selection, "The Last Waltz," O. Straus; "Volga Bargemen's Song," arranged by Agide Jacchia; Bacchanale from "Samson and Delilah," Saint-Saens.

GLOBE-JUNE-20.

"Pops" Program for Tonight

Hungarian March, "Rakoczy"........Berlioz
Overture to "Orpheus"........Offenbach
Waltz, "The Skaters"........Waldteufel
Fantasia, "Madam Butterfly"........Puccini
First Hungarian Rhapsody........Liszt
Procession to the Cathedral, "Lohengrin"........Wagner
Tarantelle........Jacchia
Ouverture Solennelle "1812"........Tschaikowsky
Selection, "The Red Mill"........Herbert
Rêve Angélique........Rubinstein
American Patrol........Meacham

MONITOR-JUNE 21

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will be heard in the following programme at the Pop concert in Symphony Hall tonight:

Hungarian March, "Rakoczy"........Berlioz
Overture to "Orpheus"........Offenbach
Waltz, "The Skaters"........Waldteufel
Fantasia, "Madame Butterfly"........Puccini
First Hungarian Rhapsody........Liszt
Procession to the Cathedral, "Lohengrin"........Wagner
Tarantelle........Jacchia
Overture Solennelle, "1812"........Tschaikovsky
Selection, "The Red Mill"........Herbert
Reve Angelique........Rubinstein
American Patrol........Meacham

POST-JUNE-21

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

Hungarian March, "Rakoczy"........Berlioz
Overture to "Orpheus"........Offenbach
Waltz, "The Skaters"........Waldteufel
Fantasia, "Madame Butterfly"........Puccini
First Hungarian Rhapsody........Liszt
Procession to the Cathedral, "Lohengrin"........Wagner
Tarantelle........Jacchia
Ouverture Solennelle, "1812".Tschaikovsky
Selection, "The Red Mill"........Herbert
"Reve Angelique"........Rubinstein
"American Patrol"........Meacham

HERALD-JUNE-21

AT THE POPS

Agide Jacchia and the Pops orchestra will be heard in the following programme at the Pop Concert in Symphony Hall tonight:

Hungarian March, "Rakoczy"........Berlioz
Overture to "Orpheus"........Offenbach
Waltz, "The Skaters"........Waldteufel
Fantasia, "Madame Butterfly"........Puccini
First Hungarian Rhapsody........Liszt
Procession to Cathedral, "Lohengrin"........Wagner
Tarantelle........Jacchia
Overture Solennelle, "1812"........Tschaikovsky
Selection, "The Red Mill"........Herbert
Reve Angelique........Rubinstein
American Patrol........Meacham

ADVTSR-JUNE-21

At the Pops Tonight

Hungarian March, "Rakoczy"........Berlioz
Overture to "Orpheus"........Offenbach
Waltz, "The Skaters"........Waldteufel
Fantasia, "Madame Butterfly"........Puccini
First Hungarian Rhapsody........Liszt
Procession to the Cathedral, "Lohengrin"........Wagner
Tarantelle........Jacchia
Ouverture Solennelle, "1812."........Tschaikovsky
Selection, "The Red Mill"........Herbert
Rève Angelique........Rubinstein
American Patrol........Mecham

Conductor: A. Jacchia.

TRANS-JULY 21

AT THE POPS TONIGHT

Agide Jacchia and the Pops orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

Hungarian March, "Rakoczy"........Berlioz
Overture to "Orpheus"........Offenbach
Waltz, "The Skaters"........Waldteufel
Fantasia, "Madame Butterfly"........Puccini
First Hungarian Rhapsody........Liszt
Procession to the Cathedral, "Lohengrin"........Wagner
Tarantelle........Jacchia
Ouverture, "1812"........Tschaikovsky
Selection, "The Red Mill"........Herbert
Reve Angelique........Rubinstein
American Patrol........Meacham

TELE-JUNE 22

At the Pops Tonight

March, Columbia"........Wilson
Overture, "Light Cavalry"........Suppé
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Carmen"........Bizet
Second Hungarian Rhapsody........Liszt
"Eili, Eili"........
Arranged by Agide Jacchia
Solo Trumpet, Henri Perret
Song Without Words........Tchaikovsky
Overture to "William Tell"........Rossini
Selection, "Sally"........Kern
Waltz, "Espana"........Waldteufel
Stars and Stripes Forever........Sousa

Conductor: A. Jacchia

TRANS-JUNE-22.

TONIGHT AT THE POPS

The Pops Symphony orchestra, under Agide Jacchia, will present the following program in Symphony hall tonight:

March, "Columbia"........Wilson
Overture, "Light Cavalry"........Suppe
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, 'Carmen"........Bizet
Second Hungarian Rhapsody........Liszt
"Eili, Eili"........Arr. by Agide Jacchia
Solo Trumpet, Henri Perret
Song Without Words........Tschaikovsky
Overture to "William Tell"........Rossini
Selection, "Sally"........Kern
Waltz, "Espana"........Waldteufel
Stars and Stripes Forever........Sousa

TELE-JUNE-22.

"Pops" Program for Tonight

March, "Columbia"........Wilson
Overture, "Light Cavalry"........Suppé
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Carmen"........Bizet
Second Hugarian Rhapsody........Liszt
"Eili, Eili," Arranged for Orchestra by Agide Jacchia
Solo Trumpet, Henri Perret
"Song Without Words"........Tschaikowsky
Overture to "William Tell," Rossini
Selection, "Sally"........Kern
Waltz, "España"........Waldteufel
"Stars and Stripes Forever," Sousa

MONITOR-JUNE-22.

TONIGHT AT THE POPS

The Pops symphony orchestra under Agide Jacchia, will present the following program in Symphony Hall tonight:

March, "Columbia"........Wilson
Overture, "Light Cavalry"........Suppe
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Carmen"........Bizet
Second Hungarian Rhapsodt........Liszt
"Eili, Eili."........Arranged by Jacchia
Solo Trumpet, Henri Perret.
Song without Words........Tschaikovsky
Overture to "William Tell"........Rossini
Selection, "Sally"........Kern
Waltz, "Espana"........Waldteufel
Stars and Stripes Forever........Sousa

ADVTSR-JUNE-22.

TONIGHT AT THE POPS

The Pops symphony orchestra, under Agide Jacchia, will present the following programme in Symphony Hall tonight:

March, "Columbia"........Wilson
Overture, "Light Cavalry"........Suppe
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Carmen"........Bizet
Second Hungarian Rhapsody........Liszt
"Eili, Eili"........Arranged by Agide Jacchia
Solo Trumpet, Henri Perret
Song without Words........Tschaikovsky
Overture to "William Tell"........Rossini
Selection, "Sally"........Kern
Waltz, "Espana"........Waldteufel
Stars and Stripes Forever........Sousa

POST-JUNE-22

TONIGHT AT THE POPS

The Pops symphony orchestra, under Agide Jacchia, will present the following program in Symphony Hall tonight:

March, "Columbia"........Wilson
Overture, "Light Cavalry"........Suppe
Waltz, "On the Beautiful Blue Danube".Strauss
Fantasit, "Carmen"........Bizet
Second Hungarian Rhapsodt........Liszt
"Eili, Eili"........Arr. by Agide Jacchia
Solo trumpet, Henri Perret.
Song without Words........Tschaikovsky
Overture to "William Tell"........Rossini
Selection, "Sally"........Kern
Waltz, "Espana"........Waldteufel
"Stars and Stripes Forever"........Sousa

HERALD-JUNE-22

At the Pops Tonight

March, "El Capitan"........Sousa
Overture, "Poet and Peasant"........Suppé
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Le Jangleur de Notre Dame"........Massenet
Pomp and Circumstance........Elgar
Procession to the Cathedral, "Lohengrin"........Wagner
Prayer and Interlude from "Suor Angelica"........Puccini
Finlandia........Sibelius
Marche Slave........Tschaikovsky
Intermezzo........Carroll
Selection of Southern Airs........Bendix

Conductor: A. Jacchia.

TRANS-JUNE-23.

"Pops" Program for Tonight

NOTRE DAME NIGHT
Open to the Public

March, "El Capitan"........Sousa
Overture, "Poet and Peasant"..Suppé
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Le Jongleur de Notre Dame"........Massenet
"Pomp and Circumstance"........Elgar
Procession to the Cathedral, "Lohengrin"........Wagner
Prayer and Interlude from "Suor Angelica"........Puccini
Finlandia........Sibelius
Marche Slave........Tschaikowsky
Intermezzo........Carroll
Selection of Southern Airs........Bendix

MONTR-JUNE-23.

AT THE POPS TONIGHT

At tonight's Pop Concert in Symphony Hall Notre Dame Academy will be particularly represented, but this concert will be open to the public. The programme follows:

March, "El Capitan"........Sousa
Overture, "Poet and Peasant"........Suppe
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Le Jongleur de Notre Dame"........Massenet
Pomp and Circumstance........Elgar
Procession to the Cathedral, "Lohengrin"........Wagner
Prayer and Interlude from "Suor Angelica"........Puccini
Finlandia........Sibelius
Marche Slave........Tschaikovsky
Intermezzo........Carroll
Selection of Southern Airs........Bendix

POST-JUNE-23,

POPS PROGRAM

At tonight's Pop concert in Symphony Hall Notre Dame Academy will be particularly represented, but this concert will be open to the public. The program follows:

March, "El Capitan"........Sousa
Overture, "Poet and Peasant"........Suppe
Waltz, "On the Beautiful Blue Danube"........Strauss
Fantasia, "Le Jongleur de Notre Dame"........Massenet
"Pomp and Circumstance"........Elgar
Procession to the Cathedral, "Lohengrin"........Wagner
Prayer and Interlude from "Suor Angelica"........Puccini
"Finlandia"........Sibelius
Marche Slave........Tschaikovsky
Intermezzo........Carroll
Selection of Southern Airs........Bendix

HERALD-JUNE 24.

AT POP CONCERTS

At tonight's Pop concert in Symphony Hall, Notre Dame Academy will be well represented but the entertainment will be open to the public. The program follows:

March, "El Capitan"........Sousa
Overture, "Poet and Peasant"........Suppe
Waltz, "Beautiful Blue Danube"..Strauss
Fantasia, "Jongleur de Notre Dame"........Massenet
Pomp and Circumstance........Elgar
Procession to Cathedral, "Lohengrin"........Wagner
Prayer and Interlude, "Suor Angelica"........Puccini
Finlandia........Sibelius
Marche Slave........Tschaikovsky
Intermezzo........Carroll
Selection of Southern Airs........Bendix

ADVTSR-JUNE-23

TONIGHT AT THE POPS

The following program will be played by the Pops Symphony Orchestra under Agide Jacchia at the Pop concert in Symphony Hall tonight.

Prelude to "Carmen"........Bizet
Overture to "Mignon"........Thomas
Waltz, "Jolly Fellows"........Vollstedt
Fantasia, "Aida"........Verdi
Finale, Fourth Symphony..Tschaikovsky
Intermezzo........Crist
"Reve Angelique" (with organ).Rubinstein
"Carnival in Paris"........Svendsen
Afro-American Folk Songs,
Arranged by Agide Jacchia
Hungarian Dance No. 7........Brahms
"Ride of the Valkyries"........Wagner

HE -JUNE 24

TONIGHT AT THE POPS

The following program will be played by the Pops Symphony Orchestra, under Agide Jacchia, at Symphony Hall tonight:

Prelude to "Carmen"........Bizet
Overture to "Mignon"........Thomas
Waltz, "Jolly Fellows"........Vollstedt
Fantasia, "Aida"........Verdi
Finale, "Fourth Symphony"..Tschaikovsky
Intermezzo........Crist
Reve Angelique (with organ)....Rubinstein
Carnival in Paris........Svendsen
Afro-American Folk Sons...Arranged by Jacchia
Hungarian Dance........Brahms
Ride of the Valkyries........Wagner

-JUNE-24

TWO MORE WEEKS OF POPS

Fine Program Offered Next Week by Conductor Jacchia at Symphony Hall

Only thirteen more Pop concerts remain of the present season at Symphony Hall.

For the coming week, which is the last but one, Agide Jacchia has compiled six fine programs. Monday which is Request Night, and determined entirely by the vote of the public, is inevitably a program of Pops favorites from first to last. Of the remaining programs, the following numbers may be mentioned. On Tuesday, "Lohengrin" Fantasia, Finale of "Scheherazade" Rhapsody "Espana," and flute solo by Arthur Brooke. Wednesday, "Pagliacci" Fantasia, "Peer Gynt" Suite, "Eili, Eili," Roumanian Rhapsody. Thursday will bring an Italian-Verdi program, also the Rhapsody "Italia" of Cosella, and other popular Italian numbers.

A -JUNE-24.

"Pops" Program for Tonight

Prelude to "Carmen"........Bizet
Overture to "Mignon"........Thomas
Waltz, "Jolly Fellows"........Vollstedt
Fantasia, "Aïda"........Verdi
Finale, Fourth Symphony........Tschaikowsky
Intermezzo........Crist
Rêve Angélique (with organ)........Rubinstein
Carnival in Paris........Svendsen
Afro-American Folk Songs
a. "You May Bury Me in de Eas'"
b. "Musieu Bainjo"
c. "Nobody Knows de Trouble I've Seen"
Arranged by Agide Jacchia
Hungarian Dance No. 7....Brahms
Ride of the Valkyries........Wagner

-JUNE-24

Only Two More Weeks of Pops

Only 13 more Pop concerts remain of the present season at Symphony Hall.

For the coming week Agide Jacchia has compiled six fine programs. Monday, which is Request night, is inevitably a program of Pops favorites from first to last. Of the remaining programs, the following numbers may be mentioned:

On Tuesday, "Lohengrin" Fantasia, Finale of "Scheherazade," Rhapsody "Espana," and flute solo by Arthur Brooke. Wednesday, "Pagliacci" Fantasia, "Peer Gynt" Suite, "Eili, Eili," Roumanian Rhapsody. Thursday will bring an Italian-Verdi program, also the Rhapsody "Italia" of Casella, and other popular Italian numbers. On Friday will be played the "William Tell" Overture, "Carmen" Fantasia, Jacchia's suite of negro spirituals, Hadley's "Ballet of the Flowers," and so forth. The popular Saturday program will inclu

TIGHT BINDING

the "Rienzi" Overture, "Samson and Delilah" Fantasia, First Hungarian Rhapsody of Liszt, Mascagni's "Hymn to the Sun," selection from "Sally," and "Jolly Fellows" Waltz.

TRANS-JUNE-24.

TONIGHT AT THE POPS

The following program will be played by the Pops Symphony orchestra under Agide Jacchia at the Pop concert in Symphony hall tonight:

Prelude to "Carmen"................Bizet
Overture to "Mignon"..............Thomas
Waltz, 'Jolly Fellows"...........Vollstedt
Fantasia, "Aida"..................Verdi
Finale, 'Fourth Symphony"..Tschaikowsky
Intermezzo........................Crist
Reve Angelique (with organ)...Rubinstein
Carnival in Paris................Svendsen
Afro-American Folk Songs,
Arranged by Agide Jacchia
Hungarian Dance No. 7...........Brahms
Ride of the Valkyries.............Wagner

TELE-JUNE-24

At the Pops Tonight

Prelude to "Carmen"............Bizet
Overture to "Mignon"..........Thomas
Waltz, "Jolly Fellows"......Vollstedt
Fantasia, "Aida"..............Verdi
Finale, "Fourth Symphony"........
Tschaikovsky
Intermezzo.....................Crist
Reve Angelique (with organ).Rubinstein
Carnival in Paris............Svendsen
Afro-American Folk Songs.........
Arranged by Agide Jacchia
Hungarian Dance No. 7........Brahms
Ride of the Valkyries..........Wagner

Conductor: A. Jacchia.

TRANS-JUNE-24.

2 MORE WEEKS OF POPS

The coming week of the Pop Concerts in Symphony Hall will be the last but one of the season. Agide Jacchia has made six programs, replete with interest, to be presented by the splendid Pops Symphony Orchestra. Tomorrow will be request night, the most popular of the season, since all numbers are determined by the vote of the pops audiences. The programs for the week follow:

MONDAY, JUNE 26.

(Request night.)

Pomp and Circumstance (with organ)....Elgar
Waltz, "On the Beautiful Blue Danube"
Strauss
"Eili, Eili".........Arranged by Agide Jacchia
Overture to "Tannhauser"............Wagner
Finale of "Scheherazade"....Rimsky-Korsakov
Largo (Solo violin, harp, organ and strings)
Handel
In the Hall of the Mountain King, from the "Peer Gynt" Suite...............Grieg
Second Hungarian Rhapsody............Liszt
Fantasia, "Aida".......................Verdi
"Reve Angelique" (Kammenoi Ostrow)
Rubinstein
Overture Solennelle, "1812"......Tchaikovsky

TUESDAY, JUNE 27.

Cortege de Bacchus..........Rimsky-Korsakov
Overture to "Sakuntala"...........Goldmark
Waltz, "Atrist's Life"...................Strauss
Fantasia, "Lohengrin"..................Wagner
Finale, "Scheherazade"......Rimsky-Korsakov
Flute solo, Andante from Concerto...Molique
(Arthur Brooke)
Nocturne, Op. 48, No. 1..........Chopin-Jaccia
Rhapsody, "Espana"....................Chabrier
Selection, "Chocolate Soldier"........O. Straus
Lyric Piece..............................Ballantine
March, "Boston Commandery"..........Carter

WEDNESDAY, JUNE 28

French Military March...............Saint-Saens
Overture to "Zampa"........................Herold
Waltz, "Dornroeschen"...........Tchaikovsky
Fantasia, "Pagliacci"...............Leoncavallo
From the Suite, "Peer Gynt"..........Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
"Eili, Eili"........Arranged by Agide Jacchia
(Solo trumpet, Gustave Perret)
March of the Toys........................Herbert
Roumanian Rhapsody.....................Enesco
Overture from Filene show, "Sixes and Sevens"..................................Harlow
Ave Maria....................................Schubert
(Solo violin, harp, organ and strings.)
March, "Cruiser Harvard"...............Strube

THURSDAY, JUNE 29.

Italian-Verdi Program

Overture to "Sicilian Vespers"..............Verdi
Aria of Musette from "La Boheme"
Minuet.......................................Leoncavallo
Rhapsody, "Italia"......................Boccherini
Overture to "Jeanne d'Arc"...............Casella
Giuseppe Verdi, 1813-1901
Prelude to Act III, "La Traviata"
Fantasia, "Aida"
"The Tempest," from "Othello"
Prelude and Siciliana from "Cavalleria Rusticana"..........................Mascagni
Forlana from "La Gioconda"........Ponchielli
Italian Royal March........................Gabetti

FRIDAY, JUNE 30.

Military Polonaise.........................Chopin
Overture to "William Tell"..............Rossini
Waltz, "Miner's Lights"....................Zeller
Fantasia, "Carmen"...........................Bizet
Pomp and Circumstance (with organ)....Elgar
Souvenir...Drdla
Afro-American Folk Songs
Arranged by Agide Jacchia
a. You May Bury Me in de Eas'
b. Musieu Bainjo
c. Nobody Knows de Trouble I've Seen
Second Hungarian Rhapsody.................Liszt
From the "Ballet of the Flowers"........Hadley
a. Red Rose
b. Marguerite
c. Heather
American Patrol..........................Meacham
In the Hall of the Mountain King.......Grieg

SATURDAY, JULY 1.

Entrance of the Boyards..............Halvorsen
Overture to "Rienzi"........................Wagner
Waltz of the Flowers...................Tchaikovsky
Fantasia, "Samson and Delilah"....Saint-Saens
First Hungarian Rhapsody..................Liszt
Reverie (with organ solo)......Redway-Risseland
Aragonaise from "The Cid"..........Massenet
Hymn to the Sun from "Iris"..........Mascagni
Night—Dawn—Sunrise.
Selection, "Sally"..............................Kern
Waltz, "Jolly Fellows"..................Vollstedt
Triumphal March from "Aida"...........Verdi

TRANS-JUNE-25.

Two More Weeks of "Pops" in Symphony Hall

The coming week of the "Pop" concerts in Symphony Hall will be the last but one of the season. Tomorrow will be request night, the most popular of the season, since all numbers are determined by the vote of the Pops audiences. This program will include such favorites as "The Blue Danube" waltz, the Largo, Second Hungarian Rhapsody of Liszt, "Reve Angelique" and "1812" overture.

Tuesday night may be mentioned the "Sakuntala" overture, the Lohengrin fantasia, finale of "Scheherazade," "Espana" rhapsody and flute solo by Arthur Brooke. Wednesday, which will be in part the night of the Filene staff, the "Pagliacci" fantasia, "Eili, Eili" and the Roumanian rhapsody will be played. Thursday will bring an Italian-Verdi, also the rhapsody "Italia" of Casella and other popular Italian numbers.

Friday will be played the "William Tell" overture, "Carmen" fantasia, Jacchia's suite of negro spirituels and Hadley's "Ballet of the Flowers." The Saturday program will include the "Rienza" overture, "Samson and Delilah" fantasia, First Hungarian rhapsody of Liszt, Mascagni's "Hymn to the Sun" and selections from "Sally" and "Jolly Fellows" waltz.

GLOBE-JUNE-25.

POP CONCERTS END IN TWO WEEKS

The coming week of the Pop Concerts in Symphony Hall will be the last but one. Agide Jacchia has made six capital programs for the splendid Pops symphony orcrestra.

Tomorrow will be request night, offering "The Blue Danube" waltz, the Largo, Second Hungarian Rhapsody of Liszt, "Reve Angelique," "1812" Overture, the "Lohengrin" fantasia, the "Scheherazade" finale, "Espana Rhapsody," and a flute solo by Arthur Brooke. On Wednesday the "Pagliacci" fantasia, "Elli, Elli" and the Roumanian Rhapsody will be played. Thursday will bring an Italian-Verdi program.

On Friday will be featured the "William Tell" overture, "Carmen" fantasia, Jacchia's suite of negro spirituels and Hadley's Ballet of the Flowers." The Saturday program will include the "Rienzi" overture, "Samson and Delilah" fantasia, "Hungarian Rhapsody," Mascagni's "Hymn to the Sun," and "Sally" numbers.

ADVTSR-JUNE-25.

REQUEST NIGHT AT POPS

The following request program, selected entirely by the vote of the Pops public, will be played at Symphony Hall tonight:—

Pomp and Circumstance (with organ)
Elgar
Waltz, "Beautiful Blue Danube"..Strauss
"Eili, Eili"..........Arranged by Jacchia
Overture to "Tannhauser"......Wagner
Finale of "Scheherazade"
Rimsky-Korsakov
Largo (Solo violin, harp, organ, strings)
Handel
In the Hall of the Mountain King from the "Peer Gynt" Suite..........Grieg
Second Hungarian Rhapsody.........Liszt
Fantasia, "Aida".....................Verdi
"Reve Angelique" (Kammenoi Ostrow)
Rubinstein
Overture, "1812"..........Tschaikovsky

ADVTSR-JUNE-26

"Pops" Program for Tonight

REQUEST NIGHT

"Pomp and Circumstance" (with organ)..........................Elgar
Waltz, "On the Beautiful Blue Danube"..........................Strauss
"Eili, Eili"..Arranged for orchestra by..........................Agide Jacchia
Overture to "Tannhäuser"...Wagner
Finale of "Scheherazade".........
Rimsky-Korsakoff

Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.

Largo..........................Handel
Solo violin, harp, organ and strings.
"In the Hall of the Mountain King," "Peer Gynt"......................Grieg
Second Hungarian Rhapsody...Liszt
Fantasia, "Aida"..................Verdi
Rêve Angélique (Kammenoi Ostrow)......................Rubinstein
"Ouverture Solennelle, 1812"......
Tschaikowsky

MONTR-JUNE-26

REQUEST NIGHT AT POPS

The following request program, the most popular of them all, will be played at the Pop Concert tonight. Determined entirely by the vote of the Pops public the numbers follow:

Pomp and Circumstance (with organ),
Elgar
Waltz, "On the Beautiful Blue Danube".................................Strauss
"Eili, Eili"..................Agide Jacchia
Overture to "Tannhauser"........Wagner
Finale of "Scheherazade"
Rimsky-Korsakov
Largo (solo violin, harp, organ and strings).................................Handel
In the Hall of the Mountain King, from the "Peer Gynt" Suite..............Grieg
Second Hungarian Rhapsody..........Liszt
Fantasia, "Aida"........................Verdi
"Reve Angelique" (Kammenoi Ostrow)
Rubinstein
Overture Solennelle, "1812"...Tchaikovsky

TELE-JUNE-26

At the Pops Tonight

Pomp and Circumstance (with organ)..............................Elgar
Waltz, "On the Beautiful Blue Danube"..............................Strauss
Eili, Eili"...Arranged by Agide Jacchia
Overture to "Tannhäuser........Wagner

Finale of "Scheherazade".........
Rimsky-Korsakov
Largo (solo violin, harp, organ and strings)..............................Handel
In the Hall of the Mountain King, from the "Peer Gynt" Suite....Grieg
Second Hungarian Rhapsody.......Liszt
Fantasia, "Aida"......................Verdi

"Reve Angelique" (Kammenoi Ostrow)........................Rubinstein
Ouverture Solennelle, "1812"..Chaikovsky

Conductor: A. Jacchia.

TRANS-JUNE-26.

At the Pops Tonight

The following program will be played at the Pop Concert in Symphony Hall tonight:

Cortege de Bacchus, Rimsky-Korsakov; Overture to "Sakuntala," Goldmark; Waltz, "Artist's Life," Strauss; Fantasia, "Lohengrin," Wagner; Finale, "Scherazade," Rimsky-Korsakov; Flute solo: Andante from Concerto (Arthur Brooke), Molique; Nocturne, Op. 48, No. 1, Chopin-Jacchia; Rhapsody, "Espana", Chabrier; Selection, "Chocolate Soldier," O. Straus; Lyric Piece, Ballantine; March, "Boston Commandery," Carter.

AMER-JUNE-27.

Symphony Hall "Pops"

SYMPHONY HALL—This evening Arthur Brooke, flutist, will play the solo part of a concerto by Molique.

The program will be as follows: "Cortege de Bacchus," Rimsky-Korsakov; overture to "Sakuntala," Goldmark; waltz, "Artist's Life," Strauss; fantasia, "Lohengrin," Wagner; finale, "Scheherazade," Rimsky-Korsakov; flute solo, Andante from Concerto, Molique; nocturne, op 48, No. 1, Chopin-Jaccia; rhapsody, "Espana," Chabrier; selection, "Chocolate Soldier," O. Straus; lyric piece, Ballantine; march, "Boston Commandery," Carter.

GLOBE-JUNE-27

AT THE POPS TONIGHT

The following programme will be played at the Pop concert in Symphony Hall tonight:

Cortege de Bacchus........Rimsky-Korsakov
Overture to "Sakuntala"..........Goldmark
Waltz, "Artist's Life"..................Strauss
Fantasia, "Lohengrin"................Wagner
Finale, "Scheherazade".....Rimsky-Korsakov
Flute solo—Andante from Concerto..Molique
Arthur Brooke
Nocturne, Op. 48, No. 1......Chopin-Jacchia
Rhapsody, "Espana"..................Chabrier
Selection, "Chocolate Soldier".....O. Straus
Lyric Piece.............................Ballantine
March, "Boston Commandery".......Carter

POST-JUNE-27.

AT THE POPS TONIGHT

The following program will be played at the Pop concert in Symphony Hall tonight:

"Cortege de Bacchus"..Rimsky-Korsakov
Overture to "Sakuntala"......Goldmark
Waltz, "Artist's Life"...............Strauss
Fantasia, "Lohengrin"...............Wagner
Finale, "Scheherazade"
Rimsky-Korsakov
Flute solo, Andante from Concerto
Molique
(Arthur Brooke)
Nocturne, Op. 48, No. 1...Chopin-Jacchia
Rhapsody, "Espana"...............Chabrier
Selection, "Chocolate Soldier"...O. Straus
Lyric Piece.........................Ballantine
March, "Boston Commandery"......Carter

HERALD-JUNE-27.

AT THE POPS TONIGHT

The following program will be played at the Pop concert in Symphony Hall tonight:

Cortege de Bacchus.....Rimsky-Korsakov
Overture to "Sakuntala"........Goldmark
Waltz, "Artist's Life"..............Strauss
Fantasia, "Lohengrin"...............Wagner
Finale, "Scheherazade"..Rimsky-Korsakov
Flute solo: Andante from Concerto
(Arthur Brooke)......................Molique
Nocturne, Op. 48, No. 1....Chopin-Jacchia
Rhapsody, "Espana"...............Chabrier
Selection, "Chocolate Soldier"....O. Straus
Lyric Piece..........................Ballantine
March, "Boston Commandery"......Carter

ADVTSR-JUNE-27

AT THE POPS

The following program will be played at the Pop Concert in Symphony hall tonight:

Cortege de Bacchus.....Rimsky-Korsakov
Overture to "Sakuntala"........Goldmark
Waltz, "Artist's Life"..............Strauss
Fantasia, "Lohengrin"...........Wagner
Finale, 'Scheherazade"...Rimsky-Korsakov
Flute solo, Andante from Concert (Arthur Brooke)......................Molique
Nocturne, Op. 48, No. 1....Chopin-Jacobia
Rhapsody, "Espana"..............Chabrier
Selection, "Chocolate Soldier"...O. Strauss
Lyric Piece............................Ballantine
March, "Boston Commandery"......Carter

TELE-JUNE-27.

At the Pops Tonight

Cortège de Bacchus..Rimsky-Korsakov
Overture to "Sakuntala".....Goldmark
Waltz, "Artist's Life"........Strauss
Fantasia, "Lohengrin"........Wagner
Finale, "Scheherazade,"
Rimsky-Korsakov
Flute solo: Andante from Concerto
(Arthur Brooke)..............Molique
Nocturne, Op. 48, No. 1..Chopin-Jacchia
Rhapsody, "Espana"..........Chabrier
Selection, "Chocolate Soldier," O. Straus
Lyric Piece...................Ballantine
March, "Boston Commandery"..Carter

Conductor: A. Jacchia

TRANS-JUNE-27

"Pops" Program for Tonight

Cortège de Bacchus.........Delibes
Overture to "Sakuntala"..Goldmark
Waltz, "Artist's Life"........Strauss
Fantasia, "Lohengrin"......Wagner
Finale of "Scheherazade"
Rimsky-Korsakoff
Flute Solo:
Andante from Concerto....Molique
Arthur Brooke
Nocturne op. 48, No.1..Chopin-Jacchia
Rhapsody, "España"........Chabrier
Selection, "The Chocolate Soldier"
O. Straus
Lyric Piece...................Ballantine
March, "Boston Commandery"
Carter

MONTR-JUNE 27.

"Pops" Program for Tonight

French Military March..Saint-Saëns
Overture to "Zampa"........Herold
Waltz, "Dornröschen".Tschaikowsky
Fantasia "Pagliacci"....Leoncavallo
From the Suite, "Peer Gynt"..Grieg
a. Morning Mood
b. In the Hall of the Mountain King
"Eili, Eili," Arranged by Agide Jacchia, Solo trumphet, G. Perret
March of the Toys.........Herbert
Rumanian Rhapsody..........Enesco
Overture from Filene Show, "Sixes and Sevens".............Harlow
Ave Maria (Solo violin, harp, organ and strings).........Schubert
March, "Cruiser Harvard"....Strube

MONTR-JUNE-28.

At the Pops Tonight

French Military March.....Saint-Saëns
Overture to "Zampa"..........Herold
Waltz, "Dornroeschen"....Chaikovsky
Fantasia, "Pagliacci".....Leoncavallo
From the Suite, "Peer Gynt"....Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
"Eili, Eili".Arranged by Agide Jacchia
(Solo trumpet, Gustave Perret)
March of the Toys............Herbert
Roumanian Rhapsody..........Enesco
Overture from Filene Show, "Sixes and Sevens"...............Harlow
Ave Maria (solo violin, harp, organ strings)....................Schubert
March, "Cruiser Harvard".....Strube

Conductor: A. Jacchia.

TRANS-JUNE-28.

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, which is partly taken over by the Filene staff, is also open to the public, the program will be as follows:

French Military March........Saint-Saens
Overture to "Zampa"...............Herold
Waltz, "Dornroeschen".......Tchaikovsky
Fantasia, "Pagliacci"..........Leoncavallo
From the Suite, "Peer Gynt"........Grieg
a. Morning Mood. b. In the Hall of the Mountain King.
"Eili, Eili"....Arranged by Agide Jacchia
(Solo trumpet, Gustave Perret)
"March of the Toys"..............Herbert
Roumanian Rhapsody..............Enesco
Overture from Filene Show, "Sixes and Sevens"...........................Harlow
Ave Maria (solo violin, harp, organ and strings)..........................Schubert
March, "Cruiser Harvard"..........Strube

HERALD-JUNE-28.

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, which is partly taken over by the Filene staff, but is also open to the public, the program will be as follows:—

French Military March.......Saint-Saens
Overture to "Zampa"...............Herold
Waltz, "Dornroeschen"......Tchaikovsky
Fantasia, "Pagliacci"........Leoncavallo
Selections from "Peer Gynt"........Grëig
Overture from Filene show, "Sixes and
(Solo trumpet, Gustave Perrett)
March of the Toys..................Herbert
Roumanian Rhapsody...............Enesco
"Eili, Eili"...Arranged by Agide Jaochia
Sevens"..............................Harlow
Ave Maria (violin, harp, organ and strings).............................Schubert
March 'Cruiser Harvard"...........Strube

ADVTSR-JUNE-28.

ITALIAN NIGHT AT POPS

A program consisting entirely of Italian numbers and featuring excerpts from Verdi's operas will be given at the Pop concert in Symphony Hall tonight under Agide Jacchia, the celebrated Italian conductor of the Pops. The numbers follows:

Overture to "Sicilian Vespers"......Verdi
Aria of Musette from "La Boheme"..
Leoncavallo
Minuet..........................Boccherini
Rhapsody, "Italia"..................Casella
Overture to "Jeanne d'Arc".........Verdi
Prelude to Act III., "La Traviata"..Verdi
Fantasia, "Aida".......................Verdi
The Tempest, from "Othello"......Verdi
Prelude and Siciliana, from "Cavalleria Rusticana"...............Mascagni
Forlana, from "La Gioconda"...Ponchielli
Italian Royal March...............Gabetti

HERALD-JUNE-29.

ITALIAN NIGHT AT POPS

A program of Italian numbers, featuring excerpts from Verdi's operas, will be given at the Pop Concert in Symphony Hall tonight. Agide Jacchia, the conductor, is a graduate of the Italian opera houses. The selections follow:

Overture to "Sicilian Vespers"......Verdi
Aria of Musette from "La Boheme"
Leoncavallo
Minuet..........................Boccherini
Rhapsody, "Italia"..................Casella
Overture to "Jeanne d'Arc".........Verdi
Prelude to Act III, "La Traviata"..Verdi
Fantasia, "Aida"......................Verdi
Tempest from "Othello"..............Verdi
Selections from "Cavalleria Rusticana"
Mascagni
Forlana from "La Gioconda"....Ponchielli
Italian Royal March................Gabetti

ADVTSR-JUNE-29.

At the Pops Tonight

Overture to "Sicilian Vespers"....Verdi
Aria of Musette from "La Bohème"
Leoncavallo
Minuet......................Boccherini
Rhapsody, "Italia"..............Casella
Overture to "Jeanne d'Arc"....
Prelude to Act III., La Traviata"............ Verdi
Fantasia, "Aida"...........
The Tempest from "Othello"...
Prelude and Siciliani from "Cavalleria Rusticana"..............Mascagni
Forlana from "La Gioconda".Ponchielli
Italian Royal March............Gabetti

Conductor: A. Jacchia.

TRANS-JUNE 29

ITALIAN PROGRAM AT POPS

A program consisting entirely of Italian numbers will be given at the Pop concert in Symphony hall tonight:

Overture to "Sicilian Vespers".....Verdi
Aria of Musette from "La Boheme,"
Minuet........................Leoncavallo
Rhapsody, "Italia"...............Boccherini
Overture to "Jeanne d'Arc"........Casella
Prelude to Act III, "La Traviata"..Verdi
Fantasia, "Aida"......................Verdi
The Tempest, from "Othello".......Verdi
Prelude and Siciliana from "Cavalleria Rusticana".................Mascagni
Forlana, from "La Gioconda"..Ponchielli
Italian Royal March..................Gabetti

TELE-JUNE-29

"Pops" Program for Tonight

Overture to "Sicilian Vespers"..Verdi
Aria of Musette from "LaBoheme"
Leoncavallo
Minuet....................Boccherini
Rhapsody, "Italia"..........Casella
Overture to "Jeanne d'Arc"..Verdi
Prelude to Act III, "La Traviata"
Fantasia, "Aida"...............Verdi
"The Tempest" from "Othello" Verdi
Prelude and Siciliana from "Cavalleria Rusticana"...Mascagni
Forlana from "La Gioconda"
Ponchielli
Italian Royal March........Gabetti

MONTR-JUNE-29.

TONIGHT AT THE POPS

Agide Jacchia and the Pops symphony orchestra will be heard tonight at the Pop concert in Symphony Hall in the following program:

Military Polonaise.....................Chopin
Overture to "William Tell"..........Rossini
Waltz, "Miner's Lights"................Zeller
Fantasia, "Carmen".......................Bizet
Pomp and Circumstance (with organ)...Elgar
Souvenir.................................Drdla
Afro-American Folk Songs..Arr. by A. Jacchia
Second Hungarian Rhapsody...............Liszt
From the "Ballet of the Flowers"......Hadley
(a) Red Rose, (b) Marguerite, (c) Heather.
American Patrol......................Meacham
In the Hall of the Mountain King.......Grieg

HERALD-JUNE-30.

POP CONCERT BILL

Agide Jacchia and the Pops symphony orchestra will play the following program tonight:

Military Polonaise...................Chopin
Overture to "William Tell".........Rossini
Waltz, "Miner's Lights"..............Zeller
Fantasia, "Carmen"....................Bizet
Pomp and Circumstance (with organ)
Souvenir...................................Elgar
Afro-American Folk Songs....Arranged by..................................Drdla
Agide Jacchia
Second Hungarian Rhapsody..........Liszt
From the "Ballet of the Flowers"..Hadley
a. Red Rose. b. Marguerite. c. Heather
American Patrol.....................Meacham
In the Hall of the Mountain King...Grieg

ADVTSR-JUNE 30.

At the Pops Tonight

Military Polonaise..............Chopin
Overture to "William Tell".....Rossini
Waltz, "Miner's Lights".........Zeller
Fantasia, "Carmen"..............Bizet
Pomp and Circumstance (with organ)............................Elgar
Souvenir.........................Drdla
Afro-American Folk Songs,
Arranged by Agide Jacchia
Second Hungarian Rhapsody......Liszt
From the "Ballet of the Flowers"
(Red Rose—Marguerite—Heather)
Hadley
American Patrol...........Meacham
In the Hall of the Mountain King..Grieg

Conductor: A. Jacchia

TRANS-JUNE 30

"Pops" Program for Tonight

Military Polonaise...........Chopin
Overture to "William Tell"...Rossini
Waltz, "Miner's Lights".......Zeller
Fantasia, "Carmen"...........Bizet
"Pomp and Circumstance"....Elgar
(With Organ)
Souvenir.......................Drdla
Afro-American Folksongs.......
Arranged by Agide Jacchia
a. "You may bury me in de eas'"
b. "Musieu Bainjo"
c. "Nobudy knows de trouble I've seen"
Second Hungarian Rhapsody...Liszt
From the "Ballet of the Flowers"
a. Red Rose b. Marguerite c. Heather
Hadley
American Patrol..........Meacham
In the Hall of the Mountain King
Grieg

MONTR-JUNE 30

POP CONCERT

Agide Jacchia and the Pops Symphony orchestra will be heard tonight at the Pop concert in Symphony hall in the following program:

Military Polonaise...................Chopin
Overture to "William Tell"........Rossini
Waltz, "Miner's Lights"..............Zeller
Fantasia, "Carmen"....................Bizet
Pomp and Circumstance (with organ),
Elgar
Souvenir.................................Drdla
Afro-American Folk Songs,
Arranged by Agide Jacchia
Second Hungarian Rhapsody........Liszt
From the "Ballet of the Flowers." (a), Red Rose. (b) Marguerita. (c), Heather........................Hadley
American Patrol.................Meacham
In the Hall of the Mountain King...Grieg

TELE-JUNE 30.

[120]

TIGHT BINDING

...ERTS
...o concert in
... Notre Dame
...ell represented,
...inment will be
...ile. The program

...Peasant"........Sousa
...lue Danube"..Strauss
... de Notre Dame"
...ance ....Massenet
...edral, "Lohengrin"
...Elgar
...Wagner
...lude, "Suor Angelica"
...Puccini
...........Sibelius
...........Tschaiko...
...ern Airs....Bendix

...2-JUNE 23.

...AT THE POPS

...program will be played
...mphony Orchestra under
... at the Pop concert in
... tonight.

...men"................Bizet
...gnon"..............Thomas
...llows"............Vollstedt
.......................Verdi
...Symphony...Tschaikovsky
...(with organ).Rubinstein
...ris"..............Svendsen
...olk Songs,
...anged by Agide Jacchia
... No. 7...........Brahms
...lkyries"...........Wagner

...D-JUNE 24

...AT THE POPS

...g program will be
...Pops Symphony Or-
... Agide Jacchia, at
...l tonight:

...nen"................Bizet
...ion"..............Thomas
...llows"...........Vollstedt
.......................Verdi
...ymphony"..Tschaikovsky
..........................Crist
...with organ)....Rubinstein
.........................Svendsen
...olk Sons...Arranged by
Jacchia
.........................Brahms
...yries..................Wagner

...2-JUNE 24.

...D MORE
...EKS OF
...POPS

...gram Offered Next
...y Conductor Jacchia
...hony Hall

...teen more Pop concerts ...e present season at Sym...

...oming week, which is th... Agide Jacchia has com... ...ne programs. Monday ...equest Night, and deter... ...ely by the vote of th... ...nevitably a program of ...ites from first to last ...aining programs, the fol... ...bers may be mentioned ..., "Lohengrin" Fantasia ... "Scheherazade" Rhap... ...na," and flute solo by ...oke. Wednesday, "Pag... ...asia, "Peer Gynt" Suite, ... Roumanian Rhapsody. ...ill bring an Italian-Verdi ...so the Rhapsody "Italia" ...nd other popular Italian...

...JUNE 24.

...Program for Tonight

..."Carmen"..........Bizet
..."Mignon".......Thomas
...lly Fellows"......Vollstedt
..."Aida"...............Verdi
...urth Symphony
Tschaikowsky
.........................Crist
...lique (with organ)
Rubinstein
... Paris ....Svendsen
...ican Folk Songs
... May Bury Me in de
...u Bainjo"
...dy Knows de Trouble
...en"
...rranged by Agide Jacchia
... Dance No. 7....Brahms
... Valkyries........Wagner

...R-JUNE 24.

...Two More
...Veeks of Pops

...ore Pop concerts remain of ...eason at Symphony Hall. ...oming week Agide Jacchia ... six fine programs. Mon... ...s Request night, is inevi... ...ram of Pops favorites from ... Of the remaining pro... ...following numbers may be ...

...y, "Lohengrin" Fantasia, ..."Scheherazade," Rhapsody ...nd flute solo by Arthur ...dnesday, "Pagliacci" Fan... ... Gynt" Suite, "Elli, Elli," ...Rhapsody. Thursday will ...lian-Verdi program, also ...y "Italia" of Casella, and ... Italian numbers. On Fri... ...played the "William Tell" ...rmen" Fantasia, Jacchia's ... spirituals, Hadley's "Bal... ...owers," and so forth. The ...rday program will includ...

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the "Rienzi" Overture, "Samson and Delilah" Fantasia, First Hungarian Rhapsody of Liszt, Mascagni's "Hymn to the Sun," selection from "Sally," and "Jolly Fellows" Waltz.

...JUNE 24.

TONIGHT AT THE POPS

The following program will b played by the Pops Symphony or chestra under Agide Jacchia at th Pop concert in Symphony hall to night:

Prelude to "Carmen"................Bizs
Overture to "Mignon"..............Thoma
Waltz, 'Jolly Fellows"...........Vollsted
Fantasia, "Aida" ....Verd
Finale, 'Fourth Symphony"..Tschaikowsky
Intermezzo ....Crist
Reve Angelique (with organ)...Rubinstein
Carnival in Paris..................Svendsen
Afro-American Folk Songs,
Arranged by Agide Jacchia
Hungarian Dance No. 7..........Brahms
Ride of the Valkyries...............Wagner

At the Pops Tonight

Prelude to "Carmen"............Bizet
Overture to "Mignon"..........Thomas
Waltz, "Jolly Fellows".......Vollstedt
Fantasia, "Aida"...............Verdi
Finale, "Fourth Symphony".........
Tschaikovsky
Intermezzo ....Crist
Reve Angelique (with organ).Rubinstein
Carnival in Paris.............Svendsen
Afro-American Folk Songs..........
Arranged by Agide Jacchia
Hungarian Dance No. 7........Brahms
Ride of the Valkyries..........Wagner

Conductor: A. Jacchia.

2 MORE WEEKS OF POPS

The coming week of the Pop Concerts in Symphony Hall will be the last but one of the season. Agide Jacchia has made six programs, replete with interest, to be presented by the splendid Pops Symphony Orchestra. Tomorrow will be request night, the most popular of the season, since all numbers are determined by the vote of the pops audiences. The programs for the week follow:

MONDAY, JUNE 26.
(Request night.)

Pomp and Circumstance (with organ)....Elgar
Waltz, "On the Beautiful Blue Danube"
Strauss
"Elli, Elli".........Arranged by Agide Jacchia
Overture to "Tannhauser"............Wagner
Finale of "Scheherazade"....Rimsky-Korsakov
Largo (Solo violin, harp, organ and strings)
Handel
In the Hall of the Mountain King, from the "Peer Gynt" Suite..................Grieg
Second Hungarian Rhapsody.............Liszt
Fantasia, "Aida"..........................Verdi
"Reve Angelique" (Kammenoi Ostrow)
Rubinstein
Overture Solennelle, "1812"......Tchaikovsky

TUESDAY, JUNE 27.

Cortege de Bacchus.........Rimsky-Korsakov
Overture to "Sakuntala"............Goldmark
Waltz, "Atrist's Life"..................Strauss
Fantasia, "Lohengrin"..................Wagner
Finale, "Scheherazade".......Rimsky-Korsakov
Flute solo, Andante from Concerto...Molique
(Arthur Brooke)
Nocturne, Op. 48, No. 1..........Chopin-Jaccia
Rhapsody, "Espana"....................Chabrier
Selection, "Chocolate Soldier"........O. Straus
Lyric Piece...............................Ballantine
March, "Boston Commandery".........Carter

WEDNESDAY, JUNE 28

French Military March...............Saint-Saens
Overture to "Zampa"....................Herold
Waltz, "Dornroeschen"............Tchaikovsky
Fantasia, "Pagliacci"...............Leoncavallo
From the Suite, "Peer Gynt"..........Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
"Elli, Elli".......Arranged by Agide Jacchia
(Solo trumpet, Gustave Perret)
March of the Toys...........................Herbert
Roumanian Rhapsody.......................Enesco
Overture from Filene show, "Sixes and Sevens".......................................Harlow
Ave Maria..Schubert
(Solo violin, harp, organ and strings.)
March, "Cruiser Harvard"..................Strube

THURSDAY, JUNE 29.
Italian-Verdi Program

...erture to "Sicilian Vespers"............Verdi
...ria of Musette from "La Boheme"
...inuet...........................Leoncavallo
...hapsody, "Italia"...............Boccherini
...verture to "Jeanne d'Arc"............Casella
Giuseppe Verdi, 1813-1901
Prelude to Act III, "La Traviata"
Fantasia, "Aida"
"The Tempest," from "Othello"
...relude and Siciliana from "Cavalleria Rusticana".......................Mascagni
...or'ana from "La Gioconda".......Ponchielli
...alian Royal March......................Gabetti

FRIDAY, JUNE 30.

...ilitary Polonaise............................Chopin
...verture to "William Tell".............Rossini
...altz, "Miner's Lights"...................Zeller
...ntasia, "Carmen"..........................Bizet
...mp and Circumstance (with organ)....Elgar
...uvenir..Drdla
...ro-American Folk Songs
Arranged by Agide Jacchia
a. You May Bury Me in de Eas'
b. Musieu Bainjo
c. Nobody Knows de Trouble I've Seen
...cond Hungarian Rhapsody..............Liszt
...om the "Ballet of the Flowers"......Hadley
a. Red Rose
b. Marguerite
c. Heather
...erican Patrol..........................Meacham
... the Hall of the Mountain King.......Grieg

SATURDAY, JULY 1.

...trance of the Boyards.............Halvorsen
...erture to "Rienzi"....................Wagner
...ltz of the Flowers...............Tchaikovsky
...tasia, "Samson and Delilah"....Saint-Saens
...st Hungarian Rhapsody...................Liszt
...verie (with organ solo)......Redway-Rissland
...rgonaise from "The Cid"..........Massenet
...mn to the Sun from "Iris".........Mascagni
...ght—Dawn—Sunrise.
...ection, "Sally"................................Kern
...ltz, "Jolly Fellows"..................Vollstedt
...umphal March from "Aida"..........Verdi

...TRANS-JUNE-25.

TELE-JUNE-26

At the Pops Tonight

Pomp and Circumstance (with organ) ....Elgar
Waltz, "On the Beautiful Blue Danube" ....Strauss
Elli, Elli' ...Arranged by Agide Jacchia
Overture to "Tannhäuser........Wagner

Finale of "Scheherazade"........
Rimsky-Korsakov
Largo (solo violin, harp, organ and strings) ....Händel
In the Hall of the Mountain King, from the "Peer Gynt" Suite....Grieg
Second Hungarian Rhapsody.......Liszt

Fantasia, "Aida" ....Verdi

Two More Weeks of "Pops" in Symphony Hall

The coming week of the "Pop" concerts in Symphony Hall will be the last but one of the season. Tomorrow will be request night, the most popular of the season, since all numbers are determined by the vote of the Pops audiences. This program will include such favorites as "The Blue Danube" waltz, the Largo, Second Hungarian Rhapsody of Liszt, "Reve Angelique" and "1812" overture.

Tuesday night may be mentioned the "Sakuntala" overture, the Lohengrin fantasia, finale of "Scheherazade," "Espana" rhapsody and flute solo by Arthur Brooke. Wednesday, which will be in part the night of the Filene staff, the "Pagliacci" fantasia, "Elli, Elli" and the Roumanian rhapsody will be played. Thursday will bring an Italian-Verdi, also the rhapsody "Italia" of Casella and other popular Italian numbers.

Friday will be played the "William Tell" overture, "Carmen" fantasia, Jacchia's suite of negro spirituels and Hadley's "Ballet of the Flowers." The Saturday program will include the "Rienza" overture, "Samson and Delilah" fantasia, First Hungarian rhapsody of Liszt, Mascagni's "Hymn to the Sun" and selections from "Sally" and "Jolly Fellows" waltz.

GLOBE-JUNE-25.

POP CONCERTS END IN TWO WEEKS

The coming week of the Pop Concerts in Symphony Hall will be the last but one. Agide Jacchia has made six capital programs for the splendid Pops symphony orcrestra.

Tomorrow will be request night, offering "The Blue Danube" waltz, the Largo, Second Hungarian Rhapsody of Liszt, "Reve Angelique," "1812" Overture, the "Lohengrin" fantasia, the "Scheherazade" finale, "Espana Rhapsody," and a flute solo by Arthur Brooke. On Wednesday the i'Pagliacci" fantasia, "Elli, Elli" and the Roumanian Rhapsody will be played. Thursday will bring an Italian-Verdi program.

On Friday will be featured the "William Tell" overture, "Carmen" fantasia, Jacchia's suite of negro spirituels and Hadley's Ballet of the Flowers." The Saturday program will include the "Rienzi" overture, "Samson and Delilah" fantasia, "Hungarian Rhapsody," Mascagni's "Hymn to the Sun," and "Sally" numbers.

ADVTSR-JUNE-25.

REQUEST NIGHT AT POPS

The following request program, selected entirely by the vote of the Pops public, will be played at Symphony Hall tonight:—

Pomp and Circumstance (with organ)
Elgar
Waltz, "Beautiful Blue Danube"..Strauss
"Elli, Elli"...........Arranged by Jacchia
Overture to "Tannhauser"......Wagner
Finale of "Scheherazade",
Rimsky-Korsakov
Largo (Solo violin, harp, organ, strings)
Handel
In the Hall of the Mountain King from the "Peer Gynt" Suite............Grieg
Second Hungarian Rhapsody...........Liszt
Fantasia, "Aida"..........................Verdi
"Reve Angelique" (Kammenoi Ostrow)
Rubinstein
Overture, "1812"..........Tschaikovsky

ADVTSR-JUNE-26

"Pops" Program for Tonight

REQUEST NIGHT

"Pomp and Circumstance" (with organ) ....Elgar
Waltz, "On the Beautiful Blue Danube" ....Strauss
"Elli, Elli"..Arranged for orchestra by ....Agide Jacchia
Overture to "Tannhäuser"...Wagner
Finale of "Scheherazade".........
Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Largo ....Handel
Solo violin, harp, organ and strings.
"In the Hall of the Mountain King," "Peer Gynt" ....Grieg
Second Hungarian Rhapsody...Liszt
Fantasia, "Aida" ....Verdi
Rêve Angélique (Kammenoi Ostrow) ....Rubinstein
"Ouverture Solennelle, 1812".......
Tschaikowsky

MONTR-JUNE-26

REQUEST NIGHT AT POPS

The following request program, the most popular of them all, will be played at the Pop Concert tonight. Determined entirely by the vote of the Pops public the numbers follow:

Pomp and Circumstance (with organ),
Elgar
Waltz, "On the Beautiful Blue Danube" ....Strauss
"Elli, Elli" ....Agide Jacchia
Overture to "Tannhauser"........Wagner
Finale of "Scheherazade"
Rimsky-Korsakov
Largo (solo violin, harp, organ and strings) ....Handel
In the Hall of the Mountain King, from the "Peer Gynt" Suite.............Grieg
Second Hungarian Rhapsody.........Liszt
Fantasia, "Aida" ....Verdi
"Reve Angelique" (Kammenci Ostrow),
Rubinstein
Overture Solennelle, "1812"...Tchaikovsky

TELE-JUNE-26

"Reve Angelique" (Kammenoi Ostrow) ....Rubinstein
Ouverture Solennelle, "1812"..Chaikovsky

Conductor: A. Jacchia.

TRANS-JUNE-26.

At the Pops Tonight

The following program will be played at the Pop Concert in Symphony Hall tonight:

Cortege de Bacchus, Rimsky-Korsakov; Overture to "Sakuntala," Goldmark; Waltz, "Artist's Life," Stauss; Fantasia, "Lohengrin," Wagner; Finale, "Scherazade," Rimsky-Korsakov; Flute solo: Andante from Concerto (Arthur Brooke), Molique; Nocturne, Op. 48, No. 1, Chopin-Jacchia; Rhapsody, "Espana", Chabrier; Selection, "Chocolate Soldier," O. Straus; Lyric Piece, Ballantine; March, "Boston Commandery," Carter.

AMER-JUNE-27.

Symphony Hall "Pops"

SYMPHONY HALL—This evening Arthur Brooke, flutist, will play the solo part of a concerto by Molique.

The program will be as follows: "Cortege de Bacchus," Rimsky-Korsakov; overture to "Sakuntala," Goldmark; waltz, "Artist's Life," Strauss; fantasia, "Lohengrin," Wagner; finale, "Scheherazade," Rimsky-Korsakov; flute solo, Andante from Concerto, Molique; nocturne, op 48, No. 1, Chopin-Jaccia; rhapsody, "Espana," Chabrier; selection, "Chocolate Soldier," O. Straus; lyric piece, Ballantine; march, "Boston Commandery," Carter.

GLOBE-JUNE-27

AT THE POPS TONIGHT

The following programme will be played at the Pop concert in Symphony Hall tonight:

Cortege de Bacchus.........Rimsky-Korsakov
Overture to "Sakuntala"..........Goldmark
Waltz, "Artist's Life"..................Strauss
Fantasia, "Lohengrin" ....Wagner
Finale, "Scheherazade".....Rimsky-Korsakov
Flute solo—Andante from Concerto...Molique
Arthur Brooke
Nocturne, Op. 48, No. 1......Chopin-Jacchia
Rhapsody, "Espana" ....Chabrier
Selection, "Chocolate Soldier".....O. Straus
Lyric Piece ....Ballantine
March, "Boston Commandery"........Carter

POST-JUNE-27.

AT THE POPS TONIGHT

The following program will be played at the Pop concert in Symphony Hall tonight:

"Cortege de Bacchus"..Rimsky-Korsakov
Overture to "Sakuntala".......Goldmark
Waltz, "Artist's Life"...............Strauss
Fantasia, "Lohengrin"...............Wagner
Finale, "Scheherazade"
Rimsky-Korsakov
Flute solo, Andante from Concerto
Molique
(Arthur Brooke)
Nocturne, Op. 48, No. 1...Chopin-Jacchia
Rhapsody, "Espana"..................Chabrier
Selection, "Chocolate Soldier"...O. Straus
Lyric Piece..........................Ballantine
March, "Boston Commandery"......Carter

HERALD-JUNE 27.

AT THE POPS TONIGHT

The following program will be played at the Pop concert in Symphony Hall tonight:

Cortege de Bacchus......Rimsky-Korsakov
Overture to "Sakuntala"........Goldmark
Waltz, "Artist's Life" ....Strauss
Fantasia, "Lohengrin" ....Wagner
Finale, "Scheherazade"..Rimsky-Korsakov
Flute solo: Andante from Concerto (Arthur Brooke)............................Molique
Nocturne, Op. 48, No. 1.....Chopin-Jacchia
Rhapsody, "Espana"....................Chabrier
Selection, "Chocolate Soldier"....O. Straus
Lyric Piece ....Ballantine
March, "Boston Commandery" ......Carter

ADVTSR-JUNE-27

AT THE POPS

The following program will be played at the Pop Concert in Symphony hall tonight:

Cortege de Bacchus.....Rimsky-Korsakov
Overture to "Sakuntala"........Goldmark
Waltz, "Artist's Life"...............Strauss
Fantasia, "Lohengrin" ....Wagner
Finale, 'Scheherazade"...Rimsky-Korsakov
Flute solo, Andante from Concert (Arthur Brooke) ....Molique
Nocturne, Op. 48, No. 1....Chopin-Jacobia
Rhapsody, "Espana" ....Chabrier
Selection, "Chocolate Soldier"...O. Strauss
Lyric Piece ....Ballantine
March, "Boston Commandery".....Carter

TELE-JUNE-27.

At the Pops Tonight

Cortège de Bacchus..Rimsky-Korsakov
Overture to "Sakuntala".....Goldmark
Waltz, "Artist's Life"........Strauss
Fantasia, "Lohengrin"........Wagner
Finale, "Scheherazade,"
Rimsky-Korsakov
Flute solo: Andante from Concerto (Arthur Brooke)..............Molique
Nocturne, Op. 48, No. 1..Chopin-Jacchia
Rhapsody, "Espana"..........Chabrier
Selection, "Chocolate Soldier," O. Straus
Lyric Piece ....Ballantine
March, "Boston Commandery"..Carter

Conductor: A. Jacchia

TRANS-JUNE-27

"Pops" Program for Tonight

Cortège de Bacchus..........Delibes
Overture to "Sakuntala"..Goldmark
Waltz, "Artist's Life"........Strauss
Fantasia, "Lohengrin"......Wagner
Finale of "Scheherazade"
Rimsky-Korsakoff
Flute Solo:
Andante from Concerto....Molique
Arthur Brooke
Nocturne op. 48, No.1..Chopin-Jacchia
Rhapsody, "España"........Chabrier
Selection, "The Chocolate Soldier"
O. Straus
Lyric Piece.................Ballantine
March, "Boston Commandery"
Carter

MONTR-JUNE 27

"Pops" Program for Tonight

French Military March..Saint-Saëns
Overture to "Zampa"........Herold
Waltz, "Dornröschen".Tschaikowsky
Fantasia "Pagliacci"....Leoncavallo
From the Suite, "Peer Gynt"..Grieg
a. Morning Mood
b. In the Hall of the Mountain King
"Elli, Elli," Arranged by Agide Jacchia, Solo trumphet, G. Perret
March of the Toys........Herbert
Rumanian Rhapsody........Enesco
Overture from Filene Show, "Sixes and Sevens".......Harlow
Ave Maria (Solo violin, harp, organ and strings).......Schubert
March, "Cruiser Harvard"....Strube

MONTR-JUNE-28.

At the Pops Tonight

French Military March......Saint-Saëns
Overture to "Zampa"...........Herold
Waltz, "Dornroeschen" ....Chaikovsky
Fantasia, "Pagliacci" .....Leoncavallo
From the Suite, "Peer Gynt".....Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
"Elli, Elli".Arranged by Agide Jacchia
(Solo trumpet, Gustave Perret)
March of the Toys..............Herbert
Roumanian Rhapsody ....Enesco
Overture from Filene Show, "Sixes and Sevens" ....Harlow
Ave Maria (solo violin, harp, organ strings) ....Schubert
March, "Cruiser Harvard"......Strube

Conductor: A. Jacchia.

TRANS-JUNE-28.

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, which is partly taken over by the Filene staff, is also open to the public, the program will be as follows:

French Military March........Saint-Saens
Overture to "Zampa"...............Herold
Waltz, "Dornroeschen".......Tchaikovsky
Fantasia, "Pagliacci".........Leoncavallo
From the Suite, "Peer Gynt"........Grieg
a. Morning Mood. b. In the Hall of the Mountain King.
"Elli, Elli"....Arranged by Agide Jacchia
(Solo trumpet, Gustave Perret)
"March of the Toys"...........Herbert
Roumanian Rhapsody ....Enesco
Overture from Filene Show, "Sixes and Sevens" ....Harlow
Ave Maria (solo violin, harp, organ and strings) ....Schubert
March, "Cruiser Harvard"..........Strube

HERALD-JUNE-28.

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, which is partly taken over by the Filene staff, but is also open to the public, the program will be as follows:—

French Military March.......Saint-Saens
Overture to "Zampa"............Herold
Waltz, "Dornroeschen"......Tchaikovsky
Fantasia, "Pagliacci"......Leoncavallo
Selections from "Peer Gynt".......Grieg
Overture from Filene show, "Sixes and
(Solo trumpet, Gustave Perrett)
March of the Toys...............Herbert
Roumanian Rhapsody............Enesco
"Elli, Elli"...Arranged by Agide Jaochia
Sevens" ....Harlow
Ave Maria (violin, harp, organ and strings) ....Schubert
March, 'Cruiser Harvard".........Strube

ADVTSR-JUNE-28.

ITALIAN NIGHT AT POPS

A program consisting entirely of Italian numbers and featuring excerpts from Verdi's operas will be given at the Pop concert in Symphony Hall tonight under Agide Jacchia, the celebrated Italian conductor of the Pops. The numbers follows:

Overture to "Sicilian Vespers"......Verdi
Aria of Musette from "La Boheme"..
Leoncavallo
Minuet ....Boccherini
Rhapsody, "Italia" ....Casella
Overture to "Jeanne d'Arc"........Verdi
Prelude to Act III., "La Traviata"..Verdi
Fantasia, "Aida" ....Verdi
The Tempest, from "Othello"......Verdi
Prelude and Siciliana, from "Cavalleria Rusticana" ....Mascagni
Forlana, from "La Gioconda"...Ponchielli
Italian Royal March..............Gabetti

HERALD-JUNE-29.

ITALIAN NIGHT AT POPS

A program of Italian numbers, featuring excerpts from Verdi's operas, will be given at the Pop Concert in Symphony Hall tonight. Agide Jacchia, the conductor, is a graduate of the Italian opera houses. The selections follow:

Overture to "Sicilian Vespers"......Verdi
Aria of Musette from "La Boheme"
Leoncavallo
Minuet .... Boccherini
Rhapsody, "Italia" ....Casella
Overture to "Jeanne d'Arc"..........Verdi
Prelude to Act III, "La Traviata"..Verdi
Fantasia, "Aida" ....Verdi
Tempest from "Othello"..............Verdi
Selections from "Cavalleria Rusticana"
Mascagni
Forlana from "La Gioconda"....Ponchielli
Italian Royal March................Gabetti

ADVTSR-JUNE 29.

At the Pops Tonight

Overture to "Sicilian Vespers"....Verdi
Aria of Musette from "La Bohême"
Leoncavallo
Minuet .... Boccherini
Rhapsody, "Italia" ....Casella
Overture to "Jeanne d'Arc".... } Verdi
Prelude to Act III., La Traviata" .... } Verdi
Fantasia, "Aida" .... } Verdi
The Tempest from "Othello"... } Verdi
Prelude and Siciliani from "Cavalleria Rusticana" ....Mascagni
Forlana from "La Gioconda".Ponchielli
Italian Royal March...........Gabetti

Conductor: A. Jacchia.

TRANS-JUNE 29

ITALIAN PROGRAM AT POPS

A program consisting entirely of Italian numbers will be given at the Pop concert in Symphony hall tonight:

Overture to "Sicilian Vespers".....Verdi
Aria of Musette from "La Boheme,"
Minuet ....Leoncavallo
Rhapsody, "Italia"..................Boccherini
Overture to "Jeanne d'Arc"...........Casella
Prelude to Act III, "La Traviata"..Verdi
Fantasia, "Aida"..........................Verdi
The Tempest, from "Othello".........Verdi
Prelude and Siciliana from "Cavalleria Rusticana"...............Mascagni
Forlana, from "La Gioconda"..Ponchielli
Italian Royal March...................Gabetti

TELE-JUNE-29

"Pops" Program for Tonight

Overture to "Sicilian Vespers"..Verdi
Aria of Musette from "LaBohème"
Leoncavallo
Minuet ....Boccherini
Rhapsody, "Italia"..........Casella
Overture to "Jeanne d'Arc"..Verdi
Prelude to Act III, "La Traviata"
Verdi
Fantasia, "Aida" ....Verdi
"The Tempest" from "Othello".Verdi
Prelude and Siciliana from "Cavalleria Rusticana"...Mascagni
Forlana from "La Gioconda"
Ponchielli
Italian Royal March........Gabetti

MONTR-JUNE-29.

TONIGHT AT THE POPS

Agide Jacchia and the Pops symphony orchestra will be heard tonight at the Pop concert in Symphony Hall in the following program:

Military Polonaise..........................Chopin
Overture to "William Tell"...........Rossini
Waltz, "Miner's Lights"..................Zeller
Fantasia, "Carmen".........................Bizet
Pomp and Circumstance (with organ)....Elgar
Souvenir ....Drdla
Afro-American Folk Songs..Arr. by A. Jacchia
Second Hungarian Rhapsody..............Liszt
From the "Ballet of the Flowers".......Hadley
(a) Red Rose, (b) Marguerite, (c) Heather.
American Patrol.........................Meacham
In the Hall of the Mountain King.......Grieg

HERALD-JUNE-30.

POP CONCERT BILL

Agide Jacchia and the Pops symphony orchestra will play the following program tonight:

Military Polonaise ....Chopin
Overture to "William Tell".........Rossini
Waltz, "Miner's Lights" ....Zeller
Fantasia, "Carmen" ....Bizet
Pomp and Circumstance (with organ)
Elgar
Souvenir ....Drdla
Afro-American Folk Songs....Arranged by Agide Jacchia
Second Hungarian Rhapsody...........Liszt
From the "Ballet of the Flowers"..Hadley
a. Red Rose. b. Marguerite. c. Heather
American Patrol ....Meacham
In the Hall of the Mountain King...Grieg

ADVTSR-JUNE 30.

At the Pops Tonight

Military Polonaise...............Chopin
Overture to "William Tell"......Rossini
Waltz, "Miner's Lights"..........Zeller
Fantasia, "Carmen"...............Bizet
Pomp and Circumstance (with organ) ....Elgar
Souvenir ....Drdla
Afro-American Folk Songs,
Arranged by Agide Jacchia
Second Hungarian Rhapsody......Liszt
From the "Ballet of the Flowers"
(Red Rose—Marguerite—Heather)
Hadley
American Patrol ....Meacham
In the Hall of the Mountain King..Grieg

Conductor: A. Jacchia

TRANS-JUNE-30

"Pops" Program for Tonight

Military Polonaise...........Chopin
Overture to "William Tell"...Rossini
Waltz, "Miner's Lights"......Zeller
Fantasia, "Carmen" ....Bizet
"Pomp and Circumstance"....Elgar
(With Organ)
Souvenir ....Drdla
Afro-American Folksongs ....
Arranged by Agide Jacchia
a. "You may bury me in de eas'"
b. "Musieu Bainjo"
c. "Nobudy knows de trouble I've seen"
Second Hungarian Rhapsody...Liszt
From the "Ballet of the Flowers"
a. Red Rose b. Marguerite c. Heather
Hadley
American Patrol..........Meacham
In the Hall of the Mountain King
Grieg

MONTR-JUNE-30

POP CONCERT

Agide Jacchia and the Pops Symphony orchestra will be heard tonight at the Pop concert in Symphony hall in the following program:

Military Polonaise ....Chopin
Overture to "William Tell"........Rossini
Waltz, "Miner's Lights"............Zeller
Fantasia, "Carmen" ....Bizet
Pomp and Circumstance (with organ),
Elgar
Souvenir ....Drdla
Afro-American Folk Songs,
Arranged by Agide Jacchia
Second Hungarian Rhapsody.........Liszt
From the "Ballet of the Flowers," (a), Red Rose. (b) Marguerita. (c), Heather ....Hadley
American Patrol ....Meacham
In the Hall of the Mountain King...Grieg

TELE-JUNE-30.

[120]

AT THE POPS

The program for the Pop concert in Symphony Hall tonight follows:

Entrance of the Boyards..........Halvorsen
Overture to "Rienzi"..........Wagner
Waltz of the Flowers..........Tchaikovsky
Fantasia, "Samson and Delilah," Saint-Saens
First Hungarian Rhapsody..........Liszt
Reverie (with organ solo), Redway-Rissland
Aragonaise from "The Cid"....Massenet
Hymn to the Sun, from "Iris"..Mascagni
Selection, "Sally"..........Kern
Waltz, "Jolly Fellows"..........Vollstedt
Triumphal March from "Aida".....Verdi

ADVTSR-JULY. 1-

POPS ARE ON THEIR LAST WEEK

A series of special programs will be the feature of the closing week of the Pop Concerts in Symphony Hall, thus ending the thirty-seventh season in which Agide Jacchia and his splendid symphony orchestra have had a more pronounced success than ever before.

Monday night the last Russian-Tchaikovsky program of the season will include Rimsky-Korsakov's "Hymn to the Sun," the "1812" Overture, and the following numbers of Tchaikovsky: Polonaise, Marche Slave, Chinese Dance, Song Without Words and the Finale of the Fifth Symphony.

AMER-JULY 1.

At the Pops Tonight

Entrance of the Boyards.....Halvorsen
Overture to "Rienzi"..........Wagner
Waltz of the Flowers.......Chaikovsky
Fantasia, "Samson and Delilah"... Saint-Saëns
First Hungarian Rhapsody........Liszt
Reverie (with organ solo).......... Redway-Rissland
Aragonaise from "The Cid"...Massenet
Hymn to the Sun from "Iris" .Mascagni
Night—Dawn—Sunrise.
Selection, "Sally" ....Kern
Waltz, "Jolly Fellows"........Vollstedt
Triumphal March from "Aida"...Verdi

Conductor: A. Jacchia.

LAST WEEK OF THE POPS

A series of special programmes will be the feature of the closing week of the thirty-seventh season of the Pop Concerts in Symphony Hall.

Monday night the last Russian-Tchaikovsky programme of the season will include Rimsky-Korsakov's "Hymn to the Sun," the "1812" Overture, and the following numbers of Tchaikovsky: "Polonaise," "Marche Slave," "Chinese Dance," "Song Without Words," and the "Finale" of the Fifth Symphony.

On the Fourth of July the request programme will be repeated, number for number, as it was performed last week, in order that the thousands who were unable to obtain even standing room then may hear this most popular of all Pops programmes. It includes the "Blue Danube Waltz," "Eli, Eli," finale of "Scheherazade," the "1812" Overture, Liszt's "Second Rhapsody," and other of the Pops favorites. On Wednesday, July 5, the "Cavalleria Rusticana" Fantasia will be played, also the "Lohengrin" prelude, "Finlandia' and "Pomp and Circumstances." Thursday, July 6, will bring an operatic programme, including excerpts from "Gioconda," "Cavalleria," "Die Meistersinger," "Le Boheme," "Othello," "Mignon," "Thais," etc. On Friday there will be the "Oberon" Overture, Liszt's "Second Rhapsody," "Love-Death" from "Tristan," finale of Tchaikovsky's "Fourth Symphony," etc.

Saturday, July 8, the closing night, will be characterized by another popular programme, including "Aida" Fantasia, "Marche Slave," "Dubinushka," "Tannhauser" Overture, "Peer Gynt" Suite, and "Rakocsy March."

TRANS-JULY. 1.

Last Week of Pop Concerts

A series of special programs will be the feature of the closing week of the Pop concerts in Symphony Hall, thus ending the 37th season in which Agide Jacchia and his splendid symphony orchestra have had a more pronounced success than ever before. Monday night the last Russian Tchaikovsky program of the season will be given.

On the Fourth of July the request program will be repeated, number for number as it was performed last week. On Wednesday, July 5, the "Cavalleria Rusticana" fantasia will be played, also the "Lohengrin" prelude, "Finlandia" and "Pomp and Circumstance." Thursday, July 6, will bring an operatic program. On Friday there will be the "Oberon" overture, Liszt's second rhapsody, "Love-Death" from "Tristan," finale of Tchaikovsky's fourth symphony, etc. Saturday, the closing night, will be characterized by another popular program.

TRAN-JULY. 1.

POPS PROGRAM

The following popular program will be heard at the Pop concert in Symphony hall tonight:

Entrance of the Boyards.......Halvorsen
Overture to "Rienzi"..........Wagner
Waltz of the Flowers.........Tchaikovsky
Fantasia, "Samson and Delilah" Saint-Saens
First Hungarian Rhapsody............Liszt
Reverie (with organ solo)..Redway-Rissland
Aragonaise from "The Cid".....Massenet
Hymn to the Sun from "Iris"......Mascagni
Selection, "Sally"....................Kern
Waltz, "Jolly Fellows"...........Vollstedt
Triumphal March from "Aida".......Verdi

TELE-JULY. 1

"Pops" Program for Tonight

Entrance of the Boyards..Halvorsen
Overture to "Rienzi"........Wagner
Waltz of the Flowers..Tschaikowsky
Fantasia, "Samson and Delilah" Saint-Saëns
First Hungarian Rhapsody....Liszt
Reverie (with Organ Solo) Redway-Rissland
Aragonaise from "The Cid" Massenet
"Hymn to the Sun" from "Iris" Mascagni
Night Dawn Sunrise
Selection, "Sally"...............Kern
Waltz, "Jolly Fellows".....Vollstedt
Triumphal March from "Aida".Verdi

MONTR-JULY. 1.

LAST WEEK OF THE POPS.

Special programmes of interest will fill the final week of the present season of Pop Concerts in Symphony Hall which, under Agide Jacchia, the famous Italian conductor, have reached a degree of success unprecedented in the history of this venerable institution.

Monday, July 3rd, will bring a Russian-Tschaikovsky programme. On Tuesday, July 4th, the Request programme, consisting entirely of popular numbers, will be repeated. On Thursday, July 6th, the programme will be made up entirely of selections from various operas, while Saturday, July 8th, will be the closing night of the season. The operatic programme, in which Mr. Jacchia, long famous as a conductor of noted opera companies, is particularly eloquent, follows:

1. Coronation March from "The Prophet" Meyerbeer
2. Overture to "Mignon" Thomas
3. Waltz, from "Eugen Onegin" Tschaikovsky
4. Fantasia, "Othello" Verdi
5. Dance of the Hours from "La Gioconda" Ponchielli
6. Intermezzo, "Cavalleria Rusticana" Mascagni
7. Toreador's Song from "Carmen" Bizet
8. Prelude to "Die Meistersinger" Wagner
9. Fantasia, "La Boheme" Puccini
10. Meditation from "Thais" Massenet
11. Cortege from "Mlada" Rimsky-Korsakov

ITALIAN-NEWS JULY. 1.

Closing Week of the "Pops" in Symphony Hall

A series of special programs will be the feature of the closing week of the "Pop" concerts in Symphony Hall, thus ending the 37th season, in which Agide Jacchia and his splendid symphony orchestra have had a more pronounced success than ever before.

Tomorrow night the last Russian-Tchaikovsky program of the season will include Rimsky-Korsakov's "Hymn to the Sun," the "1812" overture, numbers of the Tchaikovsky Polonaise, and the finale of the Fifth Symphony.

July 4 the "request" program will be repeated, number for number, as it was performed last week. It includes the "Blue Danube" waltz, "Eili, Eili," finale of "Scheherazade," the "1812" and "Tannhauser" overtures, Liszt's Second Rhapsody, and other of the "Pops" favorites.

Wednesday the "Cavalleria Rusticana" Fantasia will be played, also the "Lohengrin" prelude, "Finlandia" and "Pomp and Circumstance." Thursday will bring an operatic program, including excer[illegible] from "Gioconda," "Cavalleria," "Die Meistersinger," "La Boheme," "Othello," "Mignon" and "Thais."

Friday there will be the "Oberon" overture, Liszt's Second Rhapsody "Love-Death," from "Tristan," and finale of Tchaikovsky's Fourth Symphony. Saturday, the closing night will be characterized by another popular program, including "Aida" Fantasia, "March Clave," "Dubinushka," "Tannhauser" overture, "Peer Gynt" suite and "Rakoczy" march.

GLOBE-JULY 2.

Pop Concerts To Close Next Saturday

A SERIES of special programs will be the feature of the closing week of the Pop Concerts in Symphony Hall. Agide Jacchia and his splendid Symphony Orchestra have had a more pronounced success than ever before.

Tomorrow night the last Russian program will be offered. On July 4 the request program given last week will be repeated. On Wednesday, the "Cavalleria Rusticana" fantasia, "Lohengrin" prelude, "Finlandia" and "Pomp and Circumstance" will be featured.

Thursday will bring an operatic program. On Friday the "Oberon" overture, Liszt's second rhapsody, the "Love-Death" from "Tristan" and the finale of Ychaikovsky's Fourth Symphony will be prominent.

Saturday, the closing night, will bring another popular program, including the "Aida" fantasia, "Marche Slave," "Dubinushka," "Tannhauser" overture, "Peer Gynt" suite, "Rakoczy March" and other favorite selections.

ADVTSR-JULY. 2

Pops' Season Most Successful in Its History

By Olin Downes

The most successful season in the history of the Pop concerts comes to an end next Saturday night in Symphony Hall. The popularity these concerts have attained with the public should be hardly less gratifying to the management than the constantly increasing interest in the concerts given by the complete Symphony Orchestra in the winter. In fact, the two circumstances are related. Under Mr. Jacchia, particularly, the programmes of the Pops while keeping the flavor of "popular" music of the day have also included a great deal of the substantial music which finds place on the winter programmes, and this music has proven fully as acceptable to the audience as the waltzes, marches and operetta music of the day.

Patrons of the Pop concerts find to their astonishment that the music they thought interesting chiefly to specialists and students is just as interesting and stimulating to them. As a result they begin, sometimes cautiously by sharing a ticket to the winter subscription series with a friend, then go farther and become regular attenders the season following.

Because of the Pop concerts, the children's concerts given after school hours in the winter, and the rapidly growing love of the great general public of Boston for orchestral music, the Boston Symphony Orchestra is becoming more and more a musical institution representative of the tastes of the whole city, and less an artistic organization which ministers to the interests of a chosen few. The Symphony concerts are becoming genuinely democratized, through a wise policy of meeting the public halfway, and gaining its whole-hearted support for an organization which should and probably will last as long as the city which gave it birth.

In the meantime the Pop concerts are crowded to capacity, table space—as well as balconies—and this not only on the "special nights" taken by colleges or other institutions—being often desposed of in advance of the concert. The public now takes the Pops as an accustomed pleasure, and it supports them, in this spirit, often in preference to a comedy or an operetta elsewhere. That is an accomplishment of which Symphony Hall may well be proud.

POST-JULY. 2.

RUSSIAN NIGHT AT POPS

The last week of the Pop concerts in Symphony Hall will begin tonight, with the final Russian program of the year. The numbers follow:—

Poolonaise from "Eugen Onegin" Tschaikovsky
Hymn to the Sun from "Le Coq d'Or".. Rimsky-Korsakov
Melody in F..........Rubinstein
"Ouverture Solennelle, 1812" Tschaikovsky
Marche Slave, Chinese Dance, Song without words, Finale, Fifth Symphony ....Tshaikovsky
Cortege of the Sardar..Ippolitov-Ivanoy
Folk Son, "Kalinka" Arranged by Jacchia
Polovtsian Dances from "Prince Igor" Borodin

ADVTSR-JULY. 3.

POP CONCERT TONIGHT

The last week of the Pop Concerts in Symphony Hall will begin tonight with the last Russian-Tchaikovsky program of the year. The program follows:

Polonaise from "Eugen Onegin" Tchaikovsky
Hymn to the Sun from "Le Coq d'Or" Rimsky-Korsakov
Melody in F..........Rubinstein
Marche Slave..........Tchaikovsky
Chinese Dance..........Tchaikovsky
Song without Words..........Tchaikovsky
Finale, Fifth Symphony.....Tchaikovsky
Cortege of the Sardar....Ippolitov-Ivanow
Russian Folk Song, "Kalinka" Arranged by Agide Jacchia
Polovtsian Dances from "Prince Igor" Borodin

AERALD JULY-3

"Pops" Program Tuesday

Pomp and Circumstance (with Organ) ....Elger
Waltz, "On the Beautiful Blue Danube" ....Strauss
"Eili, Eili" Arranged by Agide Jacchia
Solo Trumpet G. Perret
Overture to "Tannhäuser"...Wagner
Finale of "Scheherezade" Rimsky-Korsakov
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Largo .... Handel
Solo Violin, Harp Organ and Strings
In the Hall of the Mountain King from "Peer Gynt"..........Grieg
Second Hungarian Rhapsody..Liszt
Fantasia, "Aïda"..........Verdi
Rêve Angelique (Kammenoi Ostrow) ....Rubinstein
"Overture Solonnelle, 1812" Tschaikowsky

MONTR-JULY. 3.

At the Pops Tonight

Polonaise from "Eugen Onegin," Tchaikovsky
Hymn to the Sun from "Le Coq d'Or" ....Rimsky-Korsakov
Melody in F..........Rubinstein
Ouverture Solennelle, "1812," Tchaikovsky
Marche Slave—Chinese Dance—Song Without Words—Finale, Fifth Symphony ....Tchaikovsky
Cortège of the Sardar...Ippolitov-Ivanov
Russian Folk Song, "Kalinka," Arranged by Agide Jacchia
Polovtsian Dances from "Prince Igor" ....Borodin

Conductor: A. Jacchia.

TRANS-JULY. 3

REQUEST NIGHT AT POPS

So overwhelmingly popular was request night at the Pops on June 26, and so many thousands were unable to gain admission to Symphony Hall, that this program will be repeated intact at the Pop concert tonight. The numbers follow:

"Pomp and Circumstance" (with organ) ....Elgar
Waltz, "On the Beautiful Blue Danube" ....Strauss
"Eili, Eili"....Arranged by Agide Jacchia (Solo trumpet—Henri Perret)
Overture to "Tannhauser"..........Wagner
Finale of "Scheherazade".......... Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.
Largo (solo violin, harp, organ and strings) ....Handel
"In the Hall of the Mountain King," from the "Peer Gynt" Suite......Grieg
Second Hungarian Rhapsody........Liszt
Fantasia, "Aida" ....Verdi
"Reve Angelique" ("Kammenoi Ostrow") ....Rubinstein
Ouverture Solonnelle, "1812"........ Tchaikovsky

HERALD-JULY. 4

REQUEST NIGHT AT POPS

The popular "request" program heard at the Pop concerts last week will be repeated tonight for the particular benefit of those who were unable to hear it before.

ADVTSR-JULY. 4.

TONIGHT AT THE POPS

Tonight's program of the Pop concerts in Symphony hall, which are now in their last week, follows:

March from "The Queen of Sheba".Gounod
Overture, "Morning, Noon and Night in Vienna" .... Suppe
Waltz, "Wine, Woman and Song"..Strauss
Fantasia, "Cavalleria Rusticana".Mascagni
Prelude to "Lohengrin"..........Wagner
"Pomp and Circumstance" (with organ) .... Elgar
"Marche Miniature"..........Tchaikovsky
"Finlandia" ....Sibelius
"Invitation to the Dance"..Weber-Berlioz
"Andante Cantabile"..........Storey-Smith
"Stars and Stripes Forever"..........Sousa

HERALD-JULY. 5

TONIGHT AT THE POPS

Tonight's program for the Pop concert in Symphony Hall follows:—

March from "Queen of Sheba"...Gounod
Waltz, "Wine, Woman and Song".Strauss
Overture, "In Vienna"..........Suppe
Fantasia, "Cavalleria Rusticana" Mascagni
Prelude to "Lohengrin"..........Wagner
Pomp and Circumstance..........Elgar
Marche Miniature..........Tschaikovsky
Finlandia ....Sibelius
Invitation to the Dance...Weber-Berlioz
Andante Cantabile..........Storey-Smith
Stars and Stripes Forever..........Sousa

ADVTSR-JULY. 5.

TONIGHT AT THE POPS

Tonight's program follows of the Pop Concerts in Symphony Hall which are now in their last week.

March from "The Queen of Sheba".Gounod
Overture, "Morning, Noon and Night in Vienna" ....Suppe
Waltz, "Wine, Woman and Song," Strauss
Fantasia, 'Cavalleria Rusticana".Mascagni
Prelude to 'Lohengrin"..........Wagner
Pomp and Circumstance (with organ) Elgar
March Miniature ....Tchaikovsky
Finlandia ....Sibelius
Invitation to the Dance ....Weber-Berlicz
Andante Cantabile ....Storey-Smith
Stars and Ctripes Forever..........Sousa

TELE-JULY. 5.

"Pops" Program for T

March from "The Queen of Sheba" Gounod
Overture to "Morning, Noon and Night in Vienna"..........Suppé
Waltz, "Wine, Woman and Song" Strauss
Fantasia, "Cavalleria Rusticana" Mascagni
Prelude to "Lohengrin"....Wagner
"Pomp and Circumstance"...Elgar (With Organ)
Marche Miniature....Tschaikowsky
Finlandia ....Sibelius
Invitation to the Dance.Weber-Berlioz
Andante Cantabile ....Storey-Smith
Stars and Stripes Forever....Sou

MONTR-JULY. 5.

At the Pops Tonight

Coronation March from "The Prophet" ....Meyerbeer
Overture to "Mignon"..........Thomas
Waltz from "Eugen Onegin" Chaikovsky
Fantasia, "Othello" ....Verdi
Dance of the Hours from "La Gioconda" ....Ponchielli
Intermezzo, "Cavalleria Rusticana" Mascagni
Toreador's Song from "Carmen"..Bizet
Prelude to "Die Meistersinger".Wagner
Fantasia, "La Bohème".......Puccini
Meditation from "Thais".....Massenet
Cortège from "Mlada" Rimsky-Korsakov

Conductor: A. Jacchia.

TRANS-JULY. 6.

OPERA NIGHT AT POPS

The last special program of the season at the Pops in Symphony Hall will be an operatic program, which will be given tonight. The numbers follow:

Coronation March from "The Prophet" Meyerbeer
Overture to "Mignon"..........Thomas
Waltz from "Eugen Onegin".Tchaikovsky
Fantasia, "Othello"..........Verdi
Dance of the Hours from "La Gioconda" Ponchielli
Intermezzo, "Cavalleria Rusticana" Mascagni
Toreador's Song from "Carmen"....Bizet
Prelude to "Die Meistersingers"...Wagner
Fantasia, "La Boheme"..........Puccini
Meditation from "Thais"..........Massenet
Cortege from "Mlada"..Rimsky-Korsakov

HERALD-JULY. 7

At the Pops Tonight

March from "The Queen of Sheba," Gounod
Overture, "Morning, Noon and Night in Vienna" ....Suppé
Waltz, "Wine, Woman and Song," Strauss
Fantasia, "Cavalleria Rusticana," Mascagni
Prelude to "Lohengrin"........Wagner
Pomp and Circumstance (with organ) Elgar
Marche Miniature ....Tchaikovsky
Finlandia ....Sibelius
Invitation to the Dance..Weber-Berlioz
Andante Cantabile ....Storey-Smith
Stars and Stripes Forever ....Sousa

Conductor, A. Jacchia

TRANS-JULY. 5

"Pops" Program for Tonight

Coronation March, from "The Prophet" ....Meyerbeer
Overture to "Mignon"..........Thomas
Waltz from "Eugene Onegin" Tschaikowsky
Fantasia, "Othello" ....Verdi
Dance of the Hours from "La Gioconda" ....Ponchielli
Intermezzo, "Cavalleria Rusticana" Mascagni
Toreador's Song from "Carmen" Bizet
Prelude to "Die Meistersinger" Wagner
Fantasia, "La Bohème"......Puccini
Meditation from "Thais"...Massenet
Cortège, from "Mlada" Rimsky-Korsakov

TRANS-JULY.

OPERATIC NIGHT AT POPS

The last special program of the season at the Pops in Symphony will be an operatic program, will take place tonight. The numbers follow:

Coronation March from "The Prophet" Meyerbeer
Overture to "Mignon"..........Thomas
Waltz from "Eugen Onegin".Tschaikovsky
Fantasia, "Othello"..........Verdi
Dance of the Hours from "La Gioconda" Ponchielli
Intermezzo, "Cavalleria Rusticana" Mascagni
Toreador's Song from "Carmen"....Bizet
Prelude to "Die Meistersinger"—Wagner
Fantasia, "La Boheme"..........Puccini
Meditation from "Thais"..........Massenet
Cortege from "Mlada"...Rimsky-Korsakov

TELE-JULY.

AT THE POPS TONIGHT

Only two more Pop concerts remain. Tonight's program at Symphony Hall follows:

Entrance of the Gladiators..........Fucik
Overture to "Oberon"..........Weber
Waltz, "Girls of Baden"..........Komzak
Fantasia, "L'Orocolo"..........Leoni
Second Hungarian Rhapsody..........Liszt
Love-Death from "Tristan and Isolde" Wagner
Slavonic Dance, Op. 46, No. 1..........Dvorak
Finale, Fourth Symphony....Tschaikovsky
Carnival Overture, "Schlaraffiada" Mueller
Waltz, "1001 Nights"..........Strauss
French Military March..........Saint-Saens

ADVTSR-JULY

AT THE POPS

The program for the Pop concert in Symphony Hall tonight follows:

Entrance of the Boyards.....Halvorsen
Overture to "Rienzi"..........Wagner
Waltz of the Flowers......Tchaikovsky
Fantasia, "Samson and Delilah,"
Saint-Saens
First Hungarian Rhapsody........Liszt
Reverie (with organ solo).
Redway-Rissland
Aragonaise from "The Cid"....Massenet
Hymn to the Sun, from "Iris"..Mascagni
Selection, "Sally"..................Kern
Waltz, "Jolly Fellows"........Vollstedt
Triumphal March from "Aida".....Verdi

ADVTSR-JULY. 1.

POPS ARE ON THEIR LAST WEEK

A series of special programs will be the feature of the closing week of the Pop Concerts in Symphony Hall, thus ending the thirty-seventh season in which Agide Jacchia and his splendid symphony orchestra have had a more pronounced success than ever before.

Monday night the last Russian-Tchaikovsky program of the season will include Rimsky-Korsakov's "Hymn to the Sun," the "1812" Overture, and the following numbers of Tchaikovsky: Polonaise, Marche Slave, Chinese Dance, Song Without Words and the Finale of the Fifth Symphony.

ANER-JULY 1.

At the Pops Tonight

Entrance of the Boyards......Halvorsen
Overture to "Rienzi"...........Wagner
Waltz of the Flowers.......Chaikovsky
Fantasia, "Samson and Delilah"...
Saint-Saëns
First Hungarian Rhapsody........Liszt
Reverie (with organ solo)..........
Redway-Rissland
Aragonaise from "The Cid"...Massenet
Hymn to the Sun from "Iris".Mascagni
Night—Dawn—Sunrise.
Selection, "Sally" ....Kern
Waltz, "Jolly Fellows"........Vollstedt
Triumphal March from "Aida"...Verdi

Conductor: A. Jacchia.

LAST WEEK OF THE POPS

A series of special programmes will be the feature of the closing week of the thirty-seventh season of the Pop Concerts in Symphony Hall.

Monday night the last Russian-Tchaikovsky programme of the season will include Rimsky-Korsakov's "Hymn to the Sun," the "1812" Overture, and the following numbers of Tchaikovsky: "Polonaise," "Marche Slave," "Chinese Dance," "Song Without Words," and the "Finale" of the Fifth Symphony.

On the Fourth of July the request programme will be repeated, number for number, as it was performed last week, in order that the thousands who were unable to obtain even standing room then may hear this most popular of all Pops programmes. It includes the "Blue Danube Waltz," "Eli, Eli," finale of "Scheherazade," the "1812" Overture, Liszt's "Second Rhapsody," and other of the Pops favorites. On Wednesday, July 5, the "Cavalleria Rusticana" Fantasia will be played, also the "Lohengrin" prelude, "Finlandia' and "Pomp and Circumstances." Thursday, July 6, will bring an operatic programme, including excerpts from "Gioconda," "Cavalleria," "Die Meistersinger," "Le Boheme," "Othello," "Mignon," "Thais," etc. On Friday there will be the "Oberon" Overture, Liszt's "Second Rhapsody," "Love-Death" from "Tristan," finale of Tchaikovsky's "Fourth Symphony," etc.

Saturday, July 8, the closing night, will be characterized by another popular programme, including "Aida" Fantasia, "Marche Slave," "Dubinushka," "Tannhauser" Overture, "Peer Gynt" Suite, and "Rakocsy March."

TRANS-JULY.1.

Last Week of Pop Concerts

A series of special programs will be the feature of the closing week of the Pop concerts in Symphony Hall, thus ending the 37th season in which Agide Jacchia and his splendid symphony orchestra have had a more pronounced success than ever before. Monday night the last Russian Tchaikovsky program of the season will be given.

On the Fourth of July the request program will be repeated, number for number as it was performed last week. On Wednesday, July 5, the "Cavalleria Rusticana" fantasia will be played, also the "Lohengrin" prelude, "Finlandia" and "Pomp and Circumstance." Thursday, July 6, will bring an operatic program. On Friday there will be the "Oberon" overture, Liszt's second rhapsody, "Love-Death" from "Tristan," finale of Tchaikovsky's fourth symphony, etc. Saturday, the closing night, will be characterized by another popular program.

TRAV-JULY.1.

POPS PROGRAM

The following popular program will be heard at the Pop concert in Symphony hall tonight:

Entrance of the Boyards.......Halvorsen
Overture to "Rienzi"..............Wagner
Waltz of the Flowers.........Tchaikovsky
Fantasia, "Samson and Delilah"
Saint-Saens
First Hungarian Rhapsody...........Liszt
Reverie (with organ solo)..Redway-Rissland
Aragonaise from "The Cid".....Massenet
Hymn to the Sun from "Iris".....Mascagni
Selection, "Sally"......................Kern
Waltz, "Jolly Fellows"...........Vollstedt
Triumphal March from "Aida"........Verdi

TELE-JULY.1.

"Pops" Program for Tonight

Entrance of the Boyards..Halvorsen
Overture to "Rienzi".......Wagner
Waltz of the Flowers..Tschaikowsky
Fantasia, "Samson and Delilah"
Saint-Saëns
First Hungarian Rhapsody...Liszt
Reverie (with Organ Solo)
Redway-Rissland
Anagonaise from "The Cid"
Massenet
"Hymn to the Sun" from "Iris"
Mascagni
Night Dawn Sunrise
Selection, "Sally".............Kern
Waltz, "Jolly Fellows"....Vollstedt
Triumphal March from "Aïda". Verdi

MONTR-JULY.1.

LAST WEEK OF THE POPS.

Special programmes of interest will fill the final week of the present season of Pop Concerts in Symphony Hall which, under Agide Jacchia, the famous Italian conductor, have reached a degree of success unprecedented in the history of this venerable institution.

Monday, July 3rd, will bring a Russian-Tschaikovsky programme. On Tuesday, July 4th, the Request programme, consisting entirely of popular numbers, will be repeated. On Thursday, July 6th, the programme will be made up entirely of selections from various operas, while Saturday, July 8th, will be the closing night of the season. The operatic programme, in which Mr. Jacchia, long famous as a conductor of noted opera companies, is particularly eloquent, follows:

1. Coronation March from "The Prophet" Meyerbeer
2. Overture to "Mignon" Thomas
3. Waltz, from "Eugen Onegin" Tschaikovsky
4. Fantasia, "Othello" Verdi
5. Dance of the Hours from "La Gioconda" Ponchielli
6. Intermezzo, "Cavalleria Rusticana" Mascagni
7. Toreador's Song from "Carmen" Bizet
8. Prelude to "Die Meistersinger" Wagner
9. Fantasia, "La Boheme" Puccini
10. Meditation from "Thais" Massenet
11. Cortege from "Mlada" Rimsky-Korsakov

ITALIAN-NEWS-JULY 1.

Closing Week of the "Pops" in Symphony Hall

A series of special programs will be the feature of the closing week of the "Pop" concerts in Symphony Hall, thus ending the 37th season, in which Agide Jacchia and his splendid symphony orchestra have had a more pronounced success than ever before.

Tomorrow night the last Russian-Tchaikovsky program of the season will include Rimsky-Korsakov's "Hymn to the Sun," the "1812" overture, numbers of the Tchaikovsky Polonaise, and the finale of the Fifth Symphony.

July 4 the "request" program will be repeated, number for number, as it was performed last week. It includes the "Blue Danube" waltz, "Eili, Eili," finale of "Scheherazade," the "1812" and "Tannhauser" overtures, Liszt's Second Rhapsody, and other of the "Pops" favorites.

Wednesday the "Cavalleria Rusticana" Fantasia will be played, also the "Lohengrin" prelude, "Finlandia" and "Pomp and Circumstance." Thursday will bring an operatic program, including excerpts from "Gioconda," "Cavalleria," "Die Meistersinger," "La Boheme," "Othello," "Mignon" and "Thais."

Friday there will be the "Oberon" overture, Liszt's Second Rhapsody "Love-Death," from "Tristan," and finale of Tchaikovsky's Fourth Symphony. Saturday, the closing night will be characterized by another popular program, including "Aida" Fantasia, "March Clave," "Dubinushka," "Tannhauser" overture, "Peer Gynt" suite and "Rakoczy" march.

GLOBE-JULY 2.

Pop Concerts To Close Next Saturday

A SERIES of special programs will be the feature of the closing week of the Pop Concerts in Symphony Hall. Agide Jacchia and his splendid Symphony Orchestra have had a more pronounced success than ever before.

Tomorrow night the last Russian program will be offered. On July 4 the request program given last week will be repeated. On Wednesday, the "Cavalleria Rusticana" fantasia, "Lohengrin" prelude, "Finlandia" and "Pomp and Circumstance" will be featured.

Thursday will bring an operatic program. On Friday the "Oberon" overture, Liszt's second rhapsody, the "Love-Death" from "Tristan" and the finale of Ychaikovsky's Fourth Symphony will be prominent.

Saturday, the closing night, will bring another popular program, including the "Aida" fantasia, "Marche Slave," "Dubinushka," "Tannhauser" overture, "Peer Gynt" suite, "Rakoczy March" and other favorite selections.

ADVTSR-JULY.2

Pops' Season Most Successful in Its History

By Olin Downes

The most successful season in the history of the Pop concerts comes to an end next Saturday night in Symphony Hall. The popularity these concerts have attained with the public should be hardly less gratifying to the management than the constantly increasing interest in the concerts given by the complete Symphony Orchestra in the winter. In fact, the two circumstances are related. Under Mr. Jacchia, particularly, the programmes of the Pops while keeping the flavor of "popular" music of the day have also included a great deal of the substantial music which finds place on the winter programmes, and this music has proven fully as acceptable to the audience as the waltzes, marches and operetta music of the day.

Patrons of the Pop concerts find to their astonishment that the music they thought interesting chiefly to specialists and students is just as interesting and stimulating to them. As a result they begin, sometimes cautiously by sharing a ticket to the winter subscription series with a friend, then go farther and become regular attenders the season following.

Because of the Pop concerts, the children's concerts given after school hours in the winter, and the rapidly growing love of the great general public of Boston for orchestral music, the Boston Symphony Orchestra is becoming more and more a musical institution representative of the tastes of the whole city, and less an artistic organization which ministers to the interests of a chosen few. The Symphony concerts are becoming genuinely democratized, through a wise policy of meeting the public halfway, and gaining its whole-hearted support for an organization which should and probably will last as long as the city which gave it birth.

In the meantime the Pop concerts are crowded to capacity, table space—as well as balconies—and this not only on the "special nights" taken by colleges or other institutions—being often desposed of in advance of the concert. The public now takes the Pops as an accustomed pleasure, and it supports them, in this spirit, often in preference to a comedy or an operetta elsewhere. That is an accomplishment of which Symphony Hall may well be proud.

POST-JULY.2.

RUSSIAN NIGHT AT POPS

The last week of the Pop concerts in Symphony Hall will begin tonight, with the final Russian program of the year. The numbers follow:—

Poolonaise from "Eugen Onegin"
Tschaikovsky
Hymn to the Sun from "Le Coq d'Or"..
Rimsky-Korsakov
Melody in F.................Rubinstein
"Ouverture Solennelle, 1812"
Tschaikovsky
Marche Slave, Chinese Dance, Song without words, Finale, Fifth Symphony ....Tshaikovsky
Cortege of the Sardar..Ippolitov-Ivanov
Folk Son, "Kalinka"
Arranged by Jacchia
Polovtsian Dances from "Prince Igor"
Borodin

ADVTSR-JULY.3.

POP CONCERT TONIGHT

The last week of the Pop Concerts in Symphony Hall will begin tonight with the last Russian-Tchaikovsky program of the year. The program follows:

Polonaise from "Eugen Onegin"
Tchaikovsky
Hymn to the Sun from "Le Coq d'Or"
Rimsky-Korsakov
Melody in F....................Rubinstein
Marche Slave..................Tchaikovsky
Chinese Dance................Tchaikovsky
Song without Words.........Tchaikovsky
Finale, Fifth Symphony......Tchaikovsky
Cortege of the Sardar....Ippolitov-Ivanov
Russian Folk Song, "Kalinka"
Arranged by Agide Jacchia.
Polovtsian Dances from "Prince Igor"
Borodin

AERALD JULY-3

"Pops" Program Tuesday

Pomp and Circumstance (with Organ) ....Elger
Waltz, "On the Beautiful Blue Danube" ....Strauss
"Eili, Eili"
Arranged by Agide Jacchia
Solo Trumpet G. Perret
Overture to "Tannhäuser"...Wagner
Finale of "Scheherezade"
Rimsky-Korsakov
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Largo .... Handel
Solo Violin, Harp Organ and Strings
In the Hall of the Mountain King from "Peer Gynt"...........Grieg
Second Hungarian Rhapsody..Liszt
Fantasia, "Aïda"..............Verdi
Rêve Angelique (Kammenoi Ostrow) ....Rubinstein
"Overture Solonnelle, 1812"
Tschaikowsky

MONTR-JULY 3.

At the Pops Tonight

Polonaise from "Eugen Onegin,"
Tchaikovsky
Hymn to the Sun from "Le Coq d'Or" ....Rimsky-Korsakov
Melody in F.................Rubinstein
Ouverture Solennelle, "1812,"
Tchaikovsky
Marche Slave—Chinese Dance—Song Without Words—Finale, Fifth Symphony ....Tchaikovsky
Cortège of the Sardar...Ippolitov-Ivanov
Russian Folk Song, "Kalinka,"
Arranged by Agide Jacchia
Polovtsian Dances from "Prince Igor" ....Borodin

Conductor: A. Jacchia.

TRANS-JULY.3

REQUEST NIGHT AT POPS

So overwhelmingly popular was request night at the Pops on June 26, and so many thousands were unable to gain admission to Symphony Hall, that this program will be repeated intact at the Pop concert tonight. The numbers follow:

"Pomp and Circumstance" (with organ) ....Elgar
Waltz, "On the Beautiful Blue Danube" ....Strauss
"Eili, Eili"....Arranged by Agide Jacchia
(Solo trumpet—Henri Perret)
Overture to "Tannhauser".........Wagner
Finale of "Scheherazade"...........
Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.
Largo (solo violin, harp, organ and strings) ....Handel
"In the Hall of the Mountain King," from the "Peer Gynt" Suite.......Grieg
Second Hungarian Rhapsody........Liszt
Fantasia, "Aida" ....Verdi
"Reve Angelique" ("Kammenoi Ostrow") ....Rubinstein
Ouverture Solonnelle, "1812".......
Tchaikovsky

HERALD-JULY.4

REQUEST NIGHT AT POPS

The popular "request" program heard at the Pop concerts last week will be repeated tonight for the particular benefit of those who were unable to hear it before.

ADVTSR-JULY.4

TONIGHT AT THE POPS

Tonight's program of the Pop concerts in Symphony hall, which are now in their last week, follows:

March from "The Queen of Sheba".Gounod
Overture, "Morning, Noon and Night in Vienna" .... Suppe
Waltz, "Wine, Woman and Song"..Strauss
Fantasia, "Cavalleria Rusticana".Mascagni
Prelude to "Lohengrin"...........Wagner
"Pomp and Circumstance" (with organ)
.... Elgar
"Marche Miniature"..........Tchaikovsky
"Finlandia" ....Sibelius
"Invitation to the Dance"..Weber-Berlioz
"Andante Cantabile".........Storey-Smith
"Stars and Stripes Forever"........Sousa

HERALD-JULY.5

TONIGHT AT THE POPS

Tonight's program for the Pop concert in Symphony Hall follows:—

March from "Queen of Sheba"...Gounod
Waltz, "Wine, Woman and Song".Strauss
Overture, "In Vienna"............Suppe
Fantasia, "Cavalleria Rusticana"
Mascagni
Prelude to "Lohengrin"..........Wagner
Pomp and Circumstance...........Elgar
Marche Miniature..........Tschaikovsky
Finlandia ....Sibelius
Invitation to the Dance...Weber-Berlioz
Andante Cantabile..........Storey-Smith
Stars and Stripes Forever..........Sousa

ADVTSR-JULY.5.

TONIGHT AT THE POPS

Tonight's program follows of the Pop Concerts in Symphony Hall which are now in their last week.

March from 'The Queen of Sheba".Gounod
Overture, "Morning, Noon and Night in Vienna" ....Suppe
Waltz, "Wine, Woman and Song," Strauss
Fantasia, 'Cavalleria Rusticana".Mascagni
Prelude to 'Lohengrin"..........Wagner
Pomp and Circumstance (with organ)
Elgar
March Miniature ....Tchaikovsky
Finlandia ....Sibelius
Invitation to the Dance ....Weber-Berlicz
Andante Cantabile ....Storey-Smith
Stars and Ctripes Forever.........Sousa

TELE-JULY.5.

"Pops" Program for Tonight

March from "The Queen of Sheba"
Gounod
Overture to "Morning, Noon and Night in Vienna".........Suppé
Waltz, "Wine, Woman and Song"
Strauss
Fantasia, "Cavalleria Rusticana"
Mascagni
Prelude to "Lohengrin".....Wagner
"Pomp and Circumstance"...Elgar
(With Organ)
Marche Miniature.....Tschaikowsky
Finlandia ....Sibelius
Invitation to the Dance.Weber-Berlioz
Andante Cantabile .....Storey-Smith
Stars and Stripes Forever...Sousa

M R-JULY.5.

At the Pops Tonight

Coronation March from "The Prophet" ....Meyerbeer
Overture to "Mignon".........Thomas
Waltz from "Eugen Onegin".Chaikovsky
Fantasia, "Othello" ....Verdi
Dance of the Hours from "La Gioconda" ....Ponchielli
Intermezzo, "Cavalleria Rusticana"
Mascagni
Toreador's Song from "Carmen"..Bizet
Prelude to "Die Meistersinger".Wagner
Fantasia, "La Bohême"......Puccini
Meditation from "Thais"......Massenet
Cortège from "Mlada".Rimsky-Korsakov

Conductor: A. Jacchia.

Y. 6

OPERA NIGHT AT POPS

The last special program of the season at the Pops in Symphony Hall will be an operatic program, which will be given tonight. The numbers follow:

Coronation March from "The Prophet"
Meyerbeer
Overture to "Mignon"............Thomas
Waltz from "Eugen Onegin".Tchaikovsky
Fantasia, "Othello"..................Verdi
Dance of the Hours from "La Gioconda"
Ponchielli
Intermezzo, "Cavalleria Rusticana"
Mascagni
Toreador's Song from "Carmen"...Bizet
Prelude to "Die Meistersingers"...Wagner
Fantasia, "La Boheme"..........Puccini
Meditation from "Thais"........Massenet
Cortege from "Mlada"..Rimsky-Korsakov

HE D-JULY.6

At the Pops Tonight

March from "The Queen of Sheba,
Gounod
Overture, "Morning, Noon and Night in Vienna" ....Suppé
Waltz, "Wine, Woman and Song,"
Strauss
Fantasia, "Cavalleria Rusticana,"
Mascagni
Prelude to "Lohengrin"........Wagner
Pomp and Circumstance (with organ)
Elgar
Marche Miniature ....Tchaikovsky
Finlandia ....Sibelius
Invitation to the Dance..Weber-Berlioz
Andante Cantabile ....Storey-Smith
Stars and Stripes Forever ....Sousa

Conductor, A. Jacchia.

-JULY.5

"Pops" Program for Tonight

Coronation March, from "The Prophet" ....Meyerbeer
Overture to "Mignon"........Thomas
Waltz from "Eugene Onegin"
Tschaikowsky
Fantasia, "Othello" ....Verdi
Dance of the Hours from "La Gioconda ....Ponchielli
Intermezzo, "Cavalleria Rusticana"
Mascagni
Toreador's Song from "Carmen"
Bizet
Prelude to "Die Meistersinger"
Wagner
Fantasia, "La Bohême".....Puccini
Meditation from "Thaïs"...Massenet
Cortège, from "Mlada"
Rimsky-Korsakov

JULY.6

OPERATIC NIGHT AT POPS

The last special program of the season at the Pops in Symphony hall which will be an operatic program, which will take place tonight. The numbers follow:

Coronation March from "The Prophet"
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Mascagni
Toreador's Song from "Carmen"....Bizet
Prelude to "Die Meistersinger"...Wagner
Fantasia, "La Boheme"..........Puccini
Meditation from "Thais"........Massenet
Cortege from "Mlada"...Rimsky-Korsakov

JULY. 6

AT THE POPS TONIGHT

Only two more Pop concerts remain. Tonight's program at Symphony Hall follows:

Entrance of the Gladiators.........Fucik
Overture to "Oberon"...............Weber
Waltz, "Girls of Baden"..........Komzak
Fantasia, "L'Orocolo" ....Leoni
Second Hungarian Rhapsody..........Liszt
Love-Death from "Tristan and Isolde"
Wagner
Slavonic Dance, Op. 46, No. 3........Dvorak
Finale, Fourth Symphony....Tschaikovsky
Carnival Overture, "Schlaraffiada" Mueller
Waltz, "1001 Nights"...............Strauss
French Military March..........Saint-Saens

ADVTSR-JUL

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ght in Vienna"..........Suppé
"Wine, Woman and Song"
Strauss
tasia, "Cavalleria Rusticana"
Mascagni
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(With Organ)
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ndia ....Sibelius
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nte Cantabile .....Storey-Smith
and Stripes Forever...Sousa

ONTR-JULY. 5-

the Pops Tonight

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phet" ....Meyerbeer
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da" ....Ponchielli
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Mascagni
dor's Song from "Carmen"..Bizet
le to "Die Meistersinger". Wagner
sia, "La Bohême".........Puccini
ation from "Thaïs"......Massenet
a from "Mlada" Rimsky-Korsakov

Conductor: A. Jacchia.

NS-JULY. 6

ERA NIGHT AT POPS

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the Pops in Symphony Hall will
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onight. The numbers follow:
ion March from "The Prophet"
to "Mignon"..........Meyerbeer
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Mascagni
s Song from "Carmen"....Bizet
o "Die Meistersingers"...Wagner
"La Boheme"..............Puccini
n from "Thaïs"..........Massenet
rom "Mlada"..Rimsky-Korsakov

RALD-JULY. 6.

the Pops Tonight

from "The Queen of Sheba,
Gounod
. "Morning, Noon and Night
enna" ....Suppé
"Wine, Woman and Song,"
Strauss
, "Cavalleria Rusticana,"
Mascagni
to "Lohengrin"........Wagner
nd Circumstance (with organ)
Elgar
Miniature ....Tchaikovsky
......................Sibelius
n to the Dance..Weber-Berlioz
Cantabile ....Storey-Smith
nd Stripes Forever ....Sousa

Conductor, A. Jacchia

NS-JULY. 5-

" Program for Tonight

ion March, from "The
phet" ....Meyerbeer
e to "Mignon".........Thomas
from "Eugene Onegin"
Tschalkowsky
a, "Othello" ....Verdi
of the Hours from "La
conda ....Ponchielli
zzo, "Cavalleria Rusticana"
Mascagni
r's Song from "Carmen"
Bizet
to "Die Meistersinger"
Wagner
a, "La Bohême".....Puccini
ion from "Thaïs"...Massenet
, from "Mlada"
Rimsky-Korsakow

ANS-JULY. 6

ATIC NIGHT AT POPS

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the Pops in Symphony hall
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place tonight. The num-
w:
March from "The Prophet"
Meyerbeer
"Mignon"..............Thomas
"Eugen Onegin". Tschaikovsky
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Ponchielli
"Cavalleria Rusticana"
Mascagni
Song from "Carmen"......Bizet
'Die Meistersinger".....Wagner
'La Boheme"..............Puccini
from "Thaïs"...........Massenet
n "Mlada"...Rimsky-Korsakov

-JULY. 6

E POPS TONIGHT

more Pop concerts re-
ight's program at Sym-
l follows:

OVERHEARD AT A POP CONCERT

As the World Wags:

He, a low-brow, pointing on the program:

"What's this next piece, Elli, Elli, arranged by Jacchia?

She, pityingly: "Why, that's the Yale song, you know, 'Old Eli.' Like 'Fair Harvard.'"

He: "Oh, yes, of course." C. H. C.

HERALD-JULY. 7.

GHT AT THE POPS

Only two more Pop concerts remain of the present season, which closes tomorrow night. Tonight's program at Symphony hall follows:

Entrance of the Gladiators..........Fucik
Overture to "Oberon"...............Weber
Waltz, "Girls of Baden"..........Komzak
Fantasia, "L'Oracolo"...............Leoni
Second Hungarian Rhapsody..........Liszt
Love-Death from "Tristan and Isolde"
Wagner
Slavonic Dance, op. 46, No. 3...Dvorak
Finale, Fourth Symphony.....Chaikovsky
Carnival, overture, "Schlaraffiada"
Muell
Waltz, "1001 Nights"..............
French Military March.........

HERALD-JULY. 7

"Pops" Program for Tonight

Entrance of the Gladiators....Fucik
Overture to "Oberon"........Weber
Waltz, "Girls of Baden"....Komzak
Fantasia, "L'Oracolo"..........Leoni
Second Hungarian Rhapsody...Liszt
"Love Death" from "Tristan and
Isolde" ....Wagner
Slavonic Dance, op. 46, No. 3..Dvorák
Finale, Fourth Symphony
Tschaikowsky
Carnival Overture, "Schlaraffiada"
Müller
Waltz, "1001 Nights"........Strauss
French Military March..Saint-Saëns

MONITOR-JULY. 7

At the Pops Tonight

Entrance of the Gladiators.......Fucik
Overture to "Oberon"............Weber
Waltz, "Girls of Baden".......Komzak
Fantasia, "L'Oracolo"...........Leoni
Second Hungarian Rhapsody.......Liszt
Love-Death from "Tristan and Isolde,"
Wagner
Slavonic Dance, Op. 46, No. 3....Dvorák
Finale, Fourth Symphony..Tchaikovsky
Carnival Overture, "Schlaraffiada,"
Mueller
Waltz, "Thousand and One Nights,"
Strauss
French Military March......Saint-Saëns

Conductor: A. Jacchia.

TRANS-JULY. 7.

POPS CLOSE TONIGHT

The 37th season of the pop concerts in Symphony Hall is to come to a close tonight. Agide Jacchia will present the following popular program:

Prelude to "Carmen"...............Bizet
Overture to "The Marriage of Figaro"
Mozart
Waltz, "La Barcarole".........Waldteufel
Fantasia, "Aïda"......................Verdi
Marche Slave.................Tchaikovsky
Russian Folk Song, "Dubinushka"
Arranged by Jacchia
En Sourdine..........................Tellam
Overture to "Tannhauser"........Wagner
From the Suite, "Peer Gynt"........Grieg
a. Morning Mood. b. In the Hall of the Mountain King.
Waltz, "On the Beautiful Blue Danube"
Strauss
Hungarian March, "Rakoczy".....Berlioz
Auld Lang Syne.

HERALD-JULY. 8

POPS CLOSE TONIGHT

The 37th season of the Pop Concerts in Symphony Hall closes tonight. Agide Jacchia will present the following popular program:—

lude to "Carmen"...............Bizet
ture to "Marriage of Figaro"
Mozart
z, "La Barcarole"......Waldteufel
Fantasia, "Aïda" ....Verdi
Marche Slave ....Tchaikovsky
Russian Folk Song, "Dubinushka"
Arranged by Jacchia
En Sourdine ....Tellam
verture to "Tannhaueser".....Wagner
elections from "Peer Gynt"......Grieg
altz "On the Beautiful Blue Danube"
Strauss
garian March, "Rakoczy"....Berlioz
Auld Lang Syne

MONITOR-JULY. 8.

OFFICIAL PROGRAM

SIXTIETH ANNUAL MEETING

OF THE

NATIONAL EDUCATION ASSOCIATION

OF THE

UNITED STATES

BOSTON
JULY 2—8
1922

The Pops

Should be on every teacher's calendar. The Boston Symphony Orchestra was only three years old when the "Pops" began. The year was 1885. The experiment of a post-winter series of concerts in lighter vein to suit the warmer season was modelled on similar concerts in Europe. The formal rows of floor seats were removed, tables installed, popular music was blended with food, drink, and an easy undercurrent of social conversation.

The combination proved ideal — a rare harmony in itself. And since the Pop Concerts also brought summer employment to the musicians of the Orchestra, they had a twofold *raison d'etre*. They flourished from the start and they still flourish hugely in this, their thirty-seventh season, now drawing to a close.

Other cities have repeatedly tried to emulate the Pops — but, for some reason, vainly. They are as unique to Boston as the Bunker Hill monument — and far more delightful.

A full-sized symphony orchestra of 75 musicians (all drawn from the Boston Symphony Orchestra) play under Agide Jacchia, the most popular conductor the Pops have ever had. They give superfine performances of a quality not to be matched elsewhere at this time of the year. No species of music is strange to the programmes, which range from waltzes, entre actes, and marches to the thunders of Wagner, Verdi, and Tschaikowsky. The music becomes the more pleasing in that you may converse with your friends, and consume refreshments at the tables or at the "Pops Bar" in the balcony.

The Pops are held in Symphony Hall, which was built for the Boston Symphony Orchestra in 1900, and is in itself worth visiting as the most beautiful concert hall in America. Every night of the week (Sunday excepted) is a Pops night. Table seats at the Pops $1, $.75, Balcony Seats $1, $.75, $.50, $.25 (no tax). On sale at the Pops Booth at Convention Headquarters.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
TIMES
ISSUE OF
MAY 14 1922

MUSIC NOTES AFIELD.

Philip Hale, noting the end of the Boston Symphony Orchestra's forty-first year, finds that, after all, the chief feature of the season was the re-engagement of Mr. Monteux. The superb qualities of the orchestra are due to him. There must be a master mind, controlling, but sympathetic; intelligent, but not pedantic; broad-minded, but not tolerant of pretentious, empty of flashy compositions; regardful of the audience, but not courting its applause by sensational appeals and prima donna airs.

Looking over the programs one is struck by the catholic taste of Mr. Monteux, by his wish that all schools should be represented as far as possible; that works of contemporaneous and radical composers should not be ignored; that the old masters should be heard, but not to the slighting of the younger.

Wagner led with six performances. Then come Bach and Rimsky-Korsakov with five each; Beethoven, Brahms and Liszt with four each; Franck, Handel, Liadov, Loeffler, Mozart, with three each; Berlioz, Casella, Debussy, Haydn, d'Indy, Pierre, Rachmaninov, Ravel, Saminsky, Schoenberg, Schreker, Schubert, Schumann, Sibelius, Strauss, Tchaikovsky, Weber, with two.

Composers represented by a single work were Alvarez, Bruch, Chabrier, Chadwick, Cherubini, Converse, De Falla, Eichheim, Gilbert, Goldmark, Gretry, Hill, Hue, Humperdinck, Lalande, Liapounov, Massenet, Mendelssohn, Moussorgsky, Prokofiev, Rabaud, Rossini, Saint-Saëns, Smetana, Smith, Szymanovski, T. Ysaye. Was there ever in the history of the orchestra so catholic and so interesting a selection? Fifty-five composers were represented in all. Counting Austrian composers and Liszt with German, we find 18 represented. French, Cherubini included, 14; Russian, 9; American, 8; Spanish, 2; Italian, 2; Finn, 1; Belgian, 1, and Handel, surely English by adoption, 1.

The American composers were Chadwick, Converse, Eichheim, Gilbert, Goodrich, Hill, Loeffler, Smith.

Mr. Monteux's new productions, the critic adds, were: Converse—Symphony, E major; Eichheim—Oriental Impressions; Franck-Goodrich—Organ Chorale No. 2, B minor, arranged for orchestra and organ. Hill—Waltzes for orchestra. Loeffler—Three Irish fantasies for voice and orchestra (John McCormack), and Smith—A Poem of Youth. There was also performed, for the first time in Boston, the "impressive suite" written by Henry F. Gilbert for the Pilgrim Tercentenary.

BOSTON "POPS" SEASON CLOSES BRILLIANTLY

Capacity Audiences Have Been the Rule, This Season Being Claimed as the Best of All—Conductor Jacchia's Popularity Increases—Miquelles Score in Providence—Summer Session at the New England Conservatory—Alice Armstrong Pleases

Boston, July 9, 1922.—Last Saturday, July 8, the thirty-seventh season of the "Pop" Concerts in Symphony Hall came to a crowded close. This season has outdistanced any previous one in the box office and likewise in the general popularity of Agide Jacchia's programs and performances. Mr. Jacchia has led the "Pops" Symphony Orchestra for six seasons, and, although his predecessors were likewise distinguished, this celebrity is pretty generally conceded to be the best director the "Pops" have ever had.

No music is more popular at the "Pops" than Mr. Jacchia's own numbers, such as his "Tarantelle," and his arrangements for full orchestra of "Elli, Elli," the Russian folk songs of the Volga bargemen and "Dubinushka." To these he has lately added a suite of Afro-American folk songs, including "You May Bury Me in de Eas'," "Musieu Bainjo," and "Nobody Knows de Trouble I've Seen."

The special nights of the season just past have included a Russian and two Russian-Tschaikowsky programs, two operatic programs, an Italian-Verdi, Wagner, and dance program. The request program, the most popular of them all, was made, not by the conductor, but by the "Pops" fans themselves, in that the numbers played were determined entirely from the ballots of the "Pops" public, dropped nightly in a ballot box in the corridor.

No soloists were called in from the outside, for the "Pops" do not need such additions, nor does the "Pops" public ask for them. Many organizations have celebrated at the "Pops," including the following colleges: Harvard, Technology, Amherst, Northeastern University, Boston University, Radcliffe, Wellesley, Simmons, Smith; likewise various conventions, schools, fraternities, clubs, and staffs of employees. These almost nightly additions to the numbers of regular "Pop"-goers have made "capacity" a very familiar word at the "Pops."

MUS-COURIER-JULY 13.

A UNIQUE INSTITUTION

In the "Pop" Concerts at Symphony Hall, Boston, which have just drawn to the close of their thirty-seventh season, the Hub City can claim—probably unchallenged—an institution unique and peculiarly its own. In Europe there are similar concerts, and indeed the Boston "Pops," when started in 1884, were modelled on the Bilse Concerts at Berlin. But the summer concerts as given there now are out-of-doors, while Sir Henry Wood's popular Sunday concerts in London offer neither tables nor refreshments, although smoking is permitted at Queen's Hall. "Pop" Concerts have been attempted now and again in other cities, but without permanent success. The splendid Stadium concerts in New York are quite different in character. The Boston "Pops," with a more limited public, are likewise less serious, avoiding programs too symphonic and relegating such things as entire symphonies to the winter season.

The secret—perhaps the prime secret—of their success has been the exact blend of music, conversation and refreshment. This blend has been proportioned to a hair's breadth, so that these three elements of a good time may go blithely hand in hand, while none steps upon the toes of another. Things progress swiftly at the "Pops"; variety and gaiety abound.

On the tables, which cover the floor of Symphony Hall, are menus, with the sub-titles "To Eat," "To Drink," "To Nibble," "To Smoke." One may do all of these things, and likewise make remarks, in an undertone, without incurring disfavor from one's neighbor. For those in the balconies refreshments come with the intermissions, when they repair to the cafe or a bar-room provided for the purpose.

The highest end of the "Pops" repertory includes a movement from "Scheherazade" before a symphony of Tschaikowsky, such rhapsodies as "Espana," "Finlandia," Enesco's familiar one, Casella's "Italia," and such worthier overtures as those of Wagner, Weber or Mozart. The lower end of the repertory reveals the waltzes of Strauss or Waldteufel, a march now and then, an entr'acte or similar confection, even an operetta selection of the day.

Agide Jacchia, the "Pops" conductor of six seasons past, while making no revolution in the programs, has gradually wooed his public (which, it must not be forgotten, is a musically untutored public) towards the higher end of the repertory. It is surely to his credit that the public is with him to the echo and applauds the worthier music far more than the sugary kind.

Of course, the "Pops" exist primarily as a substantial boon in the general prosperity of the Boston Symphony Orchestra. They extend the contracts of the musicians ten weeks; they bring income to the budget of the orchestra, and they initiate a by no means reluctant public into the delights of symphonic music, thus opening the way to the winter concerts.

When prohibition came, many exclaimed that "Pops" without beer were inconceivable. On the contrary, the "Pops" have grown yearly in attendance and in the amount of refreshments consumed, the season just past breaking all records in these respects. So long as there is music in Boston—and Boston is more eager for music than ever—winter symphony concerts will resolve annually into summer "Pops."

MUS-COURIER-JULY 13

[122]

ops" Program for Tonight
rch from "The Queen of Sheba"
rture to "Morning, Noon and ... Gounod
Night in Vienna"........Suppé
tz, "Wine, Woman and Song" Strauss
tasia, "Cavalleria Rusticana" Mascagni
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mp and Circumstance"....Elgar
(With Organ)
che Miniature.....Tschaikowsky
andia ....Sibelius
tation to the Dance. Weber-Berlioz
ante Cantabile .....Storey-Smith
s and Stripes Forever...Sou

ONTR-JULY.5

the Pops Tonight
ation March from "The
phet" ....Meyerbeer
ure to "Mignon"........Thomas
s from "Eugen Onegin" Chaikovsky
sia, "Othello" ....Verdi
of the Hours from "La Gio-
da" ....Ponchielli
mezzo, "Cavalleria Rusticana"
Mascagni
dor's Song from "Carmen"..Bizet
le to "Die Meistersinger" Wagner
sia, "La Bohême"........Puccini
ation from "Thais"......Massenet
e from "Mlada" Rimsky-Korsakov

Conductor: A. Jacchia.

NS-JULY.10

ERA NIGHT AT POPS
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to "Mignon"............Thomas
rom "Eugen Onegin" Tchaikovsky
"Othello"..................Verdi
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Ponchielli
zo, "Cavalleria Rusticana"
Mascagni
s Song from "Carmen"....Bizet
o "Die Meistersingers"...Wagner
"La Boheme"..........Puccini
n from "Thais"........Massenet
rom "Mlada"..Rimsky-Korsakov

RALD-JULY.6

the Pops Tonight
from "The Queen of Sheba,
Gounod
e, "Morning, Noon and Night
enna" ....Suppé
"Wine, Woman and Song,"
Strauss
a, "Cavalleria Rusticana,"
Mascagni
to "Lohengrin"........Wagner
nd Circumstance (with organ)
Elgar
Miniature ....Tchaikovsky
a ....Sibelius
n to the Dance..Weber-Berlioz
Cantabile ....Storey-Smith
nd Stripes Forever ....Sousa

Conductor, A. Jacchia

NS-JULY.5

" Program for Tonight
ion March, from "The
phet" ....Meyerbeer
e to "Mignon"........Thomas
from "Eugene Onegin"
Tschaikowsky
a, "Othello" ....Verdi
of the Hours from "La
conda ....Ponchielli
zzo, "Cavalleria Rusticana"
Mascagni
or's Song from "Carmen"
Bizet
to "Die Meistersinger"
Wagner
ia, "La Bohême"......Puccini
ion from "Thais"...Massenet
e, from "Mlada"
Rimsky-Korsakow

ANS-JULY.12

ATIC NIGHT AT POPS
st special program of the
the Pops in Symphony hall
n operatic program, which
place tonight. The num-
w:
March from "The Prophet"
Meyerbeer
"Mignon"....................Thomas
"Eugen Onegin"..Tschaikovsky
'Othello" ....Verdi
e Hours from "La Gioconda"
Ponchielli
"Cavalleria Rusticana"
Mascagni
Song from "Carmen"......Bizet
"Die Meistersinger"....Wagner
'La Boheme"..............Puccini
from "Thais"..........Massenet
m "Mlada"...Rimsky-Korsakov

E-JULY.11

HE POPS TONIGHT
more Pop concerts re-
ight's program at Sym-
l follows:
the Gladiators..........Fucik
"Oberon"..................Weber
s of Baden"..........Komzak
'Orocolo" ....Leoni
rian Rhapsody..........Liszt
rom "Tristan and Isolde"
Wagner
ce, Op. 46, No. 3......Dvorak
h Symphony...Tschaikovsky
ture, "Schlaraffiada"..Mueller
Nights"..................Strauss
ry March........Saint-Saens

TSR-JULY.7

OVERHEARD AT A POP CONCERT

As the World Wags:

He, a low-brow, pointing on the program:

"What's this next piece, Elli, Elli, arranged by Jacchia?

She, pityingly: "Why, that's the Yale song, you know. 'Old Eli.' Like 'Fair Harvard.'"

He: "Oh, yes, of course." C. H. C.

HERALD-JULY.7

TONIGHT AT THE POPS

Only two more Pop concerts remain of the present season, which closes tomorrow night. Tonight's program at Symphony hall follows:

Entrance of the Gladiators..........Fucik
Overture to "Oberon"..............Weber
Waltz, "Girls of Baden"..........Komzak
Fantasia, "L'Oracolo"..............Leoni
Second Hungarian Rhapsody..........Liszt
Love-Death from "Tristan and Isolde"
Wagner
Slavonic Dance, op. 46, No. 3...Dvorak
Finale, Fourth Symphony.....Chaikovsky
Carnival, overture, "Schlaraffiada"
Mueller
Waltz, "1001 Nights"..........Strauss
French Military March..........Saint-Saëns

HERALD-JULY.6

"Pops" Program for Tonight

Entrance of the Gladiators....Fucik
Overture to "Oberon"........Weber
Waltz, "Girls of Baden"....Komzak
Fantasia, "L'Oracolo"........Leoni
Second Hungarian Rhapsody...Liszt
"Love Death" from "Tristan and
Isolde" ....Wagner
Slavonic Dance, op. 46, No. 3..Dvorák
Finale, Fourth Symphony
Tschaikowsky
Carnival Overture, "Schlaraffiada"
Müller
Waltz, "1001 Nights"........Strauss
French Military March..Saint-Saëns

MONITOR-JULY.7

At the Pops Tonight

Entrance of the Gladiators........Fucik
Overture to "Oberon"............Weber
Waltz, "Girls of Baden"........Komzak
Fantasia, "L'Oracolo"..........Leoni
Second Hungarian Rhapsody........Liszt
Love-Death from "Tristan and Isolde,"
Wagner
Slavonic Dance, Op. 46, No. 3....Dvořák
Finale, Fourth Symphony..Tchaikovsky
Carnival Overture, "Schlaraffiada,"
Mueller
Waltz, "Thousand and One Nights,"
Strauss
French Military March......Saint-Saëns

Conductor: A. Jacchia.

TRANS-JULY.7

POPS CLOSE TONIGHT

The 27th season of the pop concerts in Symphony Hall is to come to a close tonight. Agide Jacchia will present the following popular program:

Prelude to "Carmen"................Bizet
Overture to "The Marriage of Figaro"
Mozart
Waltz, "La Barcarole"........Waldteufel
Fantasia, "Aida"....................Verdi
Marche Slave................Tchaikovsky
Russian Folk Song, "Dubinushka"
Arranged by Jacchia
En Sourdine........................Tellam
Overture to "Tannhauser"........Wagner
From the Suite, "Peer Gynt"........Grieg
a. Morning Mood. b. In the Hall of the Mountain King.
Waltz, "On the Beautiful Blue Danube"
Strauss
Hungarian March, "Rakoczy".....Berlioz
Auld Lang Syne.

HERALD-JULY

POPS CLOSE TONIGHT

The 37th season of the Pop Concerts in Symphony Hall closes tonight. Agide Jacchia will present the following popular program:—

Prelude to "Carmen"..............Bizet
Overture to "Marriage of Figaro"
Mozart
Waltz, "La Barcarole"......Waldteufel
Fantasia, "Aida" ....Verdi
Marche Slave ....Tchaikovsky
Russian Folk Song, "Dubinushka"
Arranged by Jacchia
En Sourdine ....Tellam
Overture to "Tannhaueser"......Wagner
Selections from "Peer Gynt"......Grieg
Waltz "On the Beautiful Blue Danube"
Strauss
Hungarian March, "Rakoczy"....Berlioz
Auld Lang Syne

DTSB-JULY.8

OFFICIAL PROGRAM

SIXTIETH ANNUAL MEETING

OF THE

NATIONAL EDUCATION ASSOCIATION

OF THE

UNITED STATES

BOSTON
JULY 2—8
1922

The Pops

Should be on every teacher's calendar. The Boston Symphony Orchestra was only three years old when the "Pops" began. The year was 1885. The experiment of a post-winter series of concerts in lighter vein to suit the warmer season was modelled on similar concerts in Europe. The formal rows of floor seats were removed, tables installed, popular music was blended with food, drink, and an easy undercurrent of social conversation.

The combination proved ideal — a rare harmony in itself. And since the Pop Concerts also brought summer employment to the musicians of the Orchestra, they had a twofold *raison d'etre.* They flourished from the start and they still flourish hugely in this, their thirty-seventh season, now drawing to a close.

Other cities have repeatedly tried to emulate the Pops — but, for some reason, vainly. They are as unique to Boston as the Bunker Hill monument — and far more delightful.

A full-sized symphony orchestra of 75 musicians (all drawn from the Boston Symphony Orchestra) play under Agide Jacchia, the most popular conductor the Pops have ever had. They give superfine performances of a quality not to be matched elsewhere at this time of the year. No species of music is strange to the programmes, which range from waltzes, entre actes, and marches to the thunders of Wagner, Verdi, and Tschaikowsky. The music becomes the more pleasing in that you may converse with your friends, and consume refreshments at the tables or at the "Pops Bar" in the balcony.

The Pops are held in Symphony Hall, which was built for the Boston Symphony Orchestra in 1900, and is in itself worth visiting as the most beautiful concert hall in America. Every night of the week (Sunday excepted) is a Pops night. Table seats at the Pops $1, $.75, Balcony Seats $1, $.75, $.50, $.25 (no tax). On sale at the Pops Booth at Convention Headquarters.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
TIMES
ISSUE OF
MAY 14 1922

MUSIC NOTES AFIELD.

Philip Hale, noting the end of the Boston Symphony Orchestra's forty-first year, finds that, after all, the chief feature of the season was the re-engagement of Mr. Monteux. The superb qualities of the orchestra are due to him. There must be a master mind, controlling, but sympathetic; intelligent, but not pedantic; broad-minded, but not tolerant of pretentious, empty of flashy compositions; regardful of the audience, but not courting its applause by sensational appeals and prima donna airs.

Looking over the programs one is struck by the catholic taste of Mr. Monteux, by his wish that all schools should be represented as far as possible; that works of contemporaneous and radical composers should not be ignored; that the old masters should be heard, but not to the slighting of the younger.

Wagner led with six performances. Then come Bach and Rimsky-Korsakov with five each; Beethoven, Brahms and Liszt with four each; Franck, Handel, Liadov, Loeffler, Mozart, with three each; Berlioz, Casella, Debussy, Haydn, d'Indy, Pierre, Rachmaninov, Ravel, Saminsky, Schoenberg, Schreker, Schubert, Schumann, Sibelius, Strauss, Tchaikovsky, Weber, with two.

Composers represented by a single work were Alvarez, Bruch, Chabrier, Chadwick, Cherubini, Converse, De Falla, Eichheim, Gilbert, Goldmark, Gretry, Hill, Hue, Humperdinck, Lalande, Liapounov, Massenet, Mendelssohn, Moussorgsky, Prokofiev, Rabaud, Rossini, Saint-Saëns, Smetana, Smith, Szymanovski, T. Ysaye. Was there ever in the history of the orchestra so catholic and so interesting a selection? Fifty-five composers were represented in all. Counting Austrian composers and Liszt with German, we find 18 represented. French, Cherubini included, 14; Russian, 9; American, 8; Spanish, 2; Italian, 2; Finn, 1; Belgian, 1, and Handel, surely English by adoption, 1.

The American composers were Chadwick, Converse, Eichheim, Gilbert, Goodrich, Hill, Loeffler, Smith.

Mr. Monteux's new productions, the critic adds, were: Converse—Symphony, E major; Eichheim—Oriental Impressions; Franck-Goodrich—Organ Chorale No. 2, B minor, arranged for orchestra and organ. Hill—Waltzes for orchestra. Loeffler—Three Irish fantasies for voice and orchestra (John McCormack), and Smith—A Poem of Youth. There was also performed, for the first time in Boston, the "impressive suite" written by Henry F. Gilbert for the Pilgrim Tercentenary.

BOSTON "POPS" SEASON CLOSES BRILLIANTLY

Capacity Audiences Have Been the Rule, This Season Being Claimed as the Best of All—Conductor Jacchia's Popularity Increases—Miquelles Score in Providence—Summer Session at the New England Conservatory—Alice Armstrong Pleases

Boston, July 9, 1922.—Last Saturday, July 8, the thirty-seventh season of the "Pop" Concerts in Symphony Hall came to a crowded close. This season has outdistanced any previous one in the box office and likewise in the general popularity of Agide Jacchia's programs and performances. Mr. Jacchia has led the "Pops" Symphony Orchestra for six seasons, and, although his predecessors were likewise distinguished, this celebrity is pretty generally conceded to be the best director the "Pops" have ever had.

No music is more popular at the "Pops" than Mr. Jacchia's own numbers, such as his "Tarantelle," and his arrangements for full orchestra of "Elli, Elli," the Russian folk songs of the Volga bargemen and "Dubinushka." To these he has lately added a suite of Afro-American folk songs, including "You May Bury Me in de Eas'," "Musieu Bainjo," and "Nobody Knows de Trouble I've Seen."

The special nights of the season just past have included a Russian and two Russian-Tschaikowsky programs, two operatic programs, an Italian-Verdi, Wagner, and dance program. The request program, the most popular of them all, was made, not by the conductor, but by the "Pops" fans themselves, in that the numbers played were determined entirely from the ballots of the "Pops" public, dropped nightly in a ballot box in the corridor.

No soloists were called in from the outside, for the "Pops" do not need such additions, nor does the "Pops" public ask for them. Many organizations have celebrated at the "Pops," including the following colleges: Harvard, Technology, Amherst, Northeastern University, Boston University, Radcliffe, Wellesley, Simmons, Smith; likewise various conventions, schools, fraternities, clubs, and staffs of employees. These almost nightly additions to the numbers of regular "Pop"-goers have made "capacity" a very familiar word at the "Pops."

MUS-COURIER-JULY 13.

A UNIQUE INSTITUTION

In the "Pop" Concerts at Symphony Hall, Boston, which have just drawn to the close of their thirty-seventh season, the Hub City can claim—probably unchallenged—an institution unique and peculiarly its own. In Europe there are similar concerts, and indeed the Boston "Pops," when started in 1884, were modelled on the Bilse Concerts at Berlin. But the summer concerts as given there now are out-of-doors, while Sir Henry Wood's popular Sunday concerts in London offer neither tables nor refreshments, although smoking is permitted at Queen's Hall. "Pop" Concerts have been attempted now and again in other cities, but without permanent success. The splendid Stadium concerts in New York are quite different in character. The Boston "Pops," with a more limited public, are likewise less serious, avoiding programs too symphonic and relegating such things as entire symphonies to the winter season.

The secret—perhaps the prime secret—of their success has been the exact blend of music, conversation and refreshment. This blend has been proportioned to a hair's breadth, so that these three elements of a good time may go blithely hand in hand, while none steps upon the toes of another. Things progress swiftly at the "Pops"; variety and gaiety abound.

On the tables, which cover the floor of Symphony Hall, are menus, with the sub-titles "To Eat," "To Drink," "To Nibble," "To Smoke." One may do all of these things, and likewise make remarks, in an undertone, without incurring disfavor from one's neighbor. For those in the balconies refreshments come with the intermissions, when they repair to the cafe or a bar-room provided for the purpose.

The highest end of the "Pops" repertory includes a movement from "Scheherazade" before a symphony of Tschaikowsky, such rhapsodies as "Espana," "Finlandia," Enesco's familiar one, Casella's "Italia," and such worthier overtures as those of Wagner, Weber or Mozart. The lower end of the repertory reveals the waltzes of Strauss or Waldteufel, a march now and then, an entr'acte or similar confection, even an operetta selection of the day.

Agide Jacchia, the "Pops" conductor of six seasons past, while making no revolution in the programs, has gradually wooed his public (which, it must not be forgotten, is a musically untutored public) towards the higher end of the repertory. It is surely to his credit that the public is with him to the echo and applauds the worthier music far more than the sugary kind.

Of course, the "Pops" exist primarily as a substantial boon in the general prosperity of the Boston Symphony Orchestra. They extend the contracts of the musicians ten weeks; they bring income to the budget of the orchestra, and they initiate a by no means reluctant public into the delights of symphonic music, thus opening the way to the winter concerts.

When prohibition came, many exclaimed that "Pops" without beer were inconceivable. On the contrary, the "Pops" have grown yearly in attendance and in the amount of refreshments consumed, the season just past breaking all records in these respects. So long as there is music in Boston—and Boston is more eager for music than ever—winter symphony concerts will resolve annually into summer "Pops."

MUS-COURIER-JULY.13

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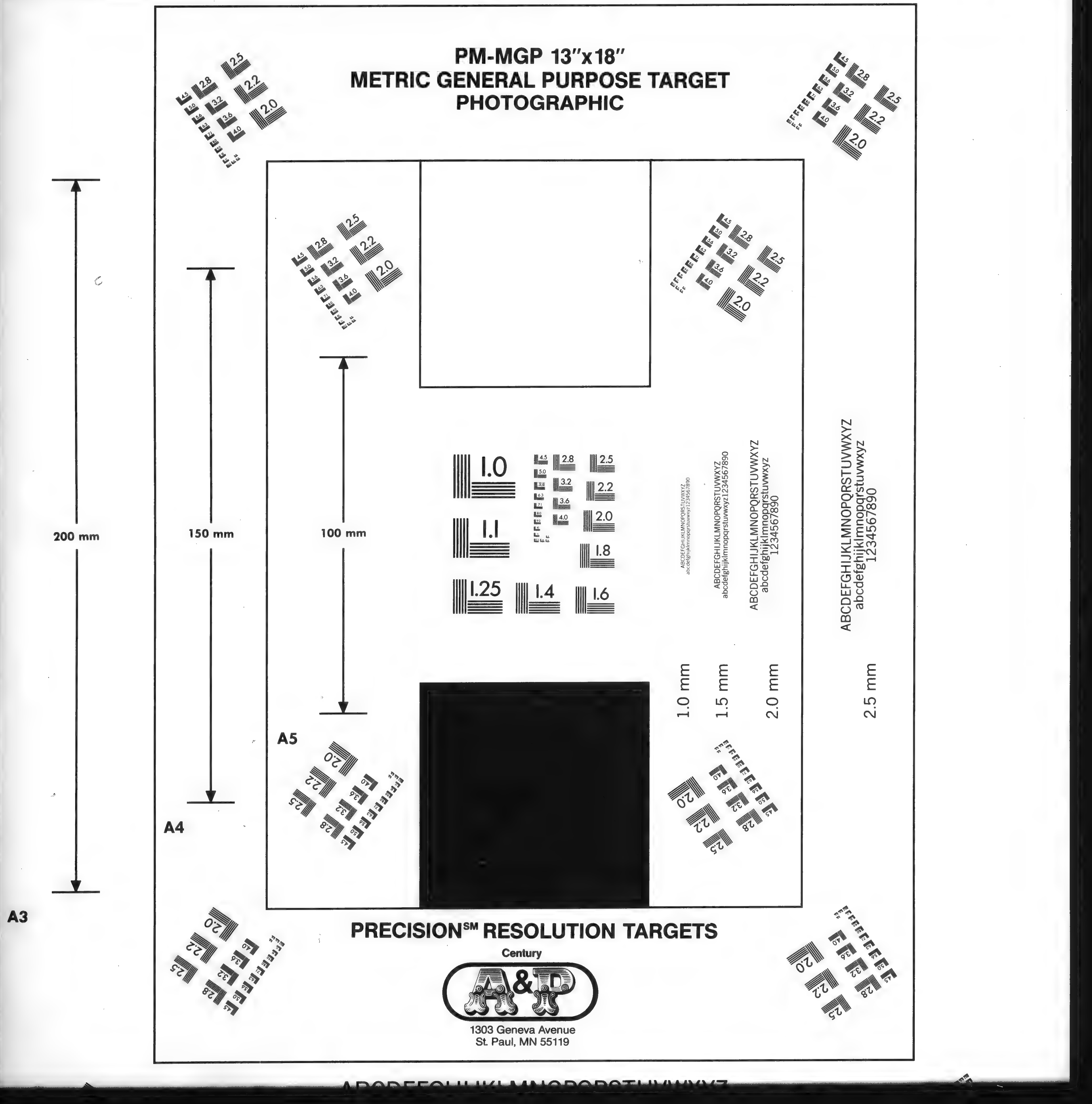
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TOKYO, TUESDAY, MAY 9, 1922

Politics Resumed.

Premier Takahashi and all of the members of his Cabinet, which is the old Hara Cabient, are to remain in office for a time longer as a result of the compromise reached between the Premier and his Ministers, but in being forced into the compromise Mr. Takahashi has lost ground appreciably. The whole nation, but what is more important, the politicians of the nation, credit him with a defeat in so doing.

That Mr. Takahashi is not a thoroughly acceptable Premier even to his backers seems apparent; that the Seiyukai is in a dilemma to find a better and a stronger man to take his place is also evident. When the Premier read the Imperial Rescript adjourning the forty-fifth session of the Diet he read his own political death warrant, not because of what he had done himself but merely because the close of the Diet session marked the center of the political calm which had borne him into office. Mr. Takahashi has never been more than a stop-gap Premier. The tragic death of Premier Hara at the critical moment of the convening of the Washington conference made it necessary that some man step into his place who would and could carry on with as little change of policy as possible. Although Mr. Takahashi was severely criticized on several counts from the floor of the Diet, as was to be expected, it was when he attempted to branch off from Mr. Hara's precedents and take an independent and new line of policy that the storm became so great he was forced to bow to it and retrace his steps, following in the shadow of the late Commoner-Premier.

Mr. Hara, alive, was able to whip the Diet and the majority party into line. Mr. Hara, dead, has been the dominating influence of Japanese politics since November 4.

The Washington conference has ended; the forty-fifth session of the Diet has closed; the political forces are ready to call off their unofficial truce.

In the new political situation perhaps the most important element is death. Not only is Mr. Hara gone, but the man who has been able to make and unmake Cabinets and Premiers in the past, Prince Yamagata, has joined the ranks of most of those with whom he had worked Marquis Okuma, who never failed to loom as a possible candidate for Premier in a crisis, is also gone. Definite, well-established lines along which politics moved have been erased, leaving the sea somewhat uncharted. The Seiyukai is without a strong leader and so is the powerful group of bureaucrats. It is likely that some one man will dominate the bureaucrats, since that is the way bureaucracy is apt to work out. He will come from within their present ranks, but, while he may dominate the group, it is by no means certain that he will be able through this group to control national life as did Prince Yamagata. Because of the peculiar constitution of political parties and political thinking in Japan it is necessary that some one man dominate the Seiyukai if that party is to retain power. Apparently there is not one out-and-out Seiyukai man of sufficient ability to do this, nor does the party possess a partisan of Prime Ministerial calibre. Realizing this, the one course open to the Seiyukai is to adopt into its fold some strong man. Probably less than a half dozen men in Japan would object to such an adoption. The man who rises to the leadership of the bureaucracy would, most certainly. The men who hope to reach that position and fail, of which there will be at least four or five, will eagerly grasp the chance offered by an alliance with the majority party. A half dozen names readily come to mind when such a step is considered, but to narrow down to one is not possible until the Seiyukai has worked out in greater detail the specific needs of its future leader and the qualification which each of the candidates has to offer.

The Royal Visit Ends.

Tonight, at 6 o'clock, the Royal Salute will be fired at Kagoshima as the Prince of Wales leaves Japan after having been here since the morning of April 12.

That his visit to this country has been eminently worth while is without question. The results of the visit, especially the extent of the results, can not be accurately forecast. The visit must have influenced the thought of His Royal Highness to some extent, enlarging and clarifying his views of Japan. In turn, it must be productive of great effect on the thought of the members of the Imperial Family here, perhaps less on the Prince Regent than on the others, since His Imperial Highness had the advantage of a visit to England himself last year. Even more important is the effect it has had and will increasingly continue to have on the subjects of His Imperial Majesty. They saw the Heir to the throne of one of the world's greatest nations at first hand and they saw him as a human being. Not for a second forgetting that he was a Prince, did he fail to be human. No mystery enshrouded him. Instead, Japan must have perceived the genuine respect and love which the British residents here as well as in all parts of the world bear their reigning family. To most it was something of a revelation.

Having seen and believed, it is to be expected that practice will follow. It is likely that the Prince Regent is closer to the hearts, the human hearts, of his future subjects today than he has ever been. It is certain that he is more "accessible," for his playing on the hotel golf links at Miyanoshita, his posing for a press photographer and his attendance at the Imperial Theater are precedents which have brought him closer to the everyday life of the nation.

The visit has undoubtedly done much to draw the peoples of the two Empires nearer to each other, to introduce them. There is scarcely a school boy or girl in Tokyo and in other cities of Japan today who does not know the tune and the words, though somewhat garbled, of "God Save the King." To each Japanese who saw His Royal Highness, who learned this hymn or whose life in any way touched that of the visitor, England is a bit more real and more of a friend than she would have been otherwise.

"AN ADMIRAL'S YARNS"

Sir Charles Dundas Recalls Incidents in Tokyo.

Japan comes in for a goodly share of the anecdotes told by Admiral Sir Charles Dundas of Dundas in his memories of half a century, which he has called "An Admiral's Yarns." The Channel Fleet controversy between the then Lord Charles Beresford and Sir Percy Scott was so distasteful to Sir Charles Dundas that, hearing a captain was wanted to go out to Tokyo as Naval Attache, he volunteered and was appointed.

One of the anecdotes in the book relates to Sir Claud MacDonald, British Ambassador at the time, who was invited to a banquet in Tokyo, the dress being evening clothes and not uniform:

"He was not certain whether he ought to wear his orders or not. Knowing how particular the Japanese were about these matters, he decided to wear them. Arriving a few minutes late, he found the room full of Japanese officials, but none of them wore any decorations.

"Taking advantage of the first opportunity, he slipped out of the room and, quickly taking off his stars, dropped them into the pocket of his overcoat in the cloak-room. On his return to the reception hall he found that during his absence from the room every one of the Japanese officials had put on his stars and medals. There was a momentary silence of astonishment on all sides, when the humor of the situation appealed to everyone, and there was a good, hearty laugh over the incident."

Punctilious themselves, the Japanese are often puzzled over the aggressiveness of the West. On one occasion the wife of the British Ambassador was making her presentations to the Empress in the Imperial tent, when she was abruptly accosted by a lady from Chicago who had literally pushed her way into the Imperial circle with the words: "Say, here—present me to the Empress." The presentation was made, so to speak, at the point of the bayonet, after which the wife of the Ambassador attempted to take the intruder to task by asking her why she had forced herself into the Imperial presence without going through the usual red tape of official channels:

"'Wal, Wal, I don't see what's wrong, anyway,' was the reply; 'if I want to be introduced to the Empress, why should't I be?'

"Seeing the hopelessness of prolonging the discussion, the Ambassador's wife withdrew.

"Then one of the Embassy staff, rather a wag, appʻoched the offender, and said: 'You are a very bad woman to behave like that.'

"The reply was sardonic.

"'Say, here, who was that angry old woman who spoke to me just now?'

"'That was the wife of the British Ambassador,' replied the attache.

"'Gee whizz! You don't say,' was all the American could answer as she buried herself in her mayonnaise."

Of Admiral Togo the author observes that he was perhaps the most modest and unassuming hero that he had ever met. Once when the Admiral was dining with him in Tokyo, Sir Charles asked him to write a few words in Japanese so that he could have them framed and hung up as a guide for his sons through life. The words he wrote were: "The utmost truth." That, concludes the author, described the great Japanese better than any eulogy.

FAR EASTERN MUSIC IN THE WEST

American Composer's Oriental Themes Heard at Boston Concert.

Mr. Henry Eichheim, who visited Japan in 1915 and who spent practically all of 1919 in the Far East, gave to the audience at the nineteenth program of the Boston Symphony Orchestra this season a touch of the Far East in music, for he conducted the orchestration of "Oriental Impressions for Orchestra," which he had composed himself. The Impressions consist of four sketches, Korean, Siamese, Japanese and Chinese.

Teh "Korean Sketch" is based on themes heard and noted by Mr. Eichheim at Seoul. At first there is the street laborer's song, sung during working hours. There are usually five men. One, the leader, sings a refrain, to which the others answer. They work when it occurs to them to do so. The song, as a rule, is of a humorous nature. In Mr. Eichheim's sketch this song is given to the English horn. There is a contrasting motive played by a street musician (flute). Other motives are from the theater. The closing theme is the love song (oboe) of a geisha, sung to Mr. Eichheim in Seoul. His photograph of her was published in the February issue of Asia. The "Korean Sketch" is orchestrated for two flutes, two bassoons, four horns, a Chinese drum, antique cymbals, a large tam-tam, two harps, pianoforte, 20 violins, eight violas, eight violincellos and eight double-basses.

The "Siamese Sketch" begins with the irregular sounding of the four bells that, waved by the wind, hang on the Emerald Temple in Bangkok, where the King of Siam worships. The next motive is a chant of a Buddhist priest (English horn). The racket in a theater follows. Then a street musician plays on the ekeh, a Siamese reed instrument of bamboo. The cry of a woman pedlar is for the viola and English horn, while the four temple bells bring the close of the sketch. The score calls for flute, oboe, English horn, harp, pianoforte, marimba, xylophone, a symbal struck with a sharp metal disk, antique symbals, a large brass bell, four bells, a large tam-tam, 20 violins and eight violas.

Night Sounds of Tokyo.

The "Japanese Nocturne" is based on motives heard at night in Ikao, Matsushima, Yokohama and Tokyo played by blind masseurs with the shrill piping of the hot noodle man and other venders of food, the playing of a koto and the chanting of a prayer by an old man beating a small wooden bell. The piccolo, two oboes, English horn, bass clarinet, four horns, two harps, ancient cymbals, a Japanese fish-head, 20 violins, six violas, six violincellos and six double-basses are used.

The "Chinese Sketch" contains music heard in Buddhist temples, in theaters and tea houses, at wedding and funeral processions and the street cries and other sounds of city and country life heard in Peking, Hangchow, the Buddhist temples in the Western Hills near Peking, Shanghai, Hongkong, Canton and a number of villages. The piccolo, two flutes, two oboes, English horn, two bassoons, four horns, two harps, pianoforte, fluctuating tam-tam, large tam-tam, a Chinese wooden block, xylophone, two small temple bells, small cymbals, antique cymbals, 20 violins, eight violas, eight violincellos and eight double-basses are used. This sketch was written in Peking for the piano and was played by Mrs. Eichheim at a concert in the Grand Hotel des Wagons-Lits on October 21, 1919.

Mr. Eichheim, whose father was a violincellist of reputation and was a members of Theodore Thomas' orchestra for many years, studied under some of the best of present-day masters. He was a member of Theodore Thomas' orchestra in New York for a year, but in 1890 joined the Boston Symphony Orchestra, leaving it in 1912 to devote himself to composition, concert work, teaching and photography. In 1915 he visited Japan, returning in 1919 and remaining nearly a year except for excursions into other Far Eastern countries. In addition to the four sketches, he has composed other orchestral pieces with Oriental motives, one of them being "The Story of the Bell," which was suggested by a Lafacdio Hearns story.

Praised by Critics.

At the concert in Boston, D'Indy's "Wallestein" Trilogy was played, and Emilio de Gorgoza was the soloist. Boston critics, in reviewing the concert, praised Mr. Eichheim's work highly. The critics of the Boston Transcript pointed out that the compositions were, first, a satisfaction to curiosity, and opened new fields to the Western composer.

"Second satisfaction," adds the critics was the discovery of a new, strange, penetrating, possessing beauty in some of these Oriental sounds. The sheer loveliness of the temple bells at the beginning and the end of the 'Siamese sketch' transported the ear, turned the heart to water. Once and again such rare and sudden beauty exhaled from the Japanese Nocturne,' tingled through the love-song of the geisha of Seoul. These occasional measures, these flitting timbres illuded and intoxicated not merely because they were strange and exotic, but because in them dwelt a magic not yet conjured into the music of the West. Akin was the needle-like intensity of some of this Oriental music, not as a shrillness to pierce the ear, but as a voice to cut sharp and deep into the imagination in expression of rarefied, concentrated moods. Of such was the geisha's wistful tune, the street musician's notes in Bangkok, one or another murmur of the sound-laden Japanese night."

THE CABINET CRISIS

The Situation in Japanese Politics Today.

By an Observer.

For several weeks, brisk and disturbing winds have been blowing across the political waters. There was calm during the visit of the Prince of Wales to the Capital, presumably in deference to the sentiment that only ill-mannered folks bring forth their skeletons when honored guests are present. A second lull has fallen upon the scene by the announcement that the Premier, Viscount Takahashi, has abandoned his determination to reconstruct the present Cabinet by the elimination of two or three undesirable members. That this second lull will be brief is a pretty safe guess.

Although the vernacular press is almost unanimous in its heated denunciation of the present Government, it is impossible to view the position of the Premier without abundant sympathy. The fact is that he began his difficult task under almost fatal handicaps. Viscount Takahashi fell heir to his leadership under circumstances that made it virtually necessary for him to accept the program and working arrangements of his predecessor. The Cabinet as constituted was another man's team, and while the late Mr. Hara managed the combination with reasonable success, it is no secret that in achieving this result, his capacities were frequently taxed to the utmost. Mr. Hara was a statesman cf remarkable sagacity. In addition he was an incomparable politician. His outstanding talents found their consummation in the delicate task of reconciling the discordant elements in the dominant political party of which he was the head. The conditions which prevailed at the time of his death made it exceedingly wise to continue the Government's program with the least possible break. The impending Washington conference was by no means the least of these conditions. Granting this, it is difficult to see how any course other than the one actually taken could have been pursued with very much greater success. Nevertheless, the present crisis was inevitable for the simple reason that no statesman could succeed to the kind of leadership exerted so effectively by Mr. Hara. That leadership was personal, and when a statesman's political pre-eminence rests upon a basis of that kind his shoes can not be filled by another.

Alternatives Offered.

What has actually transpired is, therefore, what was anticipated by many at the time. The Takahashi Ministry is a house divided against itself. Guesses differ as to just how long it will stand, but all are agreed that its duration will probably be brief. Interpreting the rising tide of opposition as fatal to his Ministry in its present form, the Prime Minister recently suggested some renovation, that is, the removal of several Ministers whose records have been most vulnerable to attack. This suggestion was created by what was nothing short of a national outburst, the exact meaning of which it is rather difficult to make out. In general, it may be concluded that everybody wants a complete change. It may be said, of course, that differences within the Cabinet as well as those within the majority party, the Seiyukai, are only contributory to the impending crisis, and that underneath these are issues of national importance upon which the present Government has failed to act in accordance with the popular will. Looking at things from the point of view of maintaining responsible government, this criticism fails to take account of the fact that the Takahashi Ministry still has a majority in the Lower House. It is unquestionably true that the Seiyukai has lost ground in the popular estimation through its connection with the recent South Manchurian scandal, its opposition to the universal male suffrage bill, and, most important of all, through its failure to tackle constructively the complex of financial problems which in the popular estimation is responsible for the continuance of war time living conditions.

It is not unlikely the Premier will renew his suggestion for a reconstructed Seiyukai Ministry. Failing this, a Government by the opposition is at least one, though by no means the only, alternative. Under present conditions, such a step would virtually mean placing responsibility for governing in the hands of the minority. The anomalous character of this procedure is obvious, and yet it is by no means inconceivable that the wheels of fortune may grind out such a result. Considering the personal nature of political allegiance at the present time, together with the marked popular opposition to the Seiyukai, it is not unlikely that a change in the Government may bring in its train considerable shifting in the party allegiance of members of the Diet. On the basis of past experience it is no injustice to say that there is a probably a respectable number of members of the present Parliament who would think it convenient to abandon their loyalty to a party which for indefinite reasons finds itself no longer in power. A further alternative at this juncture is a bureaucratic Government finding its support mainly in the somewhat aggressive political group in the House of Peers known as the Kenkyukai. A glance at the names most frequently mentioned in the Press as possible successors to Premier Viscount Takahashi in the event of his resignation certainly indicates that this latter alternative is the one most likely to materialize.

The present political crisis throws a rather blurred light on the whole question of how much progress Japan has made in the development of responsible government. By all the standards of Western practice, the present Ministry, having a majority in the Lower House should remain in power. For many and complex reasons those standards are not operative in Japan. The leading issues of national policy are not yet drawn with sufficient clarity to divide the electors into clearly defined groups. The idea of loyalty to certain principles of national economy rather than to persons has not yet dominated the political practice of this country. To say that it ought, would be presumptuous. To say that it may, is certainly as safe a prophecy as any. However majorities may stand in Parliament, it is unquestionably true that the present crisis comes in response to the pressure of public opinion. We say this on the assumption that the daily press offers at least some intimation of what the people are think-

JAPAN IN KOREA—IV

The Methods of the Police and the Attitude of the Koreans.

We come next to the matter of political tension, the lessening of which is perhaps the most difficult task of all. Baron Saito has, however, taken hold of it in a most statesmanlike manner.

In the first place, the beginnings of self-government are being made. Advisory councils, largely elective, chosen by persons holding a franchise that is limited by a property qualification, have been established in all the cities and in some villages, as well as in all the provinces. This is perhaps not a very long step, but when we remember that Korean ideas of administration before the annexation were largely of the kind that is ruining China today, we realize that things must move slowly. Moreover, qualified Koreans are now eligible to almost any office in the Government, and such men are accorded the same treatment as their Japanese colleagues. No doubt some of them are inclined to magnify their office, and sometimes the Government has not been wise in its choice of men and some have been taken who were considered by their fellow-countrymen to be too pro-Japanese and the effect has been rather the opposite of what was desired, in these cases. But we must remember that many Koreans who might make capable and efficient men in office refuse to have anything to do with the Japanese administration, and hence the Government is driven to take second choice. No doubt improvement could be made if a greater effort were put forth and all the facts were clearly known to the men who make the appointments.

And it would certainly help matters very materially if more men of talent and ability among the Koreans would give themselves heartily to the work of helping the Administration carry on its various acitivities. This would be a very difficult task, for it would seem to many like a betrayal of their country, though in reality it would be one of the best ways of serving it.

Another move on the part of the Government looking to a better understanding between the two peoples is the giving of a substantial bonus to all Japanese officials who learn the Korean language. This may seem a small thing, but it will have a very far reaching effect, though perhaps not a spectacular one.

The Meddlesome Police.

Probably, as has been said, the branch of the work that comes in for the largest share of criticism is the police. But this is the part of the Administration that comes into most direct contact with the people and which has the most difficult task of all as well. And there is no part of the governmental machinery that is, perhaps, so poorly adapted for its work, in some ways though it may be very efficient in others. We mean by this that the police system of Japan proper, upon which the Korean system has been modelled both in form and spirit, is one of the most efficient in the world in its ability to seek out criminals and to carry out various sanitary and other measures, but it is also noted for its tendency to meddle with all sorts of minor affairs in the life of the people.

The joy with which the so-called "socialiation" of the police in Japan proper was hailed in the spring of 1921 is a modification of how the ordinary policeman's attentions are regarded there. Now transfer such a system of efficiency and, if one may be allowed to use the term, meddlesomeness, from the native land of the policeman to a land where this same man is responsible for the maintenance of order among a people who are more or less hostile to him, whom he regards as his inferiors and whose language he but imperfectly understands, a people who in the words of a veteran missionary, are "past masters in the art of conspiracy," and last of all, give the policeman power to arrest on suspicion, and we have a situation fraught with tremendous difficulties. Add to this the fact that it is hard to get good men in sufficient numbers, and we can get some idea of the problem facing the heads of this department.

That the higher officials are trying to make the system go as smoothly as possible is evidenced by the fact that, over and over, when a man has exceeded his authority, or has acted in an arbitrary manner or has oppressed someone, an appeal to his superiors has brought punishment upon the offender. The provincial authorities and those of the Government-General are ready at any time to probe charges brought against any policeman when made with evidence enough to warrant an investigation. Of course, not every case thus investigated can be proved satisfactorily enough to justify severe punishment, for such probing is by no means easy, but the fact that one provincial chief of police discharged 200 out of his entire force of 1,200 policemen in the course of one year indicates that pretty radical measures are taken when necessary.

The Governor General has promulgated a policy of justice and humanity, and he sincerely intends to carry it out, and the problem now is simply a matter of geting his ideas firmly implanted in the minds of local officials and policemen. That this can ever be done to a thoroughly satisfactory extent may be open to question, for few chiefs of any kind are able to do that, but certainly there will be great improvement as time goes on. In fact there are evidences on every hand that improvement is taking place, for almost every missionary in Korea admits that things are growing better right along. Along the Yalu border the people are now more and more inclined to report marauding bands of their countrymen to the police, whereas formerly they were afraid to do so lest these "patriots" turn on them and the police fail to give them adequate protection.

Torture Still Practised.

When we come to the matter of persons arrested and the treatment they receive, we are on more troublesome ground. Flogging, as a punishment, has been abolished, but torture, usually the pouring of water into the nostrils, is still often used in examining arrested persons. With no desire to apologize for such a procedure, one may be perhaps permitted to say that such proceedings are not unknown in other places than Korea. The matter of torture in examining suspected persons has been the subject of investigation by the Tokyo Bar Association within the last year, and the "third degree" as applied in American prisons is no light matter, nor is it entirely a thing of the past, either. Besides this, the prisoner is of a race trained in the art of deceiving the police, and, being of a different race it is difficult for the official to know what to believe and what not to believe. However, the police all know that things treasonable to the Government are going on all the time.

They know that funds are being collected for the Shanghai Provisional Government and that communication is being carried on with this body right along. What else there may be they can only guess. So when they see anything that seems to them suspicious it raises the hope that they have found a clue that may lead somewhere. And when the prisoner refuses to speak, they do their best to make him do so. The method used is often damnable and, so far as getting at the truth of matters is concerned, absolutely futile, but we may understand the motives of such action better if we consider the circumstances in which the officers find themselves, even though we may hope that they will speedily be reformed or reproved.

So far we have spoken only of the Japanese policeman and have said nothing of his Korean fellow. But about all that need be said of him is that he is usually fully as harsh as the other man in his methods and is certainly more cordially hated by his fellow countrymen. He will doubtless develop better qualities as his education advances and he gets a better comprehension of the policy of the present Governor General as contrasted with either the ancient regime of the Yi Dynasty or the earlier military rule of the Japanese. In fact, the Administration is making a strong effort to augment and to improve this part of the force and is already meeting with a considerable measure of success. This will be increasingly so as more Koreans of the better class realize that they must work out their destiny under Japanese guidance, and that it is for the good of Korea to do so, and also that they must help in this more and more.

(To Be Continued.)

A Modern "Pooh Bah."

A Sydney merchant sold a quantity of piece goods to a storekeeper in a small town on the western plains. The storekeeper returned the goods, saying they were not up to sample. The merchant disagreed, and having drawn a Sight Draft on the buyer, endeavored to collect through the local bank. The latter, however, returned the draft dishonored. An enquiry of the local postmaster as to the standing of the storekeeper brought the reply "O.K.," so the merchant promptly asked the postmaster to instruct the leading local lawyer to collect the bill. The reply was to the following effect: Sir,—The undersigned is the storekeeper on whom you attempted to foist your worthless merchandise, the undersigned is also the owner and president of the bank to which you sent your sight draft, the undersigned is the postmaster of this town, and also the lawyer whose services you sought to obtain. If the undersigned were not also the pastor of the local church he would tell you where to go.

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It is as timely, comprehensive, forceful, and fair a book on China today as could be found. Dr. Tyau presents China's case in the Shantung difficulty, and does not deny the unfavorable side of Chinese affairs. He sets forth admirably the actual opportunities and prospects for an educational, industrial, and democratic revolution in China.

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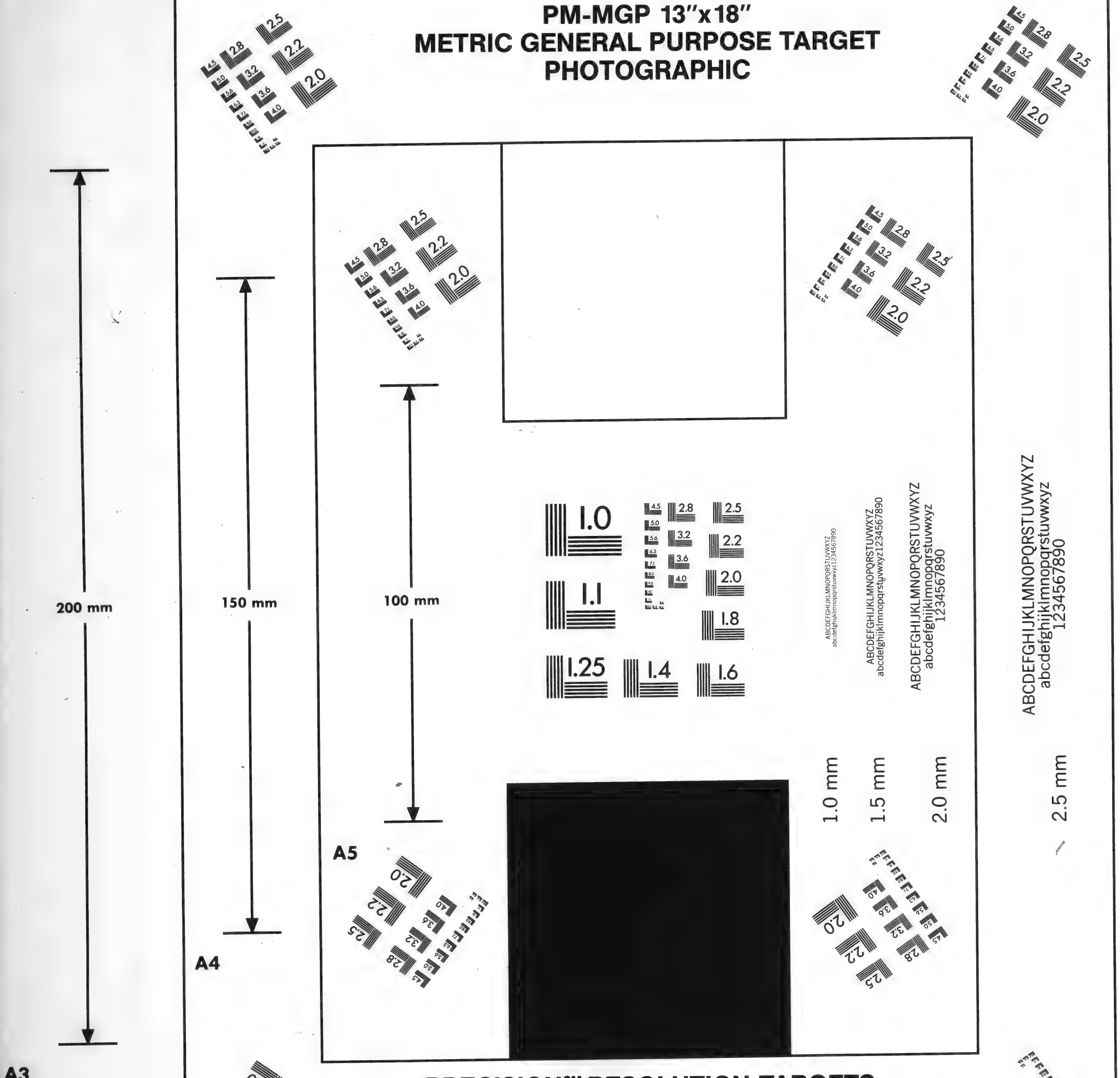
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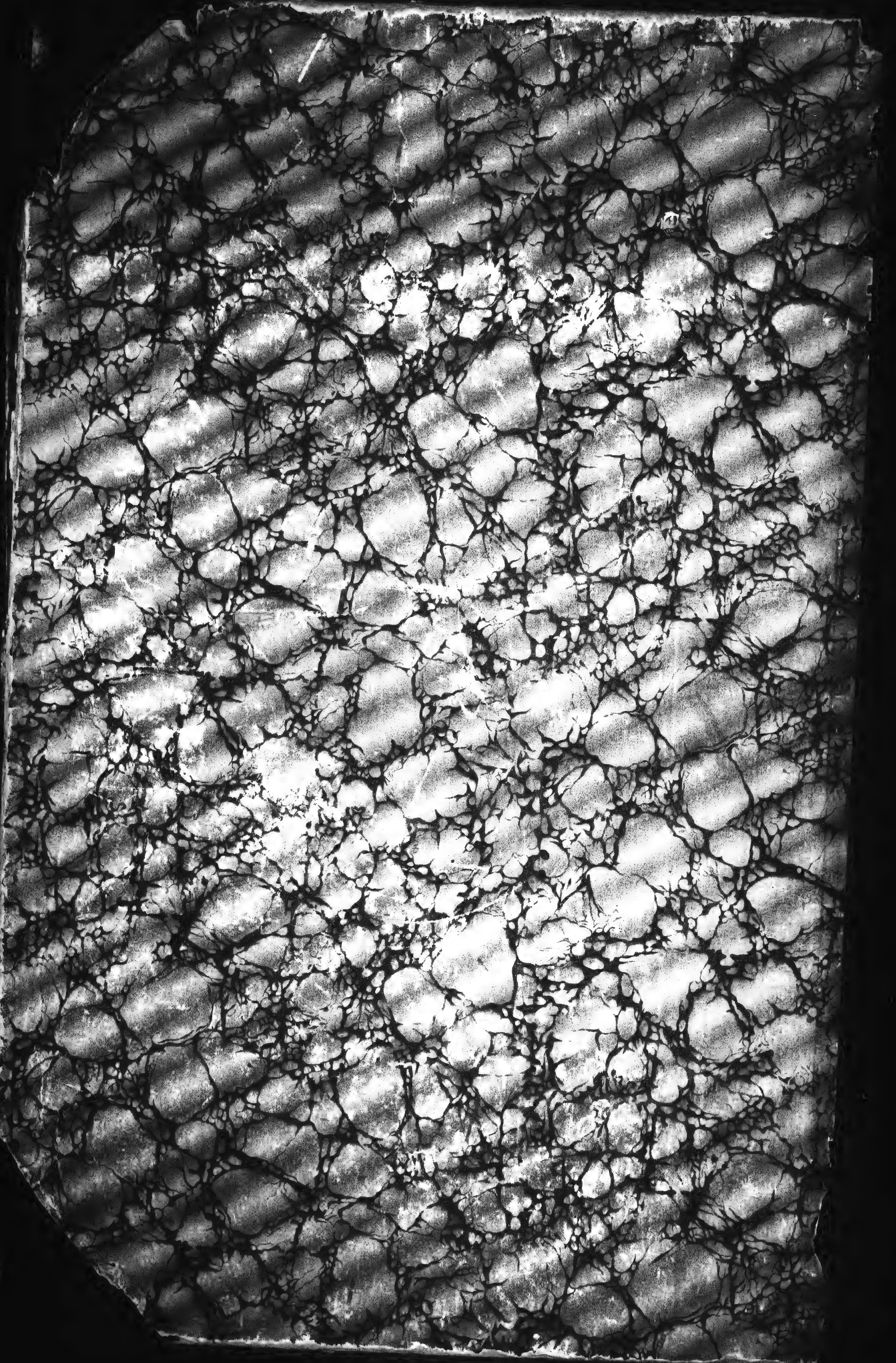

END OF VOLUME

VOLUME 43

BSO
BSO Advertisements
Pops Advertisements

1922 - 1923

DIVIDED TEXT

The contents of this scrapbook are separated into two sections, both covering the same time span. The first section, running from the front to the center of the volume, contains advertisements. The second section, running from the back to the center of the volume, contains articles.

For ease of viewing and of reference, the two sections have been paginated and filmed as though they run consecutively. In fact, the pages of the second section run in reverse order and upside down in relation to those of the first section.

Separating the two sections is a series of blank pages (not filmed).

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"Optimists Lack Sense of Humor"

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Professor Nearing, who held up the affirmative, was allowed 25 minutes for his main address, 30 minutes for rebuttal and 10 minutes more when Mr. Darrow concluded his rebuttal of 30 minutes. Mr. Darrow was given 35 minutes for his main speech.

Professor Nearing prefaced his address with a distinction between the selfishness of the man who works for himself and the man who wants to do something for others.

"If the human race is not worth working for, what is worth working for?" queried Professor Nearing. "What is the alternative to working for others? It is working for one's self and I would like to call Mr. Darrow's attention to the fact that in upholding the negative, he is in an uncomfortable position."

By working for others man established larger contracts with life or lived a greater life; every effort on the part of an individual for another raised the standard of living in the community. Every invention or discovery, he continued, that increased the joy of a human being, or increased his possibilities for social intercourse with his fellows could be counted as a net gain for the human race.

Makes Reference to Russia

Human nature, he regarded, he said, as an evolving entity constantly enlarging its possibilities. If man worked strictly for himself he would soon tire of it, he said; if he worked for a group the opportunities of the group are enhanced, thus proving human nature is worth working for, he declared.

Over in Russia, he continued, amid cheers at the mention of Russia, a system of collective service, to take the place of individualism was being worked up. He denied Darrow's allegation that man was not built for team work and answered by saying man possessed capabilities for team work if trained.

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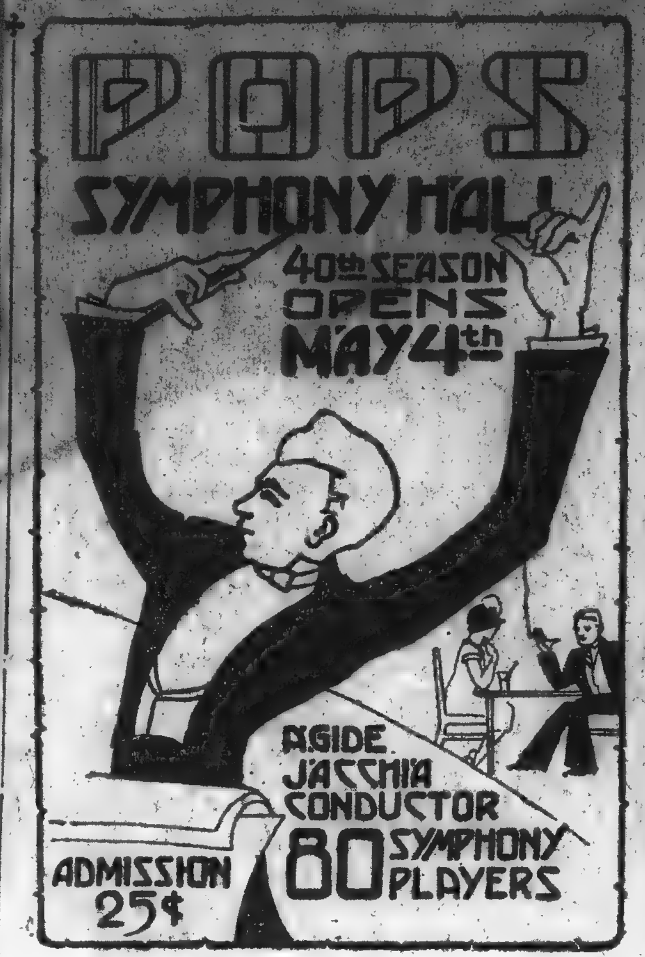

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[1]

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The debate was presided over by George A. Coleman, head of Ford Hall Forum. Because of the crowd of men and women who sat on the platform, little room was left for the speakers. It was a good-natured contest, without a decision. Both speakers laughed at the jibes of the other.

Professor Nearing, who held up the affirmative, was allowed 25 minutes for his main address, 30 minutes for rebuttal and 10 minutes more when Mr. Darrow concluded his rebuttal of 30 minutes. Mr. Darrow was given 35 minutes for his main speech.

Professor Nearing prefaced his address with a distinction between the selfishness of the man who works for himself and the man who wants to do something for others.

"If the human race is not worth working for, what is worth working for?" queried Professor Nearing. "What is the alternative to working for others? It is working for one's self and I would like to call Mr. Darrow's attention to the fact that in upholding the negative, he is in an uncomfortable position."

By working for others man established larger contracts with life or lived a greater life; every effort on the part of an individual for another raised the standard of living in the community. Every invention or discovery, he continued, that increased the joy of a human being, or increased his possibilities for social intercourse with his fellows could be counted as a net gain for the human race.

Makes Reference to Russia

Human nature, he regarded, he said, as an evolving entity constantly enlarging its possibilities. If man worked strictly for himself he would soon tire of it, he said; if he worked for a group the opportunities of the group are enhanced, thus proving human nature is worth working for, he declared.

Over in Russia, he continued, amid cheers at the mention of Russia, a system of collective service, to take the place of individualism was being worked up. He denied Darrow's allegation that man was not built for team work and answered by saying man possessed capabilities for team work if trained.

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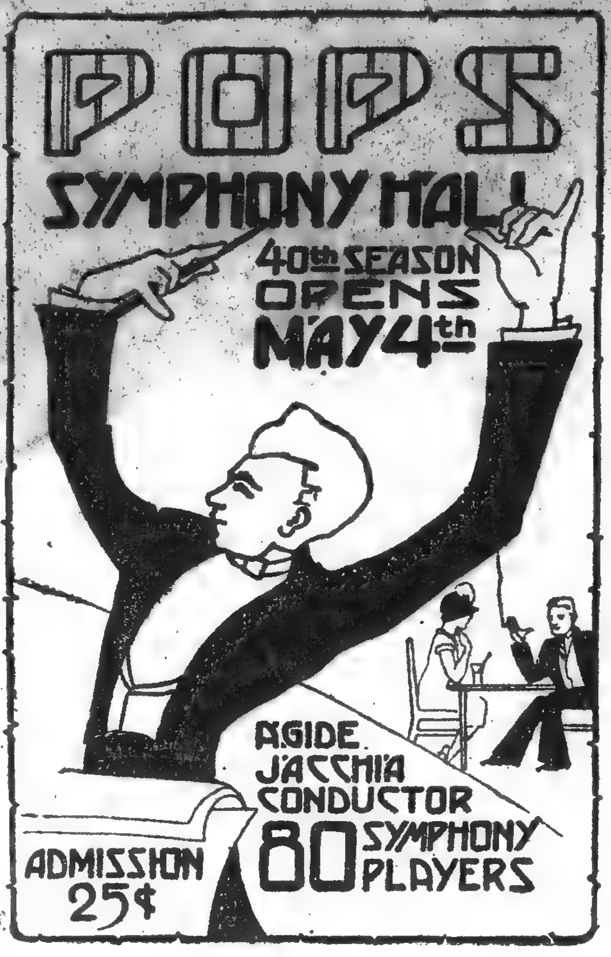
phony Concert to Aid Pen



This is the prize-winning poster design which is soon to make its appearance all over the city, advertising the Pops concerts. It was devised by a Waltham girl, Miss Doris Dennen, of the Museum School, in collaboration with Mr. McFadden of the same school.

Miss Doris Dennen, student at the Museum School of Fine Arts, and living at 488 Lexington street, Waltham, whose design, executed in collaboration with Mr. McFadden of the same school, has been accepted for the official poster to advertise this season's pop concerts.

REDUCTION RATIO

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PM-MGP 13″x18″
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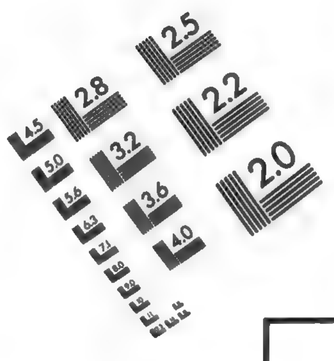
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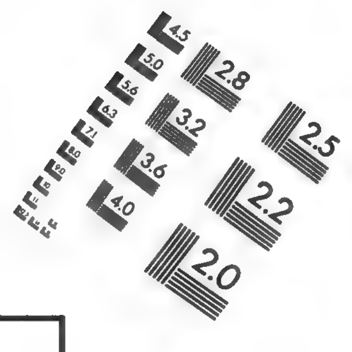
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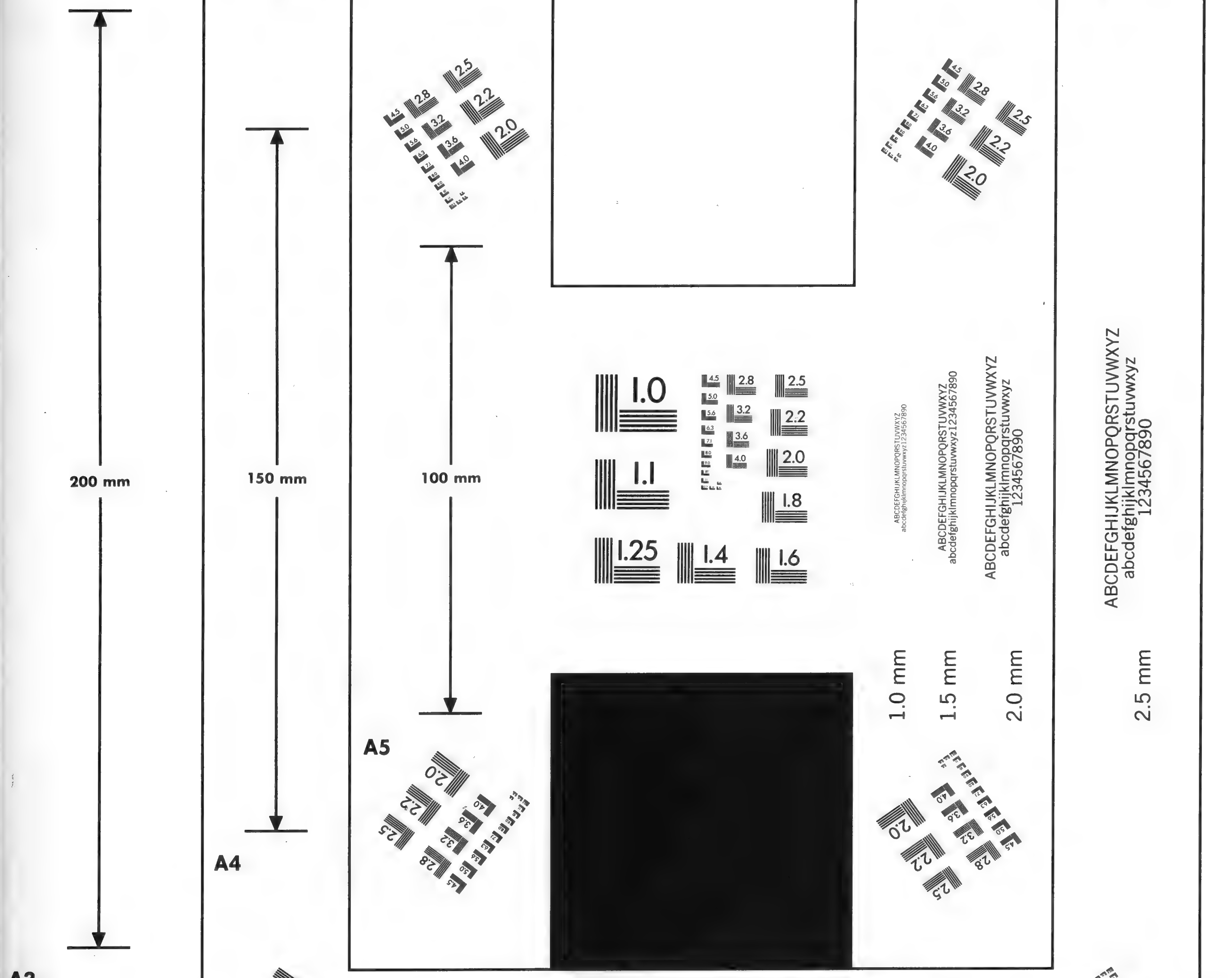
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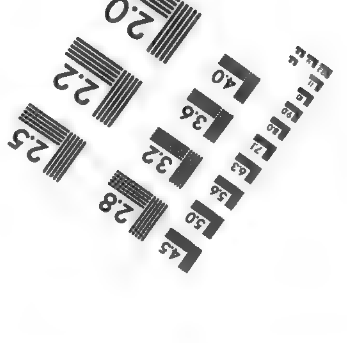
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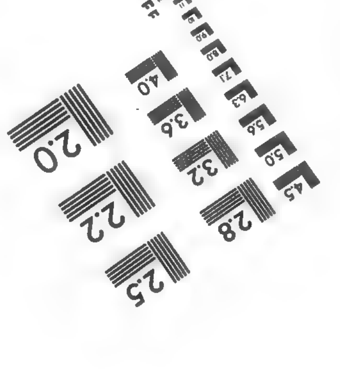
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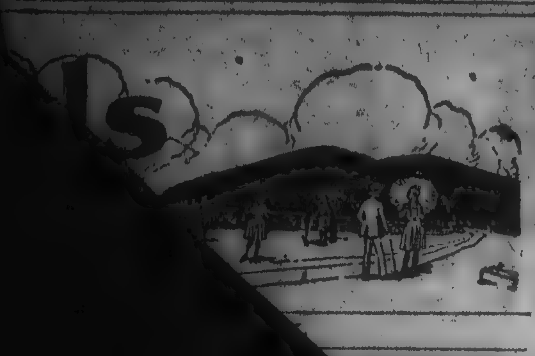


Beatrice Noyes Boasts About Her Son--Meakins a Doc--Stage Gossip

Victor Morley, now appearing with becoming grace in "Is Zat So?" whom the once-upon-a-timers will remember best for his long service in musical comedy harness, has a very poor opinion of the present musical comedy production. That, he explains, in the confidential tone of a broadcast an-cer, is why the drama has him in at present. He is waiting un-usical comedies are re-es-

-ing the World war bit for the re- army by ap- a sketch Man." sketch ldier

sketch which is as liberally sprinkled with cuss words as soubrette costume with spangles. In Cleveland, a big time house, Frank, the sketch and Johnny Royal, house manager, came together. And of the three, Johnny suffered most. He knew the house rules and he recognized fair competition with "What Price Glory," in the Keenan vehicle. He, however, lacked sufficient Napoleonic qualities to cancel a head-liner. So he wired New York as follows:

"Headline act full of profanity. If B. F. Keith heard it, he would turn over in his grave. What shall I do?"

Less than two hours later the Cleveland manager received the following telegram from the booking office:

"You manage the theatre. We'll take care of the dead."

* * * *

Ruth Chatterton has come out of kitchen with a vengeance this nd no mistake. After an ill-fated usical comedy and a whirl or ight acting pieces, she has de herself a nice, com- ble stock company. en and Ladies" caved Miss Chatterton, who uld seem, should have something real cosy f that particular title, t some more. Hence nd then a trial of hter" by Mrs. Wal- long that portable the arrangement, ith not. Probably scovered, developed ialized, that will as a permanent hicle for the lady n't saying a word

*

the "Rose Marie" ert Theatre, are a "round robin" mmerstein, ask- ins be replaced has no knowl- o sense of hu- is pretty well tained a thor- cine at McGill and he has his The other his fun and

Roland Hayes Tells Own Story

Once Lived in the Hub in Tiny Flat, Now Earns $100,000 a Year

Born in poverty, the son of former slaves—

But now a world-famous concert tenor.

Once living in Boston with his mother in a four-dollar-and-fifty-cents-a-week flat, supplied with crude furniture he made himself from packing boxes—

But now earning $100,000 a year with his singing.

That is the astounding career of Roland Hayes.

In his own words, as published in the American Magazine for June, he tells the amazing story in the excerpts below.

Don't imagine that Roland Hayes' enormous audiences are drawn merely by curiosity. The best critics in the world have praised him with almost extravagant enthusiasm.

As one of them wrote in a New York paper: "It does not matter particularly whether Roland Hayes is black, or white, or green! What does matter is that he is an artist, and a great one."

But in the beginning, every sort of discouraging obstacle confronted him.

Feet Scarred With Molten Iron

"My father died when I was 12 years old," Hayes told the interviewer, "My mother had no high ambitions for us, except that we should become good men and women, industrious and self-supporting. She hated to see us growing up in ignorance.

"While we were waiting for school to open (this was in Chattanooga, where the mother had moved the family from its original isolated home, to be near a school) I found a job in a factory that made window weights. It was the hardest work I have ever done! I had to unload pig iron, handle the rough scrap iron, help charge the cupolas with wood, coke and iron and, with another man, carry the heavy ladles, brimming with melted iron, to pour into moulds, to make the window weights and other castings.

"I wore old shoes with no laces in them, so that they could be kicked off easily when the hot iron would spill. My feet are peppered now with scars where the hot flakes of iron fell on them.

"At first I was paid 80 cents a day—and we lived on that. But after a while my wages were raised to $1 a day—every cent of which I gave my mother—and I was promoted to the position of core maker in the sash weight factory. This wage continued through the remainder of my brother's first year in school. I gave it up when it came my time to go to school. After the period of my first school term I went back to the foundry, and worked all the summer to the autumn, when I was made foreman over the core department.

"I Was Born Again!"

"When the time came for my second school year I said that I would not go back. We needed the money I earned. I would keep my job, and study at night with a colored teacher who had agreed to give me lessons. Mother consented to this, the more readily because when I was made foreman of the core department at the factory my wages became $3 a day.

"Meanwhile I had joined a little colored church and was singing in the choir.

"Long afterward, the white man who was foreman over the sash weight foundry, told me that I kept the shop going—simply by my singing. He would not let the other men sing. But he never stopped me.

"When I was 17 years old I met Arthur Calhoun, a young Negro who had been studying music at Oberlin. He was teaching in Chattanooga; and in order to earn a little extra he gave entertainments in the church I attended.

"The choir assisted him; and one night we gave an anthem in which I had a little solo. Nevertheless, when my new friend tried to persuade me to train my voice I wouldn't take him seriously. He was so persistent, however, that I consented to let him teach me, or try to, and for a while he gave me lessons. But still I wasn't very much interested.

"Then, one night," Hayes said, in a low voice that thrilled with feeling, "I had a sudden and startling revelation; it happened in this way: Arthur Calhoun had told a white gentleman, living in Chattanooga, about me; and this man had kindly suggested that I come to his house some evening and sing for him.

"Of course, we being negroes the lady of the house and her daughters, immediately left the room. But after I had sung a little while they were good enough to come back, one by one.

"I felt very shy, rather overcome with awe of my surroundings. It was not a mansion; but I never before had been in any but the homes of poor colored people; so it seemed very grand to me.

"When I had finished singing, the gentleman asked me if I had heard any of the great musicians. Of course I hadn't. I didn't even know about them! So he played some records on his gramaphone, and I listened to Caruso and Sembrich and Eames, and others of the world's famous singers."

Leaning forward, and speaking with "That night I was born again!"

Good Luck From Boston

After three months' meditation and after gaining his mother's consent, he entered Fiske University at Nashville, where he worked his way for four years. Then:

"I went to Louisville and got work as a waiter in the Pendennis Club, to which many of the prominent men of the city belonged. They often gave large dinners, at which there would be some sort of entertainment; and one night the head waiter allowed me to sing at one of these dinners.

"Apparently I pleased them," he said, with a little smile, "for they dispensed with the rest of the programme and kept me singing all the time.

"After that, I often had the chance to earn extra money in this way. Usually I was paid $5. And sometimes a man would come to me personally and slip another dollar or two into my hand. So I was able to save quite a little sum.

"One night I sang at a dinner given to a gathering of men from the North; and among them was Mr. Henry H. Putnam, of Boston. Afterward, he told the gentleman who had arranged the dinner said that I ought to be in Boston, where my voice could be trained.

"He did not speak to me, however; and the other gentleman did not tell me of the incident. So I did not even know that Mr. Putnam had been there.

"Then, only a little later, I received a letter from the president of Fisk. He wrote that there was to be a great convention, called 'The World in Boston'; that a group of Fisk singers was to be sent up there, to furnish a daily programme at the meetings; and he asked if I would go with them. Our expenses would be paid, and I would receive at the rate of $50 a month for the six weeks of my stay.

"This was the very opportunity I wanted. I happened—no! not happened! I was meant to speak of it to the very man to whom Mr. Putnam had mentioned his interest in me. And he immediately gave me a letter of introduction to Mr. Putnam.

"On my way to Boston, I stopped at Chattanooga and had a half-hour with my mother. She still was unreconciled to my substituting music for a good job in a factory," he said smilingly; "but she no longer tried to dissuade me.

"In Boston I went to see Mr. Putnam, to whose interest I owe more than I can express. He persuaded four of the leading vocal teachers in the city to try my voice. One by one, I went to them, sang, was told I had a 'very nice voice'—and that was all.

"But after several days of suspense and discouragement, I was told that I might take my choice of these teachers! I could have free instruction at the New England Conservatory, or I could go to a teacher whom I must pay. I chose to do the latter, and became a pupil of Mr. Arthur Hubbard, a man with a heart of gold.

"I did all this, and arranged to get work, before I said a word to any of my companions from Fisk.

"At first I was a bellhop at the Brunswick Hotel. Then, after I left there, Mr. D. W. Sutherland, of the Hancock Life Insurance Company, heard me sing at the Boston City Club, became interested in me and gave me a job in his office as messenger, at seven dollars a week. I remained in the employ of the company almost four years.

"Our Bare Little Rooms"

'Not long after I began my studies with Mr. Hubbard, my elder brother married and went to California. He had been the only one of my mother's children who had left home. Now she was alone—and that thought was intolerable to me. I told Mr. Hubbard about it, and said I was going to bring my mother to Boston. But as my expenses would be greater I should have to give up my lessons. He offered to lend me money. I asked him, instead, to continue my lessons—but to give me time to pay for them. This he was very willing to do.

"I went to Chattanooga, sold my mother's belongings—except such things as bed linen, which we packed in a large box—and we returned to Boston, where we boarded in the home where I had been living.

"But my mother was very lonely, away from her friends. And she missed having her own home to look after. So I rented a cheap little flat for $4.50 a week—which left $2.50 on which we must live. I still had a little of my savings left; but oh, so very little! I bought a cook-stove, for we had to have that. But it was the only piece of real 'furniture' we did have.

It was in 1911 that Hayes went to Boston; and for eight years he studied, worked, struggled. As time went on, he had opportunities to earn a little—$15 or $25—by singing in churches in Boston, or other New England towns. But he and his mother were always hard pressed to make both ends meet and to add a little to the money he was trying to save.

Failure—and Hope

He was putting this money by for a special purpose. He wanted to give some recitals; and he knew that probably, for a time at least, he would lose money on them. Finally he made the attempt—and lost 700 precious dollars! Nothing daunted, he gave another concert. And this time he made $500. So he almost "broke even" on the two.

"Then," he told me, "I dared to do something which everyone assured me was pure madness. I engaged Symphony Hall! I had no financial backing; but I had some very kind friends. Mr. Hubbard, when he found I would not give up, did everything he could to help me.

"Not with money!" he added quickly. "I did not want, and I never have received, a single dollar of financial backing.

"But I did go to friends and ask them for their influence and to give me the names of people who might be willing to come to my concert. Then I studied the 'phone directory; and when I came to a name I liked I added it to my list."

When Hayes noticed my smile at this rather eccentric method of finding possible patrons, he said:

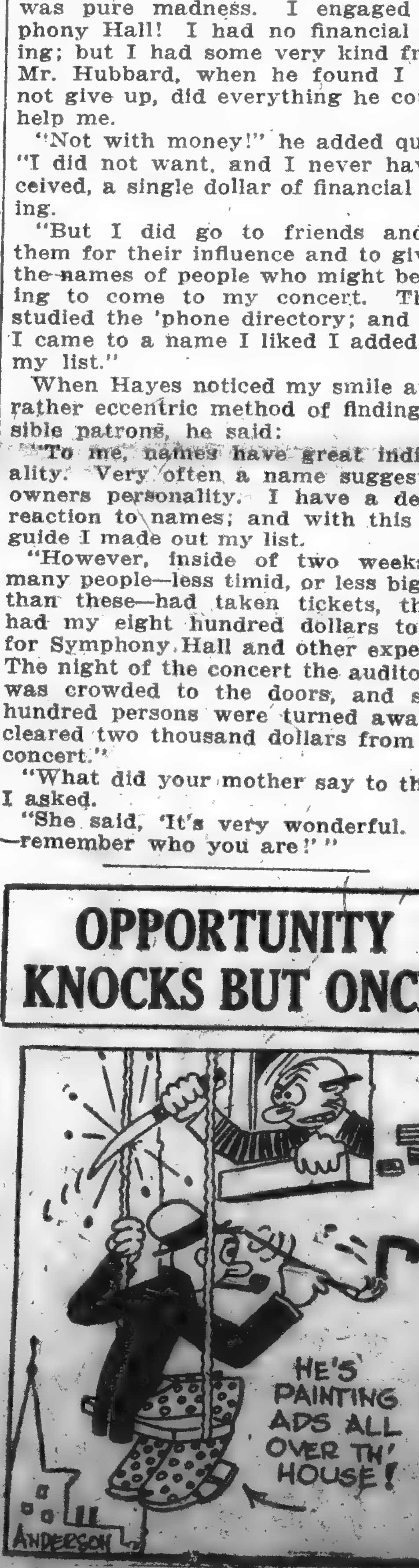
"To me, names have great individuality. Very often a name suggests its owners personality. I have a decided reaction to names; and with this as a guide I made out my list.

"However, inside of two weeks, so many people—less timid, or less bigoted, than these—had taken tickets, that I had my eight hundred dollars to pay for Symphony Hall and other expenses. The night of the concert the auditorium was crowded to the doors, and seven hundred persons were turned away. I cleared two thousand dollars from that concert."

"What did your mother say to that?" I asked.

"She said, 'It's very wonderful. But—remember who you are!'"

OPPORTUNITY KNOCKS BUT ONCE


HE'S PAINTING ADS ALL OVER TH' HOUSE!
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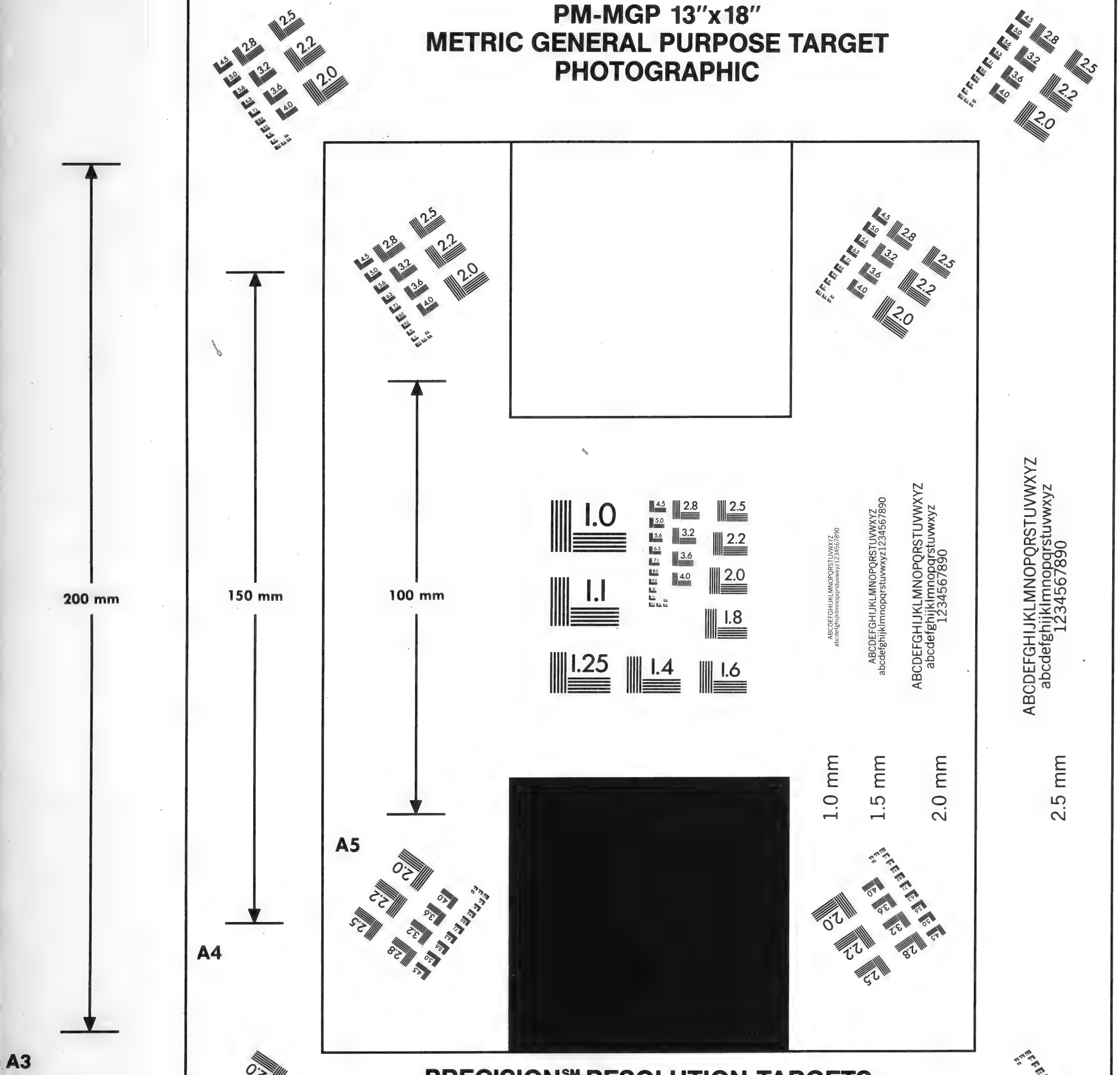
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MARCEL DUPRE

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Trans Sept 13

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SYMPHONY HALL

Beginning Oct. 13-14

Season Ticket Sale Now

24 Friday Afternoon—24 Saturday Evening
SYMPHONY CONCERTS BY THE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

FRANCES ALDA
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Trav Sept 16

Traveler Sept 16

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Amer Sept 16

American Sept 16

Sept 9th to Sept 16th 1922

SYMPHONY HALL

42nd SEASON BEGINNING OCTOBER 13-14 1922-1923

24 Friday Afternoon and 24 Saturday Evening Concerts

SEASON TICKET SALE NOW

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PIERRE MONTEUX, Conductor

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Post Sept 10

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

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Georges Enesco
Jean Bedetti
Benno Moiseiwitsch
John Powell
Toscha Seidel
Arthur Schnabel
Frieda Hempel
Olga Samaroff
MargaretMatzenauer
Albert Spalding
Marcel Dupre
Richard Burgin
Alfredo Casella

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17th to Sept 23rd 1922

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42nd Season; 24 Friday Aft. and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Trans Sept 23

PIERRE MONTEUX, Conductor

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FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
OLGA [illegible]
ALBERT SPALDING
MARCEL DUPRE
RICHARD BURGIN
ALFREDO CASELLA
[illegible] MATZENAUER

[illegible]days, all seats have been subscribed
For Sat[illegible] few desirable seats now on sale at $65, $53, $40, $27 (no tax)

[illegible]
Oct. 9
At 8.15

HARVARD-OXFORD DEBATE
The First Universities of England and America, on
"The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (plus 10% tax)

Trans 9-23

FRI. EVE.
Oct. 13
At 8.15

UKRANIAN NATIONAL CHORUS
(45 PROFESSIONAL SINGERS)
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets, $2.50, $2.00, $1.50, $1.00, 75c (plus 10% tax)

Trans 9 23

SUN. AFT.
Oct. 15
At 3.30

Returning to America After an Absence of Two Years
MISCHA **ELMAN** The Great Russian Violinist
Tickets, $2.50, $2.00, $1.50, $1.00 (plus 10% tax)

Trans 9-23

MAIL ORDERS filled promptly (make checks to Symphony Hall

Transcript Sept 23

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

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Monitor Sept 23

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Trav Sept 23

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
OLGA SAMAROFF
MARGARET MATZENAUER
ALBERT SPALDING
MARCEL DUPRE
RICHARD BURGIN
ALFREDO CASELLA

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats now on sale at $65, $53, $40, $27 (no tax)

9/23
MON. EVE.
Oct. 9
At 8:15
Traveler

HARVARD-OXFORD Debate
The First Universities of England and America, on
"The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

9-23
FRI. EVE.
Oct. 13
At 8:15
Traveler

Ukranian National Chorus
(45 PROFESSIONAL SINGERS)
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets—$2.50, $2.00, $1.50, $1.00, 75c (Plus 10% Tax)

Traveler
SUN. AFT.
Oct. 15
At 3:30
9-23

Returning to America After an Absence of Two Years
MISCHA **ELMAN** The Great Russian Violinist
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Sept 23

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American Sept 23

Sept 17th to Sept 23rd 1922

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons — 24 Saturday Evenings
Beginning Oct. 13-14

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

He
Sept 17

ASSISTING SOLO ARTISTS
FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
OLGA SAMAROFF
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
JEAN BEDETTI
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MARCEL DUPRE

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Herald Sept 17

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FREIDA HEMPEL
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Post
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Advertiser Sept 17

SYMPHONY HALL

Season Ticket Sale Now

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Beginning Oct. 13-14

Globe
Sept 17

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS
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ALFRED CORTOT
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ALBERT SPALDING
ALFREDO CASELLA
RICHARD BURGIN
MARCEL DUPRE

Her
Sept 20

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Herald Sept 20

SYMPHONY HALL

Season Ticket Sale Now

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

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ALFREDO CASELLA
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Post Sept 20

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Trans
Sept 23

ASSISTING ARTISTS—

FRANCES ALDA	FRIEDA HEMPEL	ALBERT SPALDING
ALFRED CORTOT	JOHN POWELL	MARCEL DUPRE
GEORGES ENESCO	TOSCHA SEIDEL	RICHARD BURGIN
JEAN BEDETTI	ARTHUR SCHNABEL	ALFREDO CASELLA
BENNO MOISEIWITSCH	OLGA [illegible]	[illegible] MATZENAUER

[illegible]days, all seats have been subscribed
For Sat[illegible] few desirable seats now on sale at $65, $53, $40, $27 (no tax)

[illegible]
Oct. 9
At 8.15
X

HARVARD-OXFORD DEBATE
The First Universities of England and America, on
"The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (plus 10% tax)

Trans
9-23

FRI. EVE.
Oct. 13
At 8.15

UKRANIAN NATIONAL CHORUS
(45 PROFESSIONAL SINGERS)
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets, $2.50, $2.00, $1.50, $1.00, 75c (plus 10% tax)

9
Trans
23

SUN. AFT.
Oct. 15
At 3.30

Returning to America After an Absence of Two Years
MISCHA ELMAN The Great Russian Violinist
Tickets, $2.50, $2.00, $1.50, $1.00 (plus 10% tax)

Trans
9-23

MAIL ORDERS filled promptly (make checks to Symphony Hall

Transcript Sept 23

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoon—24 Saturday Evening
Beginning Oct. 13-14

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Monitor
Sept 23

ASSISTING SOLO ARTISTS
FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
OLGA SAMAROFF
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
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JEAN BEDETTI
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ALFREDO CASELLA
RICHARD BURGIN
MARCEL DUPRE

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X
MON. EVE.
Oct. 9
At 8:15
Monitor
9-23

Harvard-Oxford Debate
The First Universities of England and America, on
"The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c
(Plus 10% Tax)

SUN. AFT.
Oct. 15
At 3:30
Monitor
9/23

Returning to America After an Absence of Two Years
Mischa Elman
The Great Russian Violinist
Tickets $2.50, $2.00, $1.50, $1.00
(Plus 10% Tax)
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Monitor
Sept 23

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Trav
Sept 23

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ALFRED CORTOT	JOHN POWELL	ALBERT SPALDING
GEORGES ENESCO	TOSCHA SEIDEL	MARCEL DUPRE
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AT 8:15
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(45 PROFESSIONAL SINGERS)
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
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American Sept 23

Sept. 2

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Herald Sept 24

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH

FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
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ALBERT SPALDING
MARCEL DUPRE
RICHARD BURGIN
ALFREDO CASELLA

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For Saturdays, a few desirable [illegible]

Herald 9/24 Oct. 9 At 8:15

HARVARD-OXFORD Debate

The First Universities of England and America, on "The United States and the League of Nations"

Tickets, $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

FRI. EVE. Oct. 13 AT 8:15 Herald 9-24

Ukranian National Chorus

(45 PROFESSIONAL SINGERS)

Jointly with **Mme. ODA SLOBODSKAJA** Leading Soprano Petrograd Grand Opera

Tickets $2.50, $2.00, $1.50, $1.00, 75c (Plus 10% Tax)

SUN. AFT. Oct. 15 At 3:30 Herald 9-24

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MISCHA ELMAN The Great Russian Violinist

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Herald Sept 24

42nd Season; 24 [illegible] and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Post Sept 24

ASSISTING ARTISTS—

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ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH

FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCNHABEL
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MARGARET MATZENAUER
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MARCEL DUPRE
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UKRANIAN NATIONAL CHORUS

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Post SUN. AFT. Oct. 15 At 3:30 9/24

Returning to America After an Absence of Two Years

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Post Sept 24

Beginning Oct. 13-14

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moiseiwitsch, Frieda Hempel, John Powell, Toscha Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alfredo Casella, Richard Burgin, Marcel Dupre.

For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale, $65, $53, $40, $27 (no tax).

MON. EVE., OCT. 9, at 8:15 Herald 9-26

DEBATE "The U. S. and the League of Nations"

HARVARD vs. OXFORD

Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15, at 3:30 Herald 9-26

Mischa **ELMAN**

The Great Russian Violinist

Seats—$2.50, $2, $1.50, $1 (plus tax)

Herald Sept 26

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Adv Sept 24

ASSISTING ARTISTS—

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GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH

FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
OLGA SAMAROFF

MARGARET MATZENAUER
ALBERT SPALDING
MARCEL DUPRE
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ALFREDO CASELLA

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MON. EVE. Oct. 9 At 8:15 9/24 Adv

HARVARD-OXFORD Debate

The First Universities of England and America, on "The United States and the League of Nations"

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FRI. EVE. Oct. 13 At 8:15 Adv 9-24

UKRAINIAN NATIONAL CHORUS

(45 Professional Singers)

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Tickets, $2.50, $2.00, $1.50, $1.00, 75c (plus 10% tax)

SUN. AFT. Oct. 15 At 3:30 Adv 9/24

Returning to America After an Absence of Two Years

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Advertiser Sept 24

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PIERRE MONTEUX, Conductor

Globe Sept 24

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RICHARD BURGIN
ALFREDO CASELLA

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For Saturdays, a few desirable seats [illegible]

Mail Orders—W. H. [illegible] Manager, Symphony Hall Boston

MON. EVE. Oct. 9 At 8:15 Globe 9/24

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SUN. AFT. Oct. 15 At 3:30

Returning to America After an Absence of Two Years

MISCHA ELMAN The Great Russian Violinist Globe 9/24

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Beginning Oct. 13-14

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Post Sept 26

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moiseiwitsch, Frieda Hempel, John Powell, Toschm Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alfredo Casella, Richard Burgin, Marcel Dupre—For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale, [illegible] (no tax).

9/26 MON. EVE., OCT. 9, at 8:15 Post

DEBATE "THE U. S. AND THE LEAGUE OF NATIONS"

HARVARD vs. OXFORD

Seats—$2, $1.50, $1, 50c (plus tax)

9-26 SUN. AFT., OCT. 15, at 3:30 Post

MISCHA **ELMAN**

The Great Russian Violinist

Seats—$2.50, $2, $1.50, $1 (plus tax)

Post Sept 26

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Even'gs

Beginning Oct. 13-14 Trans 9/27

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moisewitsch, Frieda Hempel, John Powell, Toscha Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alferdo Casella, Richard Burgin, Marcel Dupre.

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Trans MON. EVE., OCT. 9 at 8.15

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HARVARD vs. OXFORD

Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15 at 3.30 9-27

Mischa Trans **ELMAN**

The Great Russian Violinist

Seats—$2.50, $2, $1.50, $1 (plus tax)

Transcript Sept 27

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Evenings

Beginning Oct. 13-14 Globe 9/27

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moiseiwitsch, Freida Hempel John Powell, Toscha Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alfredo Casella, Richard Burgin, Marcel Dupre.

For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale, [illegible] $53, $40, $27 (no tax)

MON. EVE., OCT. 9, at 8:15 Globe 9/27

DEBATE "The U. S. and the League of Nations"

HARVARD vs. OXFORD

Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30 Globe 9/27

Mischa **ELMAN**

The Great Russian Violinist

Seats—$2.50, $2, $1.50, $1 (plus tax)

Globe Sept 27

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Evenings

Beginning Oct. 13-14 Herald 9/28

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conduotor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moiseiwitsch, Frieda Hempel, John Powell, Toscha Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alfredo Casella, Richard Burgin, Marcel Dupre.

~~For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale, $65, $53, $40, $27 (no tax).~~

Herald MON. EVE., OCT. 9, at 8:15 9/28

DEBATE "The U. S. and the League of Nations"

HARVARD vs. OXFORD

Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15, at 3:30 Herald 9/28

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Herald Sept 28

SYMPHONY HALL

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Beginning Oct. 13-14 Post 9/28

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

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Post Sept 28

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Even'gs

Beginning Oct. 13-14 Trans

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, [illegible] Enesco, Olga Samaroff, Benno [illegible]witsch, Frieda Hempel, John Powell, [illegible] Seidel, Jean Bedetti, Arthur [illegible], Margaret Matzenauer, Albert [illegible], Alferdo Casella, Richard Burgin, [illegible] Dupre.

[illegible] Fridays, all seats subscribed. For [illegible] (no tax).

MON. EVE., OCT. 9 at 8.15 Trans

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HARVARD vs. OXFORD

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SUN. AFT. OCT. 15 at 3.30 Trans

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Transcript Sept 29

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Evenings

Globe 9/29 Beginning Oct. 13-14

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moiseiwitsch, Frieda Hempel, John Powell, Toscha Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alfredo Casella, Richard Burgin, Marcel Dupre.

For Fridays, all seats [illegible] Saturdays, a few [illegible] now on sale, $65, $53, $40 [illegible] tax).

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Globe Sept 29

[4]

Sept. 2[illegible]

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Herald Sept 24

ASSISTING ARTISTS—

FRANCES ALDA	FRIEDA HEMPEL	MARGARET MATZENAUER
ALFRED CORTOT	JOHN POWELL	ALBERT SPALDING
GEORGES ENESCO	TOSCHA SEIDEL	MARCEL DUPRE
JEAN BEDETTI	ARTHUR SCHNABEL	RICHARD BURGIN
BENNO MOISEIWITSCH	OLGA SAMAROFF	ALFREDO CASELLA

For Fridays, all seats have been subscribed

For Saturdays, a few desirable [illegible]

Herald 9/24 Oct. At 8:15 — **HARVARD-OXFORD Debate**
The First Universities of England and America, on "The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

FRI. EVE. Oct. 13 AT 8:15 Herald 9-24 — **Ukranian National Chorus**
(45 PROFESSIONAL SINGERS)
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets—$2.50, $2.00, $1.50, $1.00, 75c (Plus 10% Tax)

SUN. AFT. Oct. 15 At 3:30 — Returning to America After an Absence of Two Years
Herald 9-24
MISCHA **ELMAN** The Great Russian Violinist
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Sept 24

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Post Sept 24

ASSISTING ARTISTS—

FRANCES ALDA	FRIEDA HEMPEL	MARGARET MATZENAUER
ALFRED CORTOT	JOHN POWELL	ALBERT SPALDING
GEORGES ENESCO	TOSCHA SEIDEL	MARCEL DUPRE
JEAN BEDETTI	ARTHUR SCNHABEL	RICHARD BURGIN
BENNO MOISEIWITSCH	OLGA SAMAROFF	ALFREDO CASELLA

For Fridays, all seats have been subscribed

For Saturdays, a few desirable seats now on sale at $65, $53, [illegible]

MON. EVE. Oct. 9 At 8:15 9/24 Post — **HARVARD-OXFORD Debate**
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9-24 FRI. EVE. Oct. 13 At 8:15 Post — **UKRANIAN NATIONAL CHORUS**
(45 Professional Singers)
Jointly with **Mme. Oda Slobodskaja** Leading Soprano Petrograd Grand Opera
Tickets, $2.50, $2.00, $1.50, $1.00, 75c (Plus 10% Tax)

Post SUN. AFT. Oct. 15 At 3:30 9/24 — Returning to America After an Absence of Two Years
MISCHA **ELMAN** The Great Russian Violinist
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Post Sept 24

Beginning Oct. 13-14

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moiseiwitsch, Frieda Hempel, John Powell, Toscha Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alfredo Casella, Richard Burgin, Marcel Dupre.

For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale, $65, $53, $40, $27 (no tax).

MON. EVE., OCT. 9, at 8:15 Herald 9-26 — **DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15, at 3:30 Herald 9-26 — Mischa **ELMAN** The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

Herald Sept 26

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Adv Sept 24

ASSISTING ARTISTS—

FRANCES ALDA	FRIEDA HEMPEL	MARGARET MATZENAUER
ALFRED CORTOT	JOHN POWELL	ALBERT SPALDING
GEORGES ENESCO	TOSCHA SEIDEL	MARCEL DUPRE
JEAN BEDETTI	ARTHUR SCHNABEL	RICHARD BURGIN
BENNO MOISEIWITSCH	OLGA SAMAROFF	ALFREDO CASELLA

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MON. EVE. Oct. 9 At 8:15 9/24 Adv — **HARVARD-OXFORD Debate**
The First Universities of England and America, on "The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (plus 10% tax)

FRI. EVE. Oct. 13 At 8:15 Adv 9-24 — **UKRAINIAN NATIONAL CHORUS**
(45 Professional Singers)
Jointly With Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets, $2.50, $2.00, $1.50, $1.00, 75c (plus 10% tax)

SUN. AFT. Oct. 15 At 3:30 Adv 9/24 — Returning to America After an Absence of Two Years
MISCHA **ELMAN** The Great Russian Violinist
Tickets, $2.50, $2.00, $1.50, $1.00 (plus 10% tax)

MAIL ORDERS filled promptly (make checks to Symphony Hall)

Advertiser Sept 24

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Globe Sept 24

ASSISTING ARTISTS—

FRANCES ALDA	FRIEDA HEMPEL	MARGARET MATZENAUER
ALFRED CORTOT	JOHN POWELL	ALBERT SPALDING
GEORGES ENESCO	TOSCHA SEIDEL	MARCEL DUPRE
JEAN BEDETTI	ARTHUR SCHNABEL	RICHARD BURGIN
BENNO MOISEIWITSCH	OLGA SAMAROFF	ALFREDO CASELLA

For Fridays, all seats have been subscribed

For Saturdays, a few desirable seats now [illegible]

Mail Orders—W. H. [illegible] Manager, Symphony Hall Boston

MON. EVE. Oct. 9 At 8:15 Globe 9/24 — **HARVARD-OXFORD Debate**
The First Universities of England and America, on "The United States and the League of Nations"
Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

9-24 FRI. EVE. Oct. 13 At 8:15 Globe — **UKRANIAN NATIONAL CHORUS**
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Jointly With Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
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SUN. AFT. Oct. 15 At 3:30 — Returning to America After an Absence of Two Years
MISCHA **ELMAN** The Great Russian Violinist Globe 9/24
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

MAIL ORDERS filled promptly (make checks to Symphony Hall)

Globe Sept 24

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Eves.

Beginning Oct. 13-14

BOSTON SYMPHONY ORCHESTRA

Post Sept 26

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moisciwitsch, Frieda Hempel, John Powell, Toschm Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alfredo Casella, Richard Burgin, Marcel Dupre—For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale, [illegible] (no tax).

9/26 MON. EVE., OCT. 9, at 8:15 Post — **DEBATE** "THE U. S. AND THE LEAGUE OF NATIONS" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

9-26 SUN. AFT., OCT. 15, at 3:30 Post — MISCHA **ELMAN** The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

Post Sept 26

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Even'gs

Beginning Oct. 13-14 Trans 9/27

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moisewitsch, Frieda Hempel, John Powell, Toscha Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alferdo Casella, Richard Burgin, Marcel Dupre.

For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale, $65, $53, $40, $27 (no tax).

Trans MON. EVE., OCT. 9 at 8.15 — **DEBATE** "The U. S. and the League of Nations" Trans 9/27 **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15 at 3.30 9-27 — Mischa Trans **ELMAN** The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax

Transcript Sept 27

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Evenings

Beginning Oct. 13-14 Globe 9/27

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS—Frances Alda, Alfred Cortot, Georges Enesco, Olga Samaroff, Benno Moiselwitsch, Freida Hempel John Powell, Toscha Seidel, Jean Bedetti, Arthur Schnabel, Margaret Matzenauer, Albert Spalding, Alfredo Casella, Richard Burgin, Marcel Dupre.

For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale, [illegible] $53, $40, $27 (no tax).

MON. EVE., OCT. 9, at 8:15 Globe 9/27 — **DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30 Globe 9/27 — Mischa **ELMAN** The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

Globe Sept 27

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons— 24 Saturday Evenings

Beginning Oct. 13-14 Herald 9/28

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

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SUN. AFT. OCT. 15, at 3:30 Herald 9/28 — Mischa **ELMAN** The Great Russian Violinist
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Herald Sept 28

SYMPHONY HALL

SEASON TICKET SALE NOW

24 Friday Afternoons—24 Saturday Eves.

Beginning Oct. 13-14 Post 9/28

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

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SUN. AFT. OCT. 15, at 3:30 Post 9/28 — MISCHA **ELMAN** The Great Russian Violinist
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Post Sept 28

SYMPHONY HALL

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PIERRE MONTEUX, Conductor

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For Fridays, all seats subscribed. For Saturdays, a few [illegible] $40, $27 (no tax).

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Transcript Sept 29

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BOSTON SYMPHONY ORCHESTRA

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SUN. AFT. OCT. 15, at 3:30 Globe — Mischa **ELMAN** The Great Russian Violinist
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Globe Sept 29

Sept. 30th to Oct 1, 1922

SYMPHONY HALL

42nd Season; 24 Friday Aft. and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Trans Sept. 30

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
OLGA SAMAROFF
MARGARET MATZENAUER
ALBERT SPALDING
MARCEL DUPRE
RICHARD BURGIN
ALFREDO CASELLA

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats now on sale at $65, $53, $40, $27 (no tax)

Sun. Aft.
Oct. 8
At 3.30

First Appearance in Boston

TRIANGLE FESTIVAL CHORUS (100 male voices)

Assisted by Astrid Ohlson of New York, Soprano, & John H. Loud, Organ
Tickets, 75c, $1.00, $1.50 (no tax) now on sale at Box Office

MON. EVE.
Oct. 9
At 8.15

HARVARD-OXFORD DEBATE

The First Universities of England and America, on
"The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (plus 10% tax)

FRI. EVE.
Oct. 13
At 8.15

UKRANIAN NATIONAL CHORUS

45 Professional Singers—ALEXANDER KOSHETZ, Conductor
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets, $2.50, $2.00, $1.50, $1.00, 75c (plus 10% tax)

SUN. AFT.
Oct. 15
At 3.30

Returning to America After an Absence of Two Years

MISCHA ELMAN The Great Russian Violinist

Tickets, $2.50, $2.00, $1.50, $1.00 (plus 10% tax)

Thurs. & Fri. Eves.
Oct. 19-20
At 8:15
Sat. Mat.
Oct. 21
At 2:30

Three Different Programmes

ISADORA DUNCAN HERSELF

WITH HER TROUPE OF YOUNG RUSSIAN DANCERS
Tickets, $1.00, $1.50, $2.00, $2.50 (plus 10% tax)

MAIL ORDERS filled promptly (make checks to Symphony Hall)

Transcript Sept 30

BOSTON

SYMPHONY HALL

42nd Season: 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning Oct. 13-14.

Monitor 9/30

SEASON TICKET SALE NOW

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
OLGA SAMAROFF
MARGARET MATZENAUER
ALBERT SPALDING
MARCEL DUPRE
RICHARD BURGIN
ALFREDO CASELLA

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Oct. 9
At 8:15

HARVARD-OXFORD Debate

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Monitor Sept 30

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
OLGA SAMAROFF
MARGARET MATZENAUER
ALBERT SPALDING
MARCEL DUPRE
RICHARD BURGIN
ALFREDO CASELLA

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats now on sale at $65, $53, $40, $27 (no tax)

SUN. AFT.
Oct. 8
AT 3:30

FIRST APPEARANCE IN BOSTON

TRIANGLE FESTIVAL CHORUS (100 Male Voices)

Assisted by ASTRID OHLSON of New York, Soprano, and JOHN H. LOUD, Organ
Tickets 75c, $1.00, $1.50 (no tax) now on sale at Box Office

MON. EVE.
Oct. 9
At 8:15

HARVARD-OXFORD Debate

The First Universities of England and America, on
"The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

FRI. EVE.
Oct. 13
AT 8:15

Ukrainian National Chorus

45 Professional Singers—ALEXANDER KOSHETZ, Conductor
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets—$2.50, $2.00, $1.50, $1.00, 75c (Plus 10% Tax)

SUN. AFT.
Oct. 15
At 3:30

Returning to America After an Absence of Two Years

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Thurs. & Fri. Eves.
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At 8:15
Sat. Mat.
Oct. 21
At 2:30

Three Different Programmes

ISADORA DUNCAN (HERSELF)

WITH HER TROUPE OF YOUNG RUSSIAN DANCERS
Tickets $1.00, $1.50, $2.00, $2.50 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Oct 1

Herald Oct 1

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
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JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
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Oct. 8
AT 3:30

FIRST APPEARANCE IN BOSTON

TRIANGLE FESTIVAL CHORUS (100 Male Voices)

Assisted by ASTRID OHLSON of New York, Soprano, and JOHN H. LOUD, Organ
Tickets 75c, $1.00, $1.50 (no tax) now on sale at Box Office

MON. EVE.
Oct. 9
At 8:15

HARVARD-OXFORD Debate

The First Universities of England and America, on
"The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

FRI. EVE.
Oct. 13
AT 8:15

Ukrainian National Chorus

45 Professional Singers—ALEXANDER KOSHETZ, Conductor
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets—$2.50, $2.00, $1.50, $1.00, 75c (Plus 10% Tax)

SUN. AFT.
Oct. 15
At 3:30

Returning to America After an Absence of Two Years

MISCHA ELMAN The Great Russian Violinist

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Thurs. & Fri. Eves.
Oct. 19-20
At 8:15
Sat. Mat.
Oct. 21
At 2:30

Three Different Programmes

ISADORA DUNCAN (HERSELF)

WITH HER TROUPE OF YOUNG RUSSIAN DANCERS
Tickets $1.00, $1.50, $2.00, $2.50 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Sept 30

Traveler Sept 30

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Amer 9/30

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
OLGA SAMAROFF
MARGARET MATZENAUER
ALBERT SPALDING
MARCEL DUPRE
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ALFREDO CASELLA

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Three Different Programmes

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American Sept 30

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SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Amer 10/1

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MAIL ORDERS filled promptly. (Make checks to Symphony Hall)

America Oct. 1

Oct 1 Cont'd { next page
4th page following

Sept. 30th to Oct 1, 1922

SYMPHONY HALL

42nd Season; 24 Friday Aft. and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Trans Sept. 30

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
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JEAN BEDETTI
BENNO MOISEIWITSCH
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Sun. Aft.
Oct. 8
At 3.30

First Appearance in Boston

TRIANGLE FESTIVAL CHORUS (100 male voices)

Assisted by Astrid Ohlson of New York, Soprano, & John H. Loud, Organ
Tickets, 75c, $1.00, $1.50 (no tax) now on sale at Box Office

MON. EVE.
Oct. 9
At 8.15

HARVARD-OXFORD DEBATE

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FRI. EVE.
Oct. 13
At 8.15

UKRANIAN NATIONAL CHORUS

45 Professional Singers—ALEXANDER KOSHETZ, Conductor
Jointly with **Mme. ODA SLOBODSKAJA** Leading Soprano Petrograd Grand Opera
Tickets, $2.50, $2.00, $1.50, $1.00, 75c (plus 10% tax)

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MAIL ORDERS filled promptly (make checks to Symphony Hall)

Transcript Sept 30

BOSTON

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning Oct. 13-14.

Monitor 9/30

SEASON TICKET SALE NOW

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
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PIERRE MONTEUX, Conductor

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Herald Oct 1

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX. Conductor

Amer 9/30

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Returning to America After an Absence of Two Years

MISCHA ELMAN The Great Russian Violinist

amer 9-23

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THURS. & FRI. EVES.
OCT. 19-20
At 8:15
SAT. MAT.
OCT. 21
At 2:30

Three Different Programmes

amer 9/30

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American Sept 30

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Amer 10/1

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
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JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
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America Oct. 1

Oct. 1 Cont'd / next page
4th page following

CUT-OUT

1 to Oct 6, 192

SYMPHONY HALL

42d Season, 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Globe Oct 1

ASSISTING ARTISTS—

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ISADORA DUNCAN (Herself)
WITH HER TROUPE OF YOUNG RUSSIAN DANCERS
Tickets, $1.00, $1.50, $2.00, $2.50 (Plus 10% Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Oct 1

Oct 2

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9 at 8.15 — Trans 10/2 — **DEBATE** "The U. S. and the League of Nations"
HARVARD vs. OXFORD
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15 at 3.30 — Mischa **ELMAN** Trans 10-2
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THUR. & FRI. EVES. Oct. 19-20, at 8.15 Sat. Mat. Oct. 21 at 2.30 — Three Different Programs
Trans 10/2
ISADORA DUNCAN (HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Transcript Oct 2

[Globe Oct 2 – 2nd page following]

SYMPHONY HALL

LAST DAYS OF SEASON SALE

Her **BOSTON SYMPHONY ORCHESTRA** 10/3

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15 — **DEBATE** "The U. S. and the League of Nations"
Her 10/3 **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30 — Mischa **ELMAN** Herald 10-3
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS. AND FRI. EVES. OCT. 19-20 at 8:15 SAT. MAT., OCT. 21, at 2:30 — Three Different Programs
Herald 10/3
ISADORA DUNCAN (HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Herald Oct 3

SYMPHONY HALL

LAST DAYS OF SEASON SALE

Post 10/3 **BOSTON SYMPHONY ORCHESTRA**

PIERRE MONTEUX, Conducter
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

[redacted]

SUN. AFT. OCT. 15, at 3:30 — MISCHA **ELMAN** Post 10/3
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS AND FRI. EVES. OCT. 19-20, at 8:15 SAT. MAT., OCT. 21, at 2:30 — Three Different Programs
Post 10/3
ISADORA DUNCAN (HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Post Oct 3

Amusements

SYMPHONY HALL

LAST DAYS OF SEASON SALE

Boston Symphony Orchestra 10/4

PIERRE MONTEUX, Conductor
Her *Distinguished Soloists*
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15 — **DEBATE** "The U. S. and the League of Nations"
Her 10/4 **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15, at 3:30 — Mischa **ELMAN** Herald 10-4
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS. AND FRI. EVES. OCT. 19-20 at 8:15 SAT. MAT., OCT. 21, at 2:30 — Three Different Programs
Herald 10/4
ISADORA DUNCAN (HERSELF)
AND TROUPE OF YOUNG RUSSIAN DANCERS
Tickets $1, $1.50, $2, $2.50 (plus tax)

FRI. EVE. OCT. 13, at 8:15 — Herald 10/4 **UKRAINIAN NATIONAL CHORUS**
45 Professional Singers
ALEXANDER KOSHETZ, Conductor
With Mme. Oda Slobodskaja
Leading Soprano, Petrograd Grand Opera
$2.50, $2, $1.50, $1, 75c (plus tax)

Herald Oct 4

SYMPHONY HALL

LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA Post 10/4

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15 — Post 10-4 — **DEBATE** "THE U. S. AND THE LEAGUE OF NATIONS"
HARVARD vs. OXFORD
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15, at 3:30 — MISCHA **ELMAN** Post 10/4
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS AND FRI. EVES. OCT. 19-20, at 8:15 SAT. MAT., OCT. 21, at 3:30 — Three Different Programs
Post 10/4
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And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Post Oct 4

SYMPHONY HALL

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45 Professional Singers
ALEXANDER KOSHETZ, Conductor
With MME. ODA SLOBODSKAJA
Leading Soprano, Petrograd Grand Opera
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And Troupe of Young Russian Dancers

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American Oct 4

[Transcript Oct 4
2nd page following]

SYMPHONY HALL

MON. EVE. OCT. 9 AT 8:15

AN EVENT OF INTERNATIONAL INTEREST

DEBATE

HARVARD vs. OXFORD

"The United States and the League of Nations"

Tickets—50c, $1.00, $1.50, $2.00 (Plus tax)

On sale at the "Coop" and Leavitt and Peirce's

Crimson 10/4

Harvard Crimson Oct 4

SYMPHONY HALL

LAST DAYS OF SEASON SALE

Trans **BOSTON SYMPHONY ORCHESTRA** Oct 5

PIERRE MONTEUX, Conductor
Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9 at 8.15 — **DEBATE** "The U. S. and the League of Nations"
HARVARD vs. OXFORD
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15 at 3.30 — Mischa **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THUR. & FRI. EVES. OCT. 19, 20, at 8.15 SAT. MAT. OCT. 21 at 2.30 — Just Returned From Europe
ISADORA DUNCAN (HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Transcript Oct 5

Post

Symphony Hall Thurs. & Fri. Eves. Oct. 19-20 at 8:15; Sat. Oct. 21, at 2:30

Just Returned from Europe

10/5 **ISADORA DUNCAN**

And Troupe of Young Russian Dancers

Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Post Oct 5

SYMPHONY HALL

Thurs. & Fri. Eves., Oct. 19 & 20 at 8:15 Sat. Mat., Oct. 21, at 2:30

10/5 Herald

Just Returned from Europe

Isadora DUNCAN

And Troupe of Young Russian Dancers

Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Herald Oct 5

SYMPHONY HALL

LAST DAYS OF SEASON SALE

Globe **BOSTON SYMPHONY ORCHESTRA** 10/5

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15 — Globe 10/5 — **DEBATE** "The U. S. and the League of Nations"
HARVARD vs. OXFORD
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30 — Mischa **ELMAN** Globe 10/5
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS. AND FRI. EVES. OCT. 19-20 at 8:15 SAT. MAT., OCT. 21, at 2:30 — Just Returned From Europe
Globe 10/5
ISADORA DUNCAN (HERSELF)
AND TROUPE OF YOUNG RUSSIAN DANCERS
Tickets $1, $1.50, $2, $2.50 (plus tax)

Globe Oct 5

SYMPHONY HALL

MONDAY EVE., OCT. 9, at 8.15

DEBATE "The U. S. and the League of Nations"

HARVARD vs. OXFORD BU News Oct 3

(Debating Societies desiring to sit together should make early reservations.

Seats—$2, $1.50, $1, 50c (plus tax)

B. U. News Oct 3

Symphony Hall Thurs. & Fri. Eves., Oct. 19-20 at 8:15; Sat., Oct. 21 at 2:30

Just Returned from Europe

ISADORA DUNCAN

With SYMPHONY ORCHESTRA
Nahan Franko, Conductor

Globe Oct 6

Oct. 19—All Tchaikowsky Program
Oct. 20—All Wagner Program
Oct. 21—Tchaikowsky-Wagner Program
Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Globe Oct 6

Symphony Hall Thurs & Fri Eves, Oct 19-20 at 8.15; Sat Oct 21, at 2.30

Just Returned from Europe

ISADORA DUNCAN

With Symphony Orchestra; Nahan Franko, Conductor.

Trans Oct 6

Oct. 19—All Tschaikowsky Program.
Oct. 20—All Wagner Program.
Oct. 21—Tschaikowsky-Wagner Program.
Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Transcript Oct 6

[6]

CUT-OUT

Oct 1 to Oct 6, 1922

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Globe Oct 1

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA
ALFRED CORTOT
GEORGES ENESCO
JEAN BEDETTI
BENNO MOISEIWITSCH
FRIEDA HEMPEL
JOHN POWELL
TOSCHA SEIDEL
ARTHUR SCHNABEL
OLGA SAMAROFF
MARGARET MATZENAUER
ALBERT SPALDING
MARCEL DUPRE
RICHARD DURGIN
ALFRED CASELLA

For Fridays, all seats have been subscribed

For Saturdays, a few desirable seats now on sale at $65, $53, $40, $27 (no tax)

MON. EVE. Oct. 9 At 8:15 — **HARVARD-OXFORD Debate**
The First Universities of England and America, on "The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

FRI. EVE. Oct. 13 At 8:15 — **Ukrainian National Chorus**
45 Professional Singers—ALEXANDER KOSHETZ, Conductor
Jointly with **Mme. ODA SLOBODSKAJA** Leading Soprano Petrograd Grand Opera
Tickets, $2.50, $2.00, $1.50, $1.00 75c (Plus 10% Tax)

SUN. AFT. Oct. 15 At 3:30 — Returning to America After an Absence of Two Years
MISCHA ELMAN The Great Russian Violinist
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Thurs. & Fri. Eves. Oct. 19-20 At 8:15 Sat. Mat. Oct. 21 At 2:30 — Three Different Programmes
ISADORA DUNCAN (Herself)
WITH HER TROUPE OF YOUNG RUSSIAN DANCERS
Tickets, $1.00, $1.50, $2.00, $2.50 (Plus 10% Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Oct 1

SYMPHONY HALL
LAST DAYS OF SEASON SALE

Trans Oct 2

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9 at 8.15 — Trans 10/2 — **DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15 at 3.30 — Mischa Trans 10-2 **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THUR. & FRI. EVES. Oct. 19-20, at 8.15 Sat. Mat. Oct. 21 at 2.30 — Three Different Programs — Trans 10/2
ISADORA DUNCAN
(HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Transcript Oct 2

[Globe Oct 2 – 2nd page following]

SYMPHONY HALL
LAST DAYS OF SEASON SALE

Her 10/3

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15 — Her 10/3 — **DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30 — Mischa Herald 10-3 **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS. AND FRI. EVES. OCT. 19-20 at 8:15 SAT. MAT., OCT. 21, at 2:30 — Three Different Programs — Herald 10/3
ISADORA DUNCAN
(HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Herald Oct 3

SYMPHONY HALL
LAST DAYS OF SEASON SALE

Post 10/3

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

[redacted]

SUN. AFT., OCT. 15, at 3:30 — MISCHA Post 10/3 **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS AND FRI. EVES. OCT. 19-20, at 8:15 SAT. MAT., OCT. 21, at 2:30 — Three Different Programs — Post 10/3
ISADORA DUNCAN
(HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Post Oct 3

Amusements

SYMPHONY HALL
LAST DAYS OF SEASON SALE

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor 10/4
Her *Distinguished Soloists*
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15 — Her 10/4 — **DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15, at 3:30 — Mischa Herald 10-4 **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS. AND FRI. EVES. OCT. 19-20 at 8:15 SAT. MAT., OCT. 21, at 2:30 — Three Different Programs — Herald 10/4
ISADORA DUNCAN
(HERSELF)
AND TROUPE OF YOUNG RUSSIAN DANCERS
Tickets $1, $1.50, $2, $2.50 (plus tax)

FRI. EVE. OCT. 13, at 8:15 — Herald 10/4 — **UKRAINIAN NATIONAL CHORUS**
45 Professional Singers
ALEXANDER KOSHETZ, Conductor
With Mme. Oda Slobodskaja
Leading Soprano, Petrograd Grand Opera
$2.50, $2, $1.50, $1, 75c (plus tax)

Herald Oct 4

SYMPHONY HALL
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA Post 10/4

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15 — Post 10-4 — **DEBATE** "THE U. S. AND THE LEAGUE OF NATIONS" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30 — MISCHA Post 10/4 **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS AND FRI. EVES., OCT. 19-20, at 8:15 SAT. MAT., OCT. 21, at 2:30 — Three Different Programs — Post 10/4
ISADORA DUNCAN
(HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Post Oct 4

SYMPHONY HALL

FRI. EVE., OCT. 13, at 8:15 — Amer 10/4 — **UKRAINIAN NATIONAL CHORUS**
45 Professional Singers
ALEXANDER KOSHETZ, Conductor
With MME. ODA SLOBODSKAJA
Leading Soprano, Petrograd Grand Opera
$2.50, $2, $1.50, $1, 75c (plus tax)
And Troupe of Young Russian Dancers

SUN. AFT., OCT. 15, at 3:30 — Mischa Amer 10/4 **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS AND FRI. EVES., OCT. 19-20, at 8:15 SAT. MAT., OCT. 21, at 2:30 — Three Different Programs — Amer 10/4
ISADORA DUNCAN
(HERSELF)
AND TROUPE OF YOUNG RUSSIAN DANCERS
Tickets $1, $1.50, $2, $2.50 (plus tax)

American Oct 4

[Transcript Oct 4
2nd page following]

SYMPHONY HALL

MON. EVE. OCT. 9 AT 8:15

AN EVENT OF INTERNATIONAL INTEREST

DEBATE

HARVARD vs. OXFORD

"The United States and the League of Nations"

Tickets—50c, $1.00, $1.50, $2.00 (Plus tax)

On sale at the "Coop" and Leavitt and Peirce's

Crimson 10/4

Harvard Crimson Oct 4

SYMPHONY HALL
LAST DAYS OF SEASON SALE

Trans Oct 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9 at 8.15 — **DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 15 at 3.30 — Mischa **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THUR. & FRI. EVES. OCT. 19, 20, at 8.15 SAT. MAT. OCT. 21 at 2.30 — Just Returned From Europe
ISADORA DUNCAN
(HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Transcript Oct 5

Symphony Hall — Post — Thurs. & Fri. Eves. Oct. 19-20 at 8:15; Sat. Oct. 21, at 2:30

Just Returned from Europe

10/5 **ISADORA DUNCAN**

And Troupe of Young Russian Dancers

Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Post Oct 5

SYMPHONY HALL
LAST DAYS OF SEASON SALE

Globe 10/5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15 — Globe 10/5 — **DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD**
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30 — Mischa Globe 10-5 **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

THURS. AND FRI. EVES. OCT. 19-20 at 8:15 SAT. MAT., OCT. 21, at 2:30 — Just Returned From Europe — Globe 10/5
ISADORA DUNCAN
(HERSELF)
AND TROUPE OF YOUNG RUSSIAN DANCERS
Tickets $1, $1.50, $2, $2.50 (plus tax)

Globe Oct 5

SYMPHONY HALL

Thurs. & Fri. Eves., Oct. 19 & 20 at 8:15
10/5 Sat. Mat., Oct. 21, at 2:30

Just Returned from Europe

Herald

Isadora DUNCAN

And Troupe of Young Russian Dancers

Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Herald Oct 5

SYMPHONY HALL

MONDAY EVE., OCT. 9, at 8.15

DEBATE "The U. S. and the League of Nations"

HARVARD
VS.
OXFORD

BU News Oct 3

(Debating Societies desiring to sit together should make early reservations.)

Seats—$2, $1.50, $1, 50c (plus tax)

B U News Oct 3

Symphony Hall — Thurs. & Fri. Eves., Oct. 19-20 at 8:15; Sat., Oct. 21 at 2:30

Just Returned from Europe

ISADORA DUNCAN

With SYMPHONY ORCHESTRA
Nahan Franko, Conductor

Oct. 19—All Tchaikowsky Program
Oct. 20—All Wagner Program
Oct. 21—Tchaikowsky-Wagner Program

Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Globe Oct 6

Globe Oct 6

Symphony Hall — Thurs & Fri Eves, Oct 19-20 at 8.15; Sat Oct 21, at 2.30

Just Returned from Europe

ISADORA DUNCAN

With Symphony Orchestra; Nahan Franko, Conductor.

Oct. 19—All Tschaikowsky Program.
Oct. 20—All Wagner Program.
Oct. 21—Tschaikowsky-Wagner Program.

Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Trans Oct 6

Transcript Oct 6

[6]

CUT-OUT

Oct 6 to Oct 9, 1922

Amusements

SYMPHONY HALL

LAST DAYS OF SEASON SALE

Herald Oct 6

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Distinguished Soloists

A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15

DEBATE "The U. S. and the League of Nations"

HARVARD vs. OXFORD

Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30

Mischa **ELMAN**

The Great Russian Violinist

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THURS. AND FRI. EVES. OCT. 19-20 at 8:15 SAT. MAT., OCT. 21, at 2:30

ISADORA DUNCAN

(HERSELF)

With SYMPHONY ORCHESTRA

Nahan Franko, Conductor

Oct. 19—All Tchaikowsky Program

Oct. 20—All Wagner Program

Oct. 21—Tchaikowsky-Wagner Program

Tickets $1, $1.50, $2, $2.50 (plus tax)

Herald Oct 6

SYMPHONY HALL

LAST DAYS OF SEASON SALE

Post Oct 6

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

DISTINGUISHED SOLOISTS

A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15

DEBATE "THE U. S. AND THE LEAGUE OF NATIONS"

HARVARD vs. OXFORD

Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT., OCT. 15, at 3:30

MISCHA **ELMAN**

The Great Russian Violinist

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THURS AND FRI. EVES., OCT. 19-20, at 8:15 SAT. MAT., OCT. 21, at 2:30

ISADORA DUNCAN

(HERSELF)

With SYMPHONY ORCHESTRA,

Nahan Franko, Conductor.

OCT. 19—All Tchaikowsky Program

OCT. 20—All Wagner Program

OCT. 21—Tchaikowsky-Wagner Program

Seats, $1, $1.50, $2, $2.50 (plus tax)

Post Oct 6

SYMPHONY HALL

NEXT FRI. AFT. Oct. 13 At 2:30 Sat. Oct. 14 At 8:15

OPENING CONCERTS OF THE SEASON

BOSTON SYMPHONY ORCHESTRA

Amer

PIERRE MONTEUX, Conductor

TICKETS NOW ON SALE

10/7

NEXT FRI. EVE. Oct. 13 At 8:15

Ukrainian National Chorus

45 Professional Singers—ALEXANDER KOSHETZ, Conductor

Jointly with **Mme. ODA SLOBODSKAJA** Leading Soprano Petrograd Grand Opera

Tickets, $2.50, $2.00, $1.50, $1.00, 75c (plus 10% tax)

NEXT SUN. AFT. Oct. 15 At 3:30

Returning to America After an Absence of Two Years

MISCHA **ELMAN** The Great Russian Violinist

Tickets, $2.50, $2.00, $1.50, $1.00 (plus 10% tax)

Thurs.& Fri. Eves. Oct. 19-20 At 8:15 Sat. Mat. Oct. 21 At 2:30

JUST RETURNED FROM EUROPE

ISADORA DUNCAN

With SYMPHONY ORCHESTRA, Nahan Franko, Conductor

Oct. 19—All Tchaikowsky Program; Oct. 20—All Wagner Program; Oct. 21—Tchaikowsky-Wagner Program.

Tickets $1.00, $1.50, $2.00, $2.50 (Plus 10% tax)

Thursday Oct. 26 Aft. at 3:30 Eve. at 8:15

One of the Finest Military and Concert Bands in the World

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

$1.00, $1.50, $2.00 (No tax) Auspices B. Y. M. C. Union

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

American Oct 7

(Oct 7th Continued next page)

SYMPHONY HALL

TODAY Oct. 8 At 8:30

First Appearance in Boston

TRIANGLE FESTIVAL CHORUS (100 male voices)

Assisted by Astrid Ohlson of New York, Soprano, & John H. Loud, Organ

Tickets 75c, $1.00, $1.50 (no tax) now on sale at Box Office

TO-MORROW EVE., Oct. 9 At 8:15

Herald 10/8

A Public DEBATE of International Importance

HARVARD vs. OXFORD

"Shall the U. S. Join the League of Nations at Once?"

Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

NEXT FRI. AFT. Oct. 13 At 2:30 Sat. Oct. 14 At 8:15

OPENING CONCERTS OF THE SEASON

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

TICKETS NOW ON SALE

NEXT FRI. EVE. Oct. 13 AT 8:15

Ukrainian National Chorus

45 Professional Singers—ALEXANDER KOSHETZ, Conductor

Jointly with **Mme. ODA SLOBODSKAJA** Leading Soprano Petrograd Grand Opera

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NEXT SUN. AFT. Oct. 15 At 3:30

Returning to America After an Absence of Two Years

MISCHA **ELMAN** The Great Russian Violinist

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Thurs. & Fri. Eves. Oct. 19-20 At 8:15 Sat. Mat. Oct. 21 At 2:30

JUST RETURNED FROM EUROPE

ISADORA DUNCAN

with SYMPHONY ORCHESTRA, Nahan Franko, Conductor

Oct. 19—All Tchaikowsky Program; Oct. 20—All Wagner Program; Oct. 21—Tchaikowsky-Wagner Program

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Thursday Oct. 26 Aft. at 3:30 Eve. at 8:15

One of the Finest Military and Concert Bands in the World

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Oct 8

SYMPHONY HALL

Tomorrow EVE. Oct. 9 At 8:15

A Public DEBATE of International Importance

HARVARD vs. OXFORD

"Shall the U. S. Join the League of Nations at Once?"

Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

NEXT FRI. AFT. Oct. 13 At 2:30 Sat. Oct. 14 At 8:15

Globe 10/8

OPENING CONCERTS OF THE SEA [redacted]

BOSTON SYMPHONY OR

PIERRE MONTEUX, Conductor

TICKETS NOW ON SALE

NEXT FRI. EVE. Oct. 13 At 8:15

Ukrainian National

45 Professional Singers—ALEXANDER K, Conductor

Jointly with **Mme. ODA SLOBODSKAJA** Leading Soprano Petrograd Grand Opera

Tickets $2.50, $2.00, $1.50, $1.00, 75c (Plus 10% Tax)

NEXT SUN. AFT. Oct. 15 At 3:30

Returning to America After an Absence of Two Years

MISCHA **ELMAN** The Great Russian Violinist

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Thurs. & Fri. Eves. Oct. 19-20 At 8:15 Sat. Mat. Oct. 21 At 2:30

JUST RETURNED FROM EUROPE

ISADORA DUNCAN

With SYMPHONY ORCHESTRA, Nahan Franko, Conductor

Oct. 19—All Tchaikowsky Program; Oct. 20—All Wagner Program

Oct. 21—Tchaikowsky-Wagner Program

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Thursday Oct. 26 Aft. at 3:30 Eve. at 8:15

One of the Finest Military and Concert Bands in the World

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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Oct 8

Oct 8 continued next page

SYMPHONY HALL

Tomorrow EVE. Oct. 9 At 8:15

Post Oct 8

A Public DEBATE of International Importance

HARVARD VS. OXFORD

"Shall the U. S. Join the League of Nations at Once?"

Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

NEXT FRI. AFT. Oct. 13 At 2:30 Sat. Oct. 14 At 8:15

OPENING CONCERTS OF THE SEASON

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

TICKETS NOW ON SALE

NEXT FRI. EVE. Oct. 13 At 8:15

Ukrainian National Chorus

45 Professional Singers—ALEXANDER KOSHETZ, Conductor

Jointly with **Mme. ODA SLOBODSKAJA** Leading Soprano Petrograd Grand Opera

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NEXT SUN. AFT. Oct. 15 At 3:30

Returning to America After an Absence of Two Years

MISCHA **ELMAN** The Great Russian Violinist

Tickets, $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Thurs. & Fri. Eves. Oct. 19-20 Eve. at 8:15 Sat. Mat. Oct. 21 At 2:30

JUST RETURNED FROM EUROPE

ISADORA DUNCAN

With SYMPHONY ORCHESTRA, Nahan Franko, Conductor

Oct. 19—All Tchaikowsky Program; Oct. 20—All Wagner Program; Oct. 21—Tchaikowsky-Wagner Program

Tickets $1.00, $1.50, $2.00, $2.50 (Plus 10% Tax)

Thursday Oct. 26 Aft. at 3:30 Eve. at 8:15

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CAPT. WILLIAM H. SANTELMANN, Leader

$1.00, $1.50, $2.00 (No Tax) Auspices B. Y. M. C. Union

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Post Oct 8

SYMPHONY HALL

Pst

TONIGHT at 8:15

10/9

HARVARD vs. OXFORD

DEBATE "Shall the U. S. Join the League of Nations at Once?"

Ex.-Gov. SAMUEL W. McCALL will preside

Tickets—$2, $1.50, $1.00, 50c (plus tax)

Thurs. & Fri. Eves., Oct. 19-20, at 8:15

Sat. Aft., Oct. 21, at 2:30

Just Returned from Europe

ISADORA DUNCAN

With SYMPHONY ORCHESTRA,

Nahan Franko, Conductor

Oct. 19—All Tschaikowsky Program

Oct. 20—All Wagner Program

Oct. 21—Tschaikowsky-Wagner Program

Tickets—$1, $1.50, $2, $2.50 (plus tax)

Post Oct 9

SYMPHONY HALL

TONIGHT AT 8:15

Trans Oct 9

HARVARD vs. OXFORD

DEBATE "Shall the U. S. Join the League of Nations at Once?"

Ex.-Gov. Samuel W. McCall will preside

Tickets—$2, $1.50, $1.00, 50c (plus tax)

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Transcript Oct 9

AMUSEMENTS

Globe Oct 9

SYMPHONY HALL

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Globe Oct 9

SYMPHONY HALL

American Oct 9

TONIGHT at 8:15

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Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

American Oct 9

[Oct 9 Herald next page]

Oct 7, 8 Oct 9 to Oct 10

Herald Oct 9

SYMPHONY HALL

TONIGHT at 8:15

HARVARD vs. OXFORD

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Tickets—$1, $1.50, $2, $2.50 (Plus Tax)

Herald Oct 9

SYMPHONY HALL
OPENING CONCERTS

THIS FRI. Oct. 13 at 2:30 SAT. at 8:15	**Boston Symphony ORCHESTRA** PIERRE MONTEUX, Conductor Tickets Now on Sale
FRI. EVE. Oct. 13 at 8:15	Herald 10/10 **UKRAINIAN NATIONAL CHORUS** 45 Professional Singers ALEXANDER KOSHETZ, Conductor With ODA SLOBODSKAJA Leading Soprano, Petrograd Grand Opera $2.50, $2, $1.50, $1, 75c (plus tax)
SUN. AFT. Oct. 15 at 3:30	Mischa **ELMAN** The Great Russian Violinist Seats—$2.50, $2, $1.50, $1 (plus tax)
FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30	**ISADORA DUNCAN** With SYMPHONY ORCHESTRA Nahan Franko, Conductor Tickets $1, $1.50, $2, $2.50 (plus tax)
WED. EVE. Oct. 25 at 8:15	JOHN **McCORMACK** Seats now, $2.50, $2, $1.50, $1 (plus tax)

Herald Oct 10

Oct. 13 at 2:30 SAT. at 8:15	Post **ORCHESTRA** PIERRE MONTEUX, Conductor Tickets Now on Sale
10 FRI. EVE. Oct. 13 at 8:15	10 **UKRAINIAN NATIONAL CHORUS** 45 Professional Singers ALEXANDER KOSHETZ, Conductor With ODA SLOBODSKAJA Leading Soprano, Petrograd Grand Opera $2.50, $2, $1.50, $1, 75c (plus tax)
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Post Oct 10

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WED. EVE. Oct. 25 at 8.15	JOHN **McCORMACK** Seats now, $2.50, $2, $1.50, $1 (plus tax).

Transcript Oct 10

Symphony Hall Monday Evening, Oct. 9, at 8.15

AN EVENT OF INTERNATIONAL INTESTEST

Crime Oct 7

NEXT

DEBATE

HARVARD vs. OXFORD

"The United States and the League of Nations"

Ticket —50, $1.00, $1.50, $2.00 (Plus tax)

Tickets on sale at Box Office Only

Crimson Oct 7

AMUSEMENTS 7

SYMPHONY HALL

Trans NEXT MON. EVE. Oct. 9 At 8.15	A Public DEBATE of International Importance **HARVARD vs. OXFORD** 10/7 "Shall the U. S. Join the League of Nations at Once?" Tickets $2.00, $1.50, $1.00, 50c (plus 10% tax)
NEXT FRI. AFT. Oct. 13 At 2.30 Sat., Oct. 14 At 8.15	OPENING CONCERTS OF THE SEASON **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor TICKETS NOW ON SALE
NEXT FRI. EVE. Oct. 13 At 8.15	**UKRAINIAN NATIONAL CHORUS** 45 Professional Singers—ALEXANDER KOSHETZ, Conductor Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera Tickets, $2.50, $2.00, $1.50, $1.00, 75c (plus 10% tax)
NEXT SUN. AFT. Oct. 15 At 3.30	Returning to America After an Absence of Two Years MISCHA **ELMAN** The Great Russian Violinist Tickets, $2.50, $2.00, $1.50, $1.00 (plus 10% tax)
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Thursday Oct. 26 Aft. at 3.30 Eve. at 8.15	One of the Finest Military and Concert Bands in the World **U. S. MARINE BAND** CAPT. WILLIAM H. SANTELMANN, Leader $1.00, $1.50, $2.00 (no tax) Auspices B. Y. M. C. Union

MAIL ORDERS filled promptly (make checks to Symphony Hall)

Transcript Oct 7

SYMPHONY HALL

TODAY Oct. 8 At 3:30	First Appearance in Boston **TRIANGLE FESTIVAL CHORUS** (100 male voices) Assisted by Astrid Ohlson of New York, Soprano, & John H. Loud, Organ Tickets 75c, $1.00, $1.50 (no tax) now on sale at Box Office
NEXT MONDAY EVE., Oct. 9 At 8:15	Trav Oct 7 A Public DEBATE of International Importance **HARVARD vs. OXFORD** "Shall the U. S. Join the League of Nations at Once?" Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)
NEXT FRI. AFT. Oct. 13 At 2:30 Sat. Oct. 14 At 8:15	OPENING CONCERTS OF THE SEASON **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor TICKETS NOW ON SALE
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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Oct 7

SYMPHONY HALL

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Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Advertiser Oct 8

SYMPHONY HALL
LAST DAYS OF SEASON SALE

10/2 **BOSTON SYMPHONY ORCHESTRA** Glo

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15	**DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD** Seats—$2, $1.50, $1, 50c (plus tax)
SUN. AFT., OCT. 15, at 3:30	Mischa **ELMAN** The Great Russian Violinist Seats—$2.50, $2, $1.50, $1 (plus tax)
THURS AND FRI. EVES., OCT. 19-20, at 8:15 SAT. MAT., OCT. 21, at 2:30	Three Different Programs **ISADORA DUNCAN** (HERSELF) And Troupe of Young Russian Dancers Tickets $1, $1.50, $2, $2.50 (plus tax)

Globe Oct 2

SYMPHONY HALL
DAYS OF SEASON SALE

OSTON Trans
YMPHONY 10/4
RCHESTRA

PIERRE MONTEUX, Conductor
Distinguished Soloists
number of season tickets
24 Saturday Eve. Concerts

EBATE "The U. S. and the League of Nations"
HARVARD
VS. OXFORD
$2, $1.50, $1, 50c (plus tax)

UKRANIAN
National Chorus
45 Professional Singers
ALEXANDER KOSHETZ, Conductor
with Mme. Oda SLOBODSKAJA
Leading Soprano,
Petrograd Grand Opera
$2.50, $2, $1.50, $1, 75c (plus tax)

Mischa **ELMAN**
The Great Russian Violinist
$2.50, $2, $1.50, $1 (plus tax)

Three Different Programs
ISADORA DUNCAN
(HERSELF)
And Troupe of Young Russian Dancers
Tickets $1, $1.50, $2, $2.50 (plus tax)

Transcript Oct 4

Oct 7, 8 Oct 9 to Oct 10

Herald Oct 9

SYMPHONY HALL

TONIGHT at 8:15

HARVARD vs. OXFORD

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Ex.-Gov. SAMUEL W. McCALL will preside

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Just Returned from Europe

ISADORA DUNCAN

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Nahan Franko, Conductor
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Herald Oct 9

Herald 10/10

SYMPHONY HALL

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FRI. EVE. Oct. 13 at 8:15	**UKRAINIAN NATIONAL CHORUS** 45 Professional Singers ALEXANDER KOSHETZ, Conductor With ODA SLOBODSKAJA Leading Soprano, Petrograd Grand Opera $2.50, $2, $1.50, $1, 75c (plus tax)
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WED. EVE. Oct. 25 at 8:15	**JOHN McCORMACK** Seats now, $2.50,$2,$1.50,$1 (plus tax)

Herald Oct 10

Post 10

SYMPHONY HALL

THIS FRI. Oct. 13 at 2:30 SAT. at 8:15	OPENING CONCERTS **Boston Symphony ORCHESTRA** PIERRE MONTEUX, Conductor Tickets Now on Sale
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Post Oct 10

Trans Oct 10

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Transcript Oct 10.

Symphony Hall Monday Evening, Oct. 9, at 8.15

AN EVENT OF INTERNATIONAL INTESTEST

NEXT

DEBATE
HARVARD vs. OXFORD

"The United States and the League of Nations"

Ticket —50, $1.00, $1.50, $2.00 (Plus tax)

Tickets on sale at Box Office Only

Crimson Oct 7

AMUSEMENTS 7

Trans 10/7

SYMPHONY HALL

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MAIL ORDERS filled promptly (make checks to Symphony Hall)

Transcript Oct 7

Trav Oct 7

SYMPHONY HALL

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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Oct 7

Adv Oct 8

SYMPHONY HALL

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Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Advertiser Oct 8

10/2 Globe

SYMPHONY HALL

LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
A limited number of season tickets for the 24 Saturday Eve. Concerts

MON. EVE., OCT. 9, at 8:15	**DEBATE** "The U. S. and the League of Nations" **HARVARD vs. OXFORD** Seats—$2, $1.50, $1, 50c (plus tax)
SUN. AFT., OCT. 15, at 3:30	Mischa **ELMAN** The Great Russian Violinist Seats—$2.50, $2, $1.50, $1 (plus tax)
THURS AND FRI. EVES., OCT. 19-20, at 8:15 SAT. MAT., OCT. 21, at 2:30	Three Different Programs **ISADORA DUNCAN** (HERSELF) And Troupe of Young Russian Dancers Tickets $1, $1.50, $2, $2.50 (plus tax)

Globe Oct 2

Trans 10/4

SYMPHONY HALL

LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts

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Transcript Oct 4

[8]

Oct 1 — Oct 11 — Oct 12

SYMPHONY HALL

Trans Oct 11

FRI. EVE. Oct. 13 at 8.15

UKRAINIAN NATIONAL CHORUS

45 Professional Singers
ALEXANDER KOSHETZ, Cond.
With ODA SLOBODSKAJA
Leading Soprano, Petrograd Grand Opera
$2.50, $2, $1.50, $1, 75c (plus tax)

SUN. AFT. OCT. 15 at 3.30

Mischa **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2, $1.50, $1 (plus tax)

FRI. EVE. Oct. 20 at 8.15 SAT. MAT. OCT. 21 at 2.30

ISADORA DUNCAN

With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All-Wagner Program
Oct. 21—All-Tchaikowsky Program
Tickets $1, $1.50, $2, $2.50 (plus tax)

Transcript Oct 11

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FIRST TOUR IN FIVE YEARS

ISADORA DUNCAN

(HERSELF)

Herald 10-11

SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
Fri Eve—All-WAGNER Program
Sat Mat—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

Herald Oct 11

SYMPHONY HALL

Globe Oct 11

THIS FRI. Oct. 13 at 2:30 SAT. at 8:15

OPENING CONCERTS

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
Tickets Now on Sale

FRI. EVE. Oct. 13 at 8:15

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WED. EVE. Oct. 25 at 8:15

JOHN McCORMACK

Seats now, $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 11

SYMPHONY HALL Fri. Eve., Oct. 20, at 8:15 Sat. Aft., Oct. 21, at 2:30

FIRST TOUR IN FIVE YEARS

ISADORA DUNCAN

(HERSELF)

Post Oct 11

SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
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Post Oct 11

SYMPHONY HALL

42nd Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct. 13-14

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Post 10/1

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

FRANCES ALDA	FRIEDA HEMPEL	MARGARET MATZENAUER
ALFRED CORTOT	JOHN POWELL	ALBERT SPALDING
GEORGES ENESCO	TOSCHA SEIDEL	MARCEL DUPRE
JEAN BEDETTI	ARTHUR SCHNABEL	RICHARD BURGIN
BENNO MOISEIWITSCH	OLGA SAMAROFF	ALFREDO CASELLA

For Fridays, all seats have been subscribed.
For Saturdays, a few desirable seats now on sale at $65, $53, $40, $27 (no tax)

SUN. AFT. Oct. 8 At 3:30

FIRST APPEARANCE IN BOSTON

TRIANGLE FESTIVAL CHORUS (100 Male Voices)

Assisted by Astrid Ohlsen of New York, Soprano, and John H. Loud, Organ
Tickets 75c, $1.00, $1.50 (No Tax) Now on Sale at Box Office

MON. EVE. Oct. 9 At 8:15

HARVARD-OXFORD Debate

The First Universities of England and America, on
"The United States and the League of Nations"
Tickets, $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

FRI. EVE. Oct. 13 At 8:15

Ukrainian National Chorus

45 Professional Singers—ALEXANDER KOSHETZ, Conductor
Jointly with Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Grand Opera
Tickets—$2.50, $2.00, $1.50, $1.00, 75c (Plus 10% Tax)

SUN. AFT. Oct. 15 At 3:30

Returning to America After an Absence of Two Years

MISCHA **ELMAN** The Great Russian Violinist
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Thurs. & Fri. Eves. Oct. 19-20 At 8:15 Sat. Mat. Oct. 21 At 2:30

Three Different Programmes

ISADORA DUNCAN (HERSELF)

WITH HER TROUPE OF YOUNG RUSSIAN DANCERS
Tickets $1.00, $1.50, $2.00, $2.50 (Plus 10% Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Post Oct 1

SYMPHONY HALL

NEXT FRI. EVE., Oct. 13, at 8:15

UKRAINIAN NATIONAL CHORUS

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FIRST TOUR IN FIVE YEARS

ISADORA DUNCAN

(HERSELF)

Herald 10-12

SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
Fri Eve—All-WAGNER Program
Sat Mat—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

Herald Oct 12

Post **SYMPHONY HALL** 10-12

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Post Oct 12

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BOSTON SYMPHONY ORCHESTRA

Adv 10/1

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS—

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MAIL ORDERS filled promptly (make checks to Symphony Hall)

Advertiser Oct 1

SYMPHONY HALL

J Journal Oct 6

זונטאג נאכמיטאג
אקט. דעם 15טען
אום 3.30 אוהר

מישא עלמאן

דער גרעסטער רוסישער
פידעל שפילער

טיקעטס
$1.00 ,$1.50 ,$2.00 ,$2.50
10 פראצענט עקסטרא

Jewish Journal Oct 6 [Elman]

Oct 1 – Oct 11 – Oct 12

SYMPHONY HALL

Trans Oct 11

UKRAINIAN NATIONAL CHORUS

FRI. EVE. Oct. 13 at 8.15

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Herald 10-11
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Herald Oct 11

SYMPHONY HALL Oct 11

Globe

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Post Oct 11

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BOSTON SYMPHONY ORCHESTRA
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10/1
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Post Oct 1

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ISADORA DUNCAN
Herald (HERSELF) 10-12
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Herald Oct 12

Post SYMPHONY HALL 10-12

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adv
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10/1
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FRIEDA HEMPEL
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Advertiser Oct 1

SYMPHONY HALL

J. Journal Oct 6

זונטאג נאכמיטאג
אקט. דעם 15טען
אום 3.30 אוהר

מישא עלמאן

דער גרעסטער רוסישער
פידעל שפילער

טיקעטס
$1.00 ,$1.50 ,$2.00 ,$2.50
10 פראצענט עקסטרא

Jewish Journal Oct 6 [Elman]

Oct 13 + 14

SYMPHONY HALL

TO-DAY Oct. 13 at 2:30 SAT. at 8:15

OPENING CONCERTS
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets Now on Sale

Globe

TO-NIGHT Oct. 13 at 8:15

Oct 13

UKRAINIAN NATIONAL CHORUS
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Fri. Eve.—All-WAGNER Program
Sat Mat—All-TCHAIKOWSKY Program
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Globe Oct 13

SYMPHONY HALL

NEXT SUN. AFT., Oct. 15, at 3:30
MISCHA **ELMAN** Great Russian Violinist
Adv 10/13
Seats, $2.50, $2, $1.50, $1 (Plus Tax)

Fri. Eve., Oct. 20, at 8:15. Sat. Aft., Oct. 21, at 2:30
First Tour in Five Years

FIRST TOUR IN FIVE YEARS
ISADORA DUNCAN
(HERSELF)
SYMPHONY ORCHESTRA Nahan Franko, Conductor
Fri. Eve—All-WAGNER Program.
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Advertiser Oct 13

SYMPHONY HALL

Trans 10/13

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Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets Now on Sale

TO-NIGHT Oct. 13 at 8.15

UKRAINIAN NATIONAL CHORUS
45 Professional Singers
ALEXANDER KOSHETZ, Cond.
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Fri. Eve. Oct. 20, at 8.15; Sat. Aft., Oct. 21, at 2.30

FIRST TOUR IN FIVE YEARS
ISADORA DUNCAN
(HERSELF)
SYMPHONY ORCHESTRA NAHAN [illegible]
Fri. Eve.—All-WAGN[illegible]
[illegible]WSKY Program
Tick[illegible] $2.50, $2, $2.50 (Plus Tax)

Transcript Oct 13

SYMPHONY HALL

TOMORROW AFT. Oct. 15 At 3.30

MISCHA **ELMAN** The Great Russian Violinist
Trans Tickets, $2.50, $2.00, $1.50, $1.00 (plus 10% tax) Oct 14

NEXT FRI. AFT. Oct. 20 at 2.30 Sat. at 8.15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA TICKETS NOW ON SALE

Fri. Eve. Oct. 20 At 8:15 Sat. Mat. Oct. 21 At 2:30

ISADORA DUNCAN
SYMPHONY ORCHESTRA NAHAN FRANKO Conductor
Fri. Eve.—All Wagner Program. Sat. Mat.—All Tschaikowsky Program
Tickets $1.00, $1.50, $2.00, $2.50 (plus 10% tax)

Wed. Eve. Oct. 25 At 8.15

JOHN **McCORMACK**
TICKETS ON SALE AT BOX OFFICE

Thursday Oct. 26 Popular Mat. at 3.30 Eve. at 8.15

The Official Band of the U. S. Government at Washington
U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Auspices B. Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (no tax)

MAIL ORDERS filled promptly (make checks to Symphony Hall)

Transcript Oct 14

SYMPHONY HALL

Trans

TO-NIGHT at 8.15 SAT. MAT. Oct. 21 at 2.30

10-20

ISADORA DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Tonight—A Wagner Program, Isadora Duncan to interpret: "Ride of the Valkyries," Siegfried's Funeral March, Isolde's Love-Death, Tannhaeuser Bacchanale.
Oct. 21 — All Tschaikowsky Program. Tickets,$1,$1.50,$2,$2.50 (plus tax).

THIS SAT. Oct. 21 at 8.15

Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA
Tickets Now on Sale

NEXT SUN. AFT. Oct. 22

FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

THURS., Oct. 26 POP. MAT. at 3.30 EVE. at 8.15

The President's Own Band
U. S. MARINE BAND Capt. William H. Santelmann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3.30

HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax).

Transcript Oct 20

SYMPHONY HALL

TO-NIGHT at 8:15

OPENING CONCERTS
Boston Symphony ORCHESTRA
Herald 10/14
PIERRE MONTEUX, Conductor
Tickets Now on Sale

THIS SUN. AFT. Oct. 15 at 3:30

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The Great Russian Violinist
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FIRST TOUR IN FIVE YEARS
ISADORA DUNCAN
(HERSELF)
SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
Fri Eve—All-WAGNER Program
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Herald Oct 14

SYMPHONY HALL

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Adv
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Fri. Eve., Oct. 20, at 8:15. Sat. Aft., Oct. 21, at 2:30 10-14
First Tour in Five Years

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Sat. Mat.—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

Advertiser Oct 14

SYMPHONY HALL

Globe

TO-NIGHT at 8:15.

10/14

OPENING CONCERTS
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets Now on Sale

TO-MOR-ROW Oct. 15 at 3:30

Mischa **ELMAN**
The Great Russian Violinist
Seats—$2.50, $2 $1.50, $1 (plus tax)

Fri. Eve., Oct. 20, at 8:15. Sat. Aft., Oct. 21, at 2:30

FIRST TOUR IN FIVE YEARS
ISADORA DUNCAN
(HERSELF)
SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
Fri. Eve.—All-WAGNER Program
Sat Mat—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

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NEXT FRI. AFT. Oct. 20 at 2:30 Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA TICKETS NOW ON SALE

FRI. EVE. Oct. 20 At 8:15 Sat. Mat. Oct. 21 At 2:30

ISADORA DUNCAN
SYMPHONY ORCHESTRA—NAHAN FRANKO, Conductor
Fri. Eve.—All WAGNER Program
Sat. Mat.—All TCHAIKOWSKY Program
Tickets $1.00, $1.50, $2.00, $2.50 (Plus 10% tax)

WED. EVE., Oct. 25, At 8:15

JOHN **McCORMACK**
TICKETS ON SALE AT BOX OFFICE

Thursday Oct. 26 Popular Mat. at 3:30 Eve. at 8:15

The Official Band of the U. S. Government at Washington
U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Auspices B. Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (No tax)

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Sunday Afternoon, Oct. 22
FIRST STEINERT CONCERT
Only Appearance This Season of
Titta Ruffo THE MARVELOUS BARITONE
"The Greatest Voice Since Caruso"
Assisted by
Yvonne D'ARLE
Soprano from Metropolitan Opera Co., and ALBERTO SCIARETTI, Solo Pianist
Tickets now on sale at Steinert and Symphony Halls. Prices 1.00, 1.50, 2.00 and 2.50, and war tax. Season Tickets 7.00, 9.00 and 10.00, and war tax.

Transcript Oct 17

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NEXT FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30 — Post ISADORA Oct 17 **DUNCAN**
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22 — FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices $1, $1.50, $2, $2.50
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SUN. AFT., Oct. 29 at 3:30 — **HEIFETZ**
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Post Oct 17

SYMPHONY HALL

NEXT FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30 — Herald ISADORA Oct 18 **DUNCAN**
With SYMPHONY ORCHESTRA
Nahan Franko, Conducter
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

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THURS., Oct. 26 POP. MAT. at 3:30 EVE. at 8.15 — The President's Own Band
U. S. MARINE BAND Capt. William H. Santlemann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

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Herald Oct 18

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Post Oct 18

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Herald ISADORA Oct 16
DUNCAN (HERSELF)
SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
Fri. Eve.—All-WAGNER Program
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9 Thurs. Eve. Concerts, beginning Oct. 19
BOSTON SYMPHONY ORCHESTRA
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With SOLOISTS
Season Tickets now on sale at University Bookstore, Harvard Sq.

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Sat Mat—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

SUN. AFT., OCT. 29, AT 3:30
Post JASCHA Oct 16
HEIFETZ
The Phenomenal Violinist
Seats now—$2.50, $2, $1.50, $1 (Plus Tax)

SANDERS THEATRE—Cambridge
9 Thurs. Eve. Concerts, beginning Oct. 19
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor.
With SOLOISTS
Season Tickets now on sale at University Bookstore, Harvard Sq.

Post Oct 16

SYMPHONY HALL

NEXT FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30 — Globe **ISADORA DUNCAN** Oct 17
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22 — FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

SUN. AFT., Oct. 29 at 3:30 — **HEIFETZ**
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 17

SYMPHONY HALL

NEXT FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30 — Herald **ISADORA DUNCAN** Oct 18
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22 — FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

THURS., Oct. 26 POP. MAT. at 3:30 EVE. at 8.15 — The President's Own Band
U. S. MARINE BAND Capt. William H. Santlemann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3:30 — **HEIFETZ**
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Herald Oct 18

Post SYMPHONY HALL 10/18
Fri. Eve., Oct. 20, at 8:15 Sat. Aft., Oct. 21, at 2:30
FIRST TOUR IN FIVE YEARS
ISADORA DUNCAN
(HERSELF)
SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
Fri. Eve.—All-WAGNER Program
Sat. Mat.—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus tax)

Post SYMPHONY HALL 10/18
Sunday Afternoon, Oct. 22d
FIRST STEINERT CONCERT
Only Appearance This Season of
Titta Ruffo THE MARVELOUS BARITONE
"The Greatest Voice Since Caruso"
Assisted by
Yvonne D'ARLE
Soprano from Metropolitan Opera Co., and Albert SCIARETTI, Solo Pianist
Tickets now on sale at Steinert and Symphony Halls. Prices 1.00, 1.50, 2.00 and 2.50, and war tax. Season Tickets 7.00, 9.00 and 10.00, and war tax.

Post Oct 18

SYMPHONY HALL
Fri. Eve., Oct. 20, at 8.15
Sat. Aft., Oct. 21, at 2.30
Trans ISADORA Oct 16
DUNCAN (HERSELF)
SYMPHONY ORCHESTRA NAHAN FRANKO Conductor
Fri. Eve.—All-WAGNER Program
Sat. Mat.—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax).

SUN. AFT., OCT. 29, AT 3.30
JASCHA
HEIFETZ
The Phenomenal Violinist
Seats now—$2.50, $2, $1.50, $1 (Plus Tax).

Transcript Oct 16

SYMPHONY HALL

NEXT FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30 — Trav **ISADORA DUNCAN** 10/18
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22 — FIRST STEINERT CONCERT
TITTARUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

THURS., Oct. 26 POP. MAT. at 3:30 EVE. at 8.15 — The President's Own Band
U. S. MARINE BAND Capt. William H. Santlemann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3:30 — **HEIFETZ**
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Traveler Oct 18

11

SYMPHONY HALL

NEXT FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30 — Globe **ISADORA DUNCAN** 10/18
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
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NEXT SUN. AFT. Oct. 22 — FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

THURS., Oct. 26 POP. MAT. at 3:30 EVE. at 8:15 — The President's Own Band
U. S. MARINE BAND Capt. William H. Santelman, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3:30 — **HEIFETZ**
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 18

Oct. 18–19–20–21

SYMPHONY HALL

Trans 10/18

NEXT FRI. EVE. Oct. 20 at 8.15 SAT. MAT. Oct. 21 at 2.30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax).

NEXT SUN. AFT. Oct. 22

FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

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The President's Own Band
U. S. MARINE BAND Capt. William H. Santelmann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3.30

HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax).

Camb ad

Transcript Oct 18

SYMPHONY HALL

Trans Oct 19

NEXT FRI. EVE. Oct. 20 at 8.15 SAT. MAT. Oct. 21 at 2.30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
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NEXT SUN. AFT. Oct. 22

FIRST STEINERT CONCERT
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BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

SUN. AFT. Oct. 29 at 3.30

HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax).

Transcript Oct 19

SYMPHONY HALL

Post 10/21

TODAY at 2:30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Today — Tchaikowsky Prog.—"1812" Overture, "Pathetic" Symphony, Andante Cantabile, Marche Slave.
Tickets, $1, $1.50, $2, $2.50 (plus tax)

TO-NIGHT at 8:15

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA
Tickets Now on Sale

THIS SUN. AFT. Oct. 22 at 3:15

FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

Post Oct 21

SYMPHONY HALL

Herald 10/21

TO-DAY Oct. 21 at 2:30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
TODAY: Tchaikowsky Program "1812" Overture, "Pathetic" Symphony, Andante Cantabile, "Marche Slave."
Tickets, $1, $1.50, $2, $2.50 (plus tax)

TO-NIGHT at 8:15

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA
Tickets Now on Sale

THIS SUN. AFT. Oct. 22 at 3:15

FIRST STEINERT CONCERT
TITTARUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

Herald Oct 21

SYMPHONY HALL
Fri. Eve., Oct. 20, at 8:15. Sat. Aft., Oct. 21, at 2:30
FIRST TOUR IN FIVE YEARS
ISADORA DUNCAN
(HERSELF)

Globe 10-19

Symphony Orchestra NAHAN FRANKO Conductor
Fri. Eve.—All-WAGNER Program
Sat Mat—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

SYMPHONY HALL
Sunday Afternoon, Oct. 22nd
FIRST STEINERT CONCERT
Only Appearance This Season of
Titta Ruffo THE MARVELOUS BARITONE
"The Greatest Voice Since Caruso"
Assisted by
Yvonne D'ARLE
Soprano from Metropolitan Opera Co., and
Alberto SCIARETTI, Solo Pianist
Tickets now on sale at Steinert and Symphony Halls. Prices 1.00, 1.50, 2.00 and 2.50, and war tax. Season Tickets 7.00, 9.00 and 10.00, and war tax.

Globe Oct 19

SYMPHONY HALL

Globe Oct 20

To-night Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
TONIGHT—A Wagner Program, Isadora Duncan to interpret—"Ride of the Valkyries," Siegfried's Funeral March, Isolde's Love-Death, Tannhauser Bacchanale.
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22

FIRST STEINERT CONCERT
TITTARUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

THURS., Oct. 26 POP. MAT. at 3:30 EVE. at 8:15

The President's Own Band
U.S. MARINE BAND Capt. William H. Santelmann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3:30

HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 19

Adv SYMPHONY HALL 10/21
Tomorrow Afternoon,
FIRST STEINERT CONCERT
Only Appearance This Season of
Titta Ruffo THE MARVELOUS BARITONE
"The Greatest Voice Since Caruso"
Assisted by
Yvonne D'ARLE
Soprano from Metropolitan Opera Co., and
Alberto SCIARETTI, Solo Pianist
Tickets now on sale at Steinert and Symphony Hall. Prices 1.00, 1.50, 2.00 and 2.50, and war tax. Season Tickets 7.00, 9.00 and 10.00, and war tax.

Advertiser Oct 21

SYMPHONY HALL

Amer

TOMORROW at 3:15

10/21

First Steinert Concert—Only Appearance This Season
TITTA RUFFO The Marvelous Baritone
Assisted by YVONNE D'ARLE Soprano, Metropolitan Opera Company
and ALBERTO SCIARETTI SOLO PIANIST
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT Thursday Oct. 26 Popular Mat. at 3:30 Eve. at 8:15

The Official Band of the U. S. Government at Washington
U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Auspices Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (No tax)

FRI. AFT. Oct. 27 at 2:30 Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEWITSCH, Piano. Tickets Now on Sale

SUN. AFT. Oct. 29 at 3:30

JASCHA **HEIFETZ** VIOLIN
Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. EVE. NOV. 5

FIRST AMERICAN TOUR
IRISH REGIMENT BAND
Prices: $1.00, $1.50, $2.00, $2.50, Plus Tax

SUN. EVE. NOV. 12

ROSA PONSELLE
Prices 50c, $1.00, $1.50, $2.00, Plus Tax

Annual Series of Concerts: Thursday Eves., Dec. 14; Feb. 15, April 5
HARVARD GLEE CLUB DR. A. T. DAVISON, Conductor
ASSISTING ARTISTS:
LOUISE HOMER FRIEDA HEMPEL GUIOMAR NOVAES
Season Tickets—$7.50, $6, $4.50, $3 (No Tax). Subscription Sale Closes Nov. 1.
Applications to Harvard Glee Club, Music Bldg., [illegible]
[illegible] Filled Promptly (Make Checks to Symphony Hall)

American

SYMPHONY HALL

Post 10/19

THIS FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22

FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices $1, $1.50, $2, $2.50
Tickets now on sale at Steinert and Symphony Halls

THURS., Oct. 26 POP. MAT. at 3:30 EVE. at 8:15

The President's Own Band
U. S. MARINE BAND Capt. William H. Santelmann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT., Oct. 29 at 3:30

HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Post Oct 19

SYMPHONY HALL

Herald Oct 20

TO-NIGHT Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Tonight—WAGNER Program, Isadora Duncan to interpret—"Ride of the Valkyries," Siegfried's Funeral March, Isolde's Love-Death, Tannhaueser Bacchanale.
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22

FIRST STEINERT CONCERT
TITTARUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

SUN. AFT. Oct. 29 at 3:30

HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Herald Oct 20

SYMPHONY HALL

Globe Oct 21

TO-DAY, Oct. 21, at 2:30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Today—Tchaikowsky Program—"1812" Overture, Marche Slave, "Pathetic" Symphony, "Andante Cantabile."
Tickets, $1, $1.50, $2, $2.50 (plus tax)

TO-NIGHT at 8:15

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA
Tickets Now on Sale

TO-MORROW AFT. Oct. 22, at 3:15

FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

Globe Oct 21

SYMPHONY HALL

Herald 10/19

THIS FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30

ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22

FIRST STEINERT CONCERT
TITTARUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at Steinert and Symphony Halls

THURS., Oct. 26 POP. MAT. at 3:30 EVE. at 8.15

The President's Own Band
U. S. MARINE BAND Capt. William H. Santelmann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3:30

HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Camb ad

Herald Oct 19

SYMPHONY HALL
TONIGHT at 8:15. Sat. Aft., Oct. 21, at 2:30

Post Oct 20

ISADORA
DUNCAN (HERSELF)
SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
Tonight—WAGNER Program, Isadora Duncan to interpret "Ride of the Valkyries," Siegfried's Funeral March, Isolde's Love-Death, Tannhaueser Bacchanale.
Sat Mat—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

Post Oct 20

SYMPHONY HALL

Trans

TOMOR-ROW at 3.15

10/21

First Steinert Concert—Only Appearance This Season
TITTA RUFFO The Marvelous Baritone
Assisted by YVONNE D'ARLE Soprano, Metropolitan Opera Company
and ALBERTO SCIARETTI Solo Pianist
Tickets—$2.50, $2, $1.50, $1 (plus 10% tax)

NEXT Thursday Oct. 26 Popular Mat. at 3.30 Eve. at 8.15

The Official Band of the U. S. Government at Washington
U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Auspices B. Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (no tax)

FRI. AFT. Oct. 27 at 2.30 Sat. at 8.15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEWITSCH, Piano Tickets Now on Sale

SUN. AFT. Oct. 29 at 3.30

JASCHA **HEIFETZ** Violin
Seats—$2.50, $2, $1.50, $1 (plus 10% tax)

SUN. EVE. Nov. 12

ROSA PONSELLE
Prices—50c, $1, $1.50, $2 (plus tax)

Annual Series of Concerts: Thursday Eves., Dec. 14, Feb. 15, April 5
HARVARD GLEE CLUB DR. A. T. DAVISON, Conductor
ASSISTING ARTISTS:
LOUISE HOMER FRIEDA HEMPEL GUIOMAR NOVAES
Season Tickets—$7.50, $6, $4.50, $3 (no tax). Subscription Sale Closes Nov. 1.
Applications to Harvard Glee Club, Music Bldg., Cambridge 38
MAIL ORDERS filled promptly (make checks to Symphony Hall)

Transcript Oct 21

SYMPHONY HALL

Herald

TOMOR-ROW at 3:15

10/21

First Steinert Concert—Only Appearance This Season
TITTA RUFFO The Marvelous Baritone
Assisted by YVONNE D'ARLE Soprano, Metropolitan Opera Company
And ALBERTO SCIARETTI Solo Pianist
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT Thursday Oct. 26 POPULAR MAT. at 3:30 Eve. at 8:15

The Official Band of the U. S. Government at Washington
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CAPT. WILLIAM H. SANTELMANN, Leader
Auspices Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (No tax)

FRI. AFT. Oct. 27 At 2:30 Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH TICKETS NOW ON SALE

NEXT SUN. AFT. Oct. 29 At 3:30

JASCHA **HEIFETZ** Violin
Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. EVE. NOV. 12

ROSA PONSELLE
Prices: 50c, $1.00, $1.50, $2.00, Plus Tax

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HARVARD GLEE CLUB DR. A. T. DAVISON, Director
ASSISTING ARTISTS:
LOUISE HOMER FRIEDA HEMPEL GUIOMAR NOVAES
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Applications to Harvard Glee Club, Music Bldg., Cambridge 38
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

[illegible] Oct 21

SYMPHONY HALL
Fri. Eve., Oct. 20

DUNCAN
Amer (HERSELF) 10-19
SYMPHONY ORCHESTRA
NAHAN FRANKO, Conductor
Fri. Eve.—All-WAGNER Program
Sat. Mat.—All-TCHAIKOWSKY Pro.
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

American Oct 19

SYMPHONY HALL
SUN. AFT., OCT. 29, AT 3:30

Adv 10-19

JASCHA
HEIFETZ
The Phenomenal Violinist
Seats now—$2.50, $2, $1.50, $1 (Plus Tax)

Advertiser Oct 19

SYMPHONY HALL
Fri. Eve., Oct. 20, at 8:15. Sat. Aft., Oct. 21, at 2:30
FIRST TOUR IN FIVE YEARS
ISADORA DUNCAN

Amer 10/20

SYMPHONY ORCHESTRA
NAHAN FRANKO, Conductor
Tonight—WAGNER Program, Isadora Duncan to interpret "Ride of the Valkyries," Funeral March, Isolde's Love-Death, Tannhauser Bacchanale.
Sat. Mat.—All-Tchaikowsky Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

American Oct 20

Oct. 18 – 19 – 20 – 21.

SYMPHONY HALL
Trans 10/18
NEXT FRI. EVE. Oct. 20 at 8.15 SAT. MAT. Oct. 21 at 2.30
ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax).

NEXT SUN. AFT. Oct. 22
FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at
Steinert and Symphony Halls

THURS. Oct. 26 POP. MAT. at 3.30 EVE. at 8.15
The President's Own Band
U. S. MARINE BAND Capt. William H. Santelmann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3.30
HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax).

Cont ad

Transcript Oct 18

SYMPHONY HALL
Trans Oct 19
NEXT FRI. EVE. Oct. 20 at 8.15 SAT. MAT. Oct. 21 at 2.30
ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax).

NEXT SUN. AFT. Oct. 22
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TITTA RUFFO
BARITONE
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Tickets Now on Sale at
Steinert and Symphony Halls

SUN. AFT. Oct. 29 at 3.30
HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax).

Transcript Oct 19

SYMPHONY HALL
Post 10/21
TODAY at 2:30 ×
ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Today — Tchaikowsky Prog.—"1812" Overture, "Pathetic" Symphony, Andante Cantabile, Marche Slave.
Tickets, $1, $1.50, $2, $2.50 (plus tax)

× TO-NIGHT at 8:15
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA
Tickets Now on Sale

THIS SUN. AFT. Oct. × 22 at 3:15
FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at
Steinert and Symphony Halls

Post Oct 21

SYMPHONY HALL
Herald 10/21
TO-DAY Oct. 21 at 2:30 ×
ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
TODAY: Tchaikowsky Program "1812" Overture, "Pathetic" Symphony, Andante Cantabile, "Marche Slave."
Tickets, $1, $1.50, $2, $2.50 (plus tax)

TO-NIGHT at 3:15 ×
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA
Tickets Now on Sale

THIS SUN. AFT. × Oct. 22 at 3:15
FIRST STEINERT CONCERT
TITTARUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at
Steinert and Symphony Halls

Herald Oct 21

SYMPHONY HALL
Fri. Eve., Oct. 20, at 8:15. Sat. Aft., Oct. 21, at 2:30
FIRST TOUR IN FIVE YEARS
ISADORA DUNCAN
(HERSELF)
Globe 10-19
Symphony Orchestra NAHAN FRANKO Conductor
Fri. Eve.—All-WAGNER Program
Sat Mat—All-TCHAIKOWSKY Program
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

SYMPHONY HALL
Sunday Afternoon, Oct. 22nd
FIRST STEINERT CONCERT
Only Appearance This Season of
Titta Ruffo THE MARVELOUS BARITONE
"The Greatest Voice Since Caruso"
Assisted by
Yvonne D'ARLE
Soprano from Metropolitan Opera Co., and
Alberto SCIARETTI, Solo Pianist
Tickets now on sale at Steinert and Symphony Halls. Prices 1.00, 1.50, 2.00 and 2.50, and war tax. Season Tickets 7.00, 9.00 and 10.00, and war tax.

Globe Oct 19

SYMPHONY HALL
Globe Oct 20
To-night Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30
ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
TONIGHT—A Wagner Program, Isadora Duncan to interpret—"Ride of the Valkyries," Siegfried's Funeral March, Isolde's Love-Death, Tannhaeuser Bacchanale.
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

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FIRST STEINERT CONCERT
TITTARUFFO
BARITONE
and his CONCERT COMPANY
Prices, $1, $1.50, $2, $2.50
Tickets Now on Sale at
Steinert and Symphony Halls

THURS., Oct. 26 POP. MAT. at 3:30 EVE. at 8:15
The President's Own Band
U.S. MARINE BAND Capt. William H. Santelmann, Leader
Auspices B. Y. M. C. Union
Seats $1, $1.50, $2 (no tax)

SUN. AFT. Oct. 29 at 3:30
HEIFETZ
The Phenomenal Violinist
Seats now, $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 19

Adv SYMPHONY HALL 10/21
Tomorrow Afternoon,
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Only Appearance This Season of
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Advertiser Oct 21

SYMPHONY HALL
Amer
TOMORROW at 3:15 10/21
First Steinert Concert—Only Appearance This Season
TITTA RUFFO The Marvelous Baritone
Assisted by YVONNE D'ARLE Soprano, Metropolitan Opera Company
and ALBERTO SCIARETTI SOLO PIANIST
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT Thursday Oct. 26 Popular Mat. at 3:30 Eve. at 8:15
The Official Band of the U. S. Government at Washington
U. S. MARINE BAND ×
CAPT. WILLIAM H. SANTELMANN, Leader
Auspices Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (No tax)

FRI. AFT. Oct. 27 at 2:30 Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA ×
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEWITSCH, Piano. Tickets Now on Sale

SUN. AFT. Oct. 29 at 3:30
JASCHA **HEIFETZ** VIOLIN ×
Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. EVE. NOV. 5
FIRST AMERICAN TOUR
IRISH REGIMENT BAND ×
Prices: $1.00, $1.50, $2.00, $2.50, Plus Tax

SUN. EVE. NOV. 12
ROSA PONSELLE ×
Prices: 50c, $1.00, $1.50, $2.00, Plus Tax

Annual Series of Concerts: Thursday Eves., Dec. 14; Feb. 15, April 5
HARVARD GLEE CLUB DR. A. T. DAVISON, Conductor ×
ASSISTING ARTISTS:
LOUISE **HOMER** FRIEDA **HEMPEL** GUIOMAR **NOVAES**
Season Tickets—$7.50, $6, $4.50, $3 (No Tax). Subscription Sale Closes Nov. 1.
Applications to Harvard Glee Club, Music Bldg., Cambridge 38
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

American Oct 21

SYMPHONY HALL
Post 10/19
THIS FRI. EVE. Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30
ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conducter
Oct. 20—All Wagner Program
Oct. 21—All Tschaikowsky Program
Tickets, $1, $1.50, $2, $2.50 (plus tax)

NEXT SUN. AFT. Oct. 22
FIRST STEINERT CONCERT
TITTA RUFFO
BARITONE
and his CONCERT COMPANY
Prices $1, $1.50, $2, $2.50
Tickets now on sale at Steinert and Symphony Halls

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Post Oct 19

SYMPHONY HALL
Herald Oct 20
TO-NIGHT Oct. 20 at 8:15 SAT. MAT. Oct. 21 at 2:30
ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Tonight—WAGNER Program, Isadora Duncan to Interpret—"Ride of the Valkyries," Siegfried's Funeral March, Isolde's Love-Death, Tannhaeuser Bacchanale.
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TITTARUFFO
BARITONE
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The Phenomenal Violinist
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Herald Oct 20

SYMPHONY HALL
Globe Oct 21
TO DAY, Oct. 21, at 2:30 ×
ISADORA
DUNCAN
With SYMPHONY ORCHESTRA
Nahan Franko, Conductor
Today—Tchaikowsky Program—"1812" Overture, Marche Slave, "Pathetic" Symphony, "Andante Cantabile."
Tickets, $1, $1.50, $2, $2.50 (plus tax)

TO-NIGHT × at 8:15
Boston Symphony
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PIERRE MONTEUX, Conductor
Soloist—FRANCES ALDA
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TO-MOR-ROW × AFT., Oct. 22, at 3:15
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TITTA RUFFO
BARITONE
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Prices, $1, $1.50, $2, $2.50
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Globe Oct 21

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Oct. 20—All Wagner Program
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Cont ad

Herald Oct 19

SYMPHONY
Fri. Eve., Oct. 20, at 8:15. Sat. Aft., Oct.
ISADORA
DUNCAN
Amer (HERSELF) 10-19
SYMPHONY ORCHESTRA
NAHAN FRANKO, Conductor
Fri. Eve.—All-WAGNER Program
Sat. Mat.—All-TCHAIKOWSKY Pro.
Tickets $1, $1.50, $2, $2.50 (Plus Tax)

American Oct 19

SYMPHONY HALL
SUN. AFT., OCT. 29, AT 3:30
Adv JASCHA 10-19
HEIFETZ
The Phenomenal Violinist
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Advertiser Oct 19

SYMPHONY HALL
Fri. Eve., Oct. 20, at 8:15. Sat. Aft., Oct. 21, at 2:30
FIRST TOUR IN FIVE YEARS
ISADORA
amer
DUNCAN
10/20
SYMPHONY ORCHESTRA
NAHAN FRANKO, Conductor
Tonight—WAGNER Program, Isadora Duncan to interpret "Ride of the Valkyries," Funeral March, Isolde's Love-Death, Tannhauser Bacchanale.
Sat. Mat.—All-Tchaikowsky Program
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American Oct 20

SYMPHONY HALL
TONIGHT at 8:15. Sat. Aft., Oct. 21, at 2:30
Post ISADORA Oct 20
DUNCAN (HERSELF)
SYMPHONY ORCHESTRA NAHAN FRANKO, Conductor
Tonight—WAGNER Program, Isadora Duncan to interpret "Ride of the Valkyries," Siegfried's Funeral March, Isolde's Love-Death, Tannhaeuser Bacchanale.
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Post Oct 20

SYMPHONY HALL
Trans
TOMOR-ROW at 3.15 10/21
First Steinert Concert—Only Appearance This Season
TITTA RUFFO The Marvelous Baritone
Assisted by YVONNE D'ARLE Soprano, Metropolitan Opera Company
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U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Auspices B. Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (no tax)

FRI. AFT. Oct. 27 at 2.30 Sat. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEWITSCH, Piano Tickets Now on Sale

SUN. AFT. Oct. 29 at 3.30
JASCHA **HEIFETZ** Violin
Seats—$2.50, $2, $1.50, $1 (plus 10% tax)

SUN. EVE. Nov. 12
ROSA PONSELLE
Prices—50c, $1, $1.50, $2 (plus tax)

Annual Series of Concerts: Thursday Eves., Dec. 14, Feb. 15, April 5
HARVARD GLEE CLUB DR. A. T. DAVISON, Conductor
ASSISTING ARTISTS:
LOUISE **HOMER** FRIEDA **HEMPEL** GUIOMAR **NOVAES**
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MAIL ORDERS filled promptly (make checks to Symphony Hall)

Transcript Oct 21

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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH TICKETS NOW ON SALE

NEXT SUN. AFT. Oct. 29 At 3:30
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SUN. EVE. NOV. 12
ROSA PONSELLE
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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Oct 21

Oct 22-23-24-25

SYMPHONY HALL

Herald Oct 22

TODAY at 3:15

First Steinert Concert—Only Appearance This Season

TITTA RUFFO The Marvelous Baritone

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Herald Oct 22

SYMPHONY HALL

Adv

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First Steinert Concert—Only Appearance This Season

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JASCHA **HEIFETZ** VIOLIN

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SUN. EVE. NOV. 5

FIRST AMERICAN TOUR

IRISH REGIMENT BAND

Prices: $1.00, $1.50, $2.00, $2.50, Plus Tax

SUN. EVE. NOV. 12

ROSA PONSELLE

Prices: 50c, $1.00, $1.50, $2.00, Plus Tax

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Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Advertiser Oct 22

SYMPHONY HALL

Next Thurs., Oct. 26—Pop. Mat. 3:30, Eve. 8:15

Official Band of U. S. Government at Washington

Post Oct 23

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

AUSPICES B. Y. M. C. UNION

Seats—$1, $1.50, $2 (no tax)

Next Sun. Aft., Oct. 29, at 3:30

HEIFETZ

The Phenomenal Violinist

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Oct 23

SYMPHONY HALL

Next Thurs., Oct. 26—Pop. Mat. 3:30, Eve. 8:15

Official Band of U. S. Government at Washington

Post 10-24

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

AUSPICES B. Y. M. C. UNION

Seats—$1, $1.50, $2 (no tax)

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HEIFETZ

The Phenomenal Violinist

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SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

Sophie **BRASLAU** Contralto

Emilio **DE GOGORZA** Baritone

Seats $1, $1.50, $2, $2.50 (plus tax)

Post Oct 24

SYMPHONY HALL

10/22 Post

TODAY at 3:15

First Steinert Concert—Only Appearance This Season

TITTA RUFFO The Marvelous Baritone

Assisted by YVONNE D'ARLE Soprano. Metropolitan Opera Company

and ALBERTO SCIARETTI Solo Pianist

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The Official Band of the U. S. Government at Washington

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

Auspices Y.M.C.Union Tickets $1.00, $1.50, $2.00 (No tax)

FRI. AFT. Oct. 27 At 2:30 SAT. At 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—BENNO MOISEWITSCH, Piano TICKETS NOW ON SALE

NEXT SUN. AFT. Oct. 29 at 3:30

JASCHA **HEIFETZ** Violin

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. EVE. NOV. 12

ROSA PONSELLE

Prices—50c, $1.00, $1.50, $2.00, Plus Tax

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SUN. EVE. NOV. 5

FIRST AMERICAN TOUR

IRISH REGIMENT BAND

Prices: $1.00, $1.50, $2.00, $2.50, Plus Tax

SUN. EVE. NOV. 12

ROSA PONSELLE

Prices: 50c, $1.00, $1.50, $2.00, Plus Tax

Harvard Glee Club

Globe Oct 22

SYMPHONY HALL

Her 10/24

NEXT THURS., Oct. 26

Pop. Mat., 3:30—Eve., 8:15

Official Band of U. S. Government at Washington

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

Auspices B.Y.M.C.U. Seats $1, $1.50, $2 (no tax)

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The Phenomenal Violinist

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SYMPHONY HALL

SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

Sophie **BRASLAU** Contralto

Emilio **DE GOGORZA** Baritone

Seats $1, $1.50, $2, $2.50 (plus tax)

Herald Oct 24

SYMPHONY HALL

NEXT THURS., OCT. 26

Pop. Mat. 3:30. Eve., 8:15.

Official Band of the Government at Washington

Globe Oct 24

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

Auspices B. Y. M. Union.

Seats $1, $1.50, $2 (No Tax)

NEXT SUN. AFT., OCT. 29, AT 3:30

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Globe Oct 24

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Trans 10/24

SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

SOPHIE **BRASLAU** CONTRALTO

EMILIO **DE GOGORZA** BARITONE

Seats $1, $1.50, $2, $2.50 (plus tax)

At Steinert and Symphony Hall.

Transcript Oct 22

SYMPHONY HALL

Globe

TO-NIGHT at 8:15 10/24

JOHN **McCORMACK**

Admission $1 (plus tax)

TOMORROW OCT. 26 MAT. at 2:30 EVE. at 8:15

The President's Own Band

U. S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader

Auspices Boston Y. M. C. Union

Tickets $2, $1.50, $1 (no tax)

NEXT SUNDAY OCT. 29 at 3:30

HEIFETZ

The Phenomenal Violinist

Tickets $2.50, $2, $1.50, $1 (plus tax)

SUNDAY AFTERNOON NOV. 5 at 3:15

2ND STEINERT CONCERT

SOPHIE **BRASLAU** Contralto

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 25

SYMPHONY HALL

Herald

TO-NIGHT at 8:15

JOHN **McCORMACK**

Admission $1 (plus tax)

TOMORROW OCT. 26 MAT. at 3:30 EVE. at 8:15

The President's Own Band

U. S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader

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SOPHIE **BRASLAU** Contralto

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Herald Oct 25

SYMPHONY HALL

Trav 10/25

SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

Sophie **BRASLAU** Contralto

Emilio **DE GOGORZA** Baritone

Seats $1, $1.50, $2, $2.50 (plus tax)

Traveler Oct 25

SYMPHONY HALL

Post

TO-NIGHT at 8:15

JOHN **McCORMACK**

Admission $1 (plus tax)

10/25

TOMORROW OCT. 26 MAT. at 3:30 EVE. at 8:15

The President's Own Band

U. S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader

AUSPICES BOSTON Y. M. C. UNION

Tickets $2, $1.50, $1 (no tax)

NEXT SUNDAY OCT. 29 at 3:30

HEIFETZ

The Phenomenal Violinist

Tickets $2.50, $2, $1.50, $1 (plus tax)

SUNDAY AFTERNOON NOV. 5 at 3:15

2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Oct 25

SYMPHONY HALL

Amer 10-25

TO-NIGHT at 8:15

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Admission $1 (plus tax)

TOMORROW OCT. 26 MAT. at 3:30 EVE. at 8:15

The President's Own Band

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SOPHIE **BRASLAU** Contralto

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

American Oct 25

SYMPHONY HALL

Today Pop. Mat. 3.30 Tonight 8.15

Official Band of U. S. Government at Washington

Adv 10/25

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

AUSPICES B. Y. M. C. UNION

Seats—$1, $1.50, $2 (no tax)

Next Sun. Aft., Oct. 29, at 3:30

HEIFETZ

The Phenomenal Violinist

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Advertiser Oct 25

SYMPHONY HALL

Trav 10/25

FIRST VISIT OF THE PRESIDENT'S BAND IN 10 YEARS

Tomorrow Thursday AFT. at 3:30 EVE. at 8:15

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

Afternoon Program Includes: Puccini, Scenes from "Manon"; Tschaikowsky, "Marche Slav"; Strauss, "Blue Danube Waltz"; Wagner, Selections from "Lohengrin". Evening Program Includes: Sibelius, "Finlandia"; Wagner, "[illegible] in Walhalla"; Rachmaninoff, "Prelude in C Minor"; Liszt, "Hungarian Rhapsody".

Tickets, $2, $1.50, $1 (No Tax). Auspices B. Y. M. C. Union

NEXT Sunday Afternoon at 3:30

JASCHA **HEIFETZ** Violin

Tickets $2.50, $2, $1.50, $1 (Plus tax)

Sunday Afternoon Nov. 5 at 3:15

2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto

EMILIO **De GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (Plus tax)

Traveler Oct 25

[13]

Oct 22-23-24-25

SYMPHONY HALL

Herald Oct 22

First Steinert Concert—Only Appearance This Season

TODAY at 3:15

TITTA RUFFO The Marvelous Baritone

Assisted by **YVONNE D'ARLE** Soprano, Metropolitan Opera Company

And **ALBERTO SCIARETTI** Solo Pianist

Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT Thursday Oct. 26 POPULAR MAT. at 3:30 Eve. at 8:15

The Official Band of the U. S. Government at Washington

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

Auspices Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (No tax)

FRI. AFT. Oct. 27 At 2:30 Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—BENNO MOISEIWITSCH TICKETS NOW ON SALE

NEXT SUN. AFT. Oct. 29 At 3:30

JASCHA **HEIFETZ** Violin

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. EVE. NOV. 12

ROSA PONSELLE

Prices: 50c, $1.00, $1.50, $2.00, Plus Tax

Annual Series of Concerts: Thursday Eves., Dec. 14; Feb. 15, April 5

HARVARD GLEE CLUB DR. A. T. DAVISON, Director

ASSISTING ARTISTS:

LOUISE **HOMER** FRIEDA **HEMPEL** GUIOMAR **NOVAES**

Season Tickets—$7.50, $6, $4.50, $3 (No Tax). Subscription Sale Closes Nov. 1. Applications to Harvard Glee Club, Music Bldg., Cambridge 38

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Oct 22

SYMPHONY HALL

10/22 Post

First Steinert Concert—Only Appearance This Season

TODAY at 3:15

TITTA RUFFO The Marvelous Baritone

Assisted by **YVONNE D'ARLE** Soprano. Metropolitan Opera Company

and **ALBERTO SCIARETTI** Solo Pianist

Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT Thursday Oct. 26 Popular Mat. at 3:30 Eve. at 8:15

The Official Band of the U. S. Government at Washington

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

Auspices Y.M.C.Union Tickets $1.00, $1.50, $2.00 (No tax)

FRI. AFT. Oct. 27 At 2:30 SAT. At 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—BENNO MOISEWITSCH, Piano TICKETS NOW ON SALE

NEXT SUN. AFT. Oct. 29 at 3:30

JASCHA **HEIFETZ** Violin

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. EVE. NOV. 12

ROSA PONSELLE

Prices—50c, $1.00, $1.50, $2.00, Plus Tax

Annual Series of Concerts: Thursday Eves., Dec. 14; Feb. 15, April 5

HARVARD GLEE CLUB DR. A. T. DAVISON, Conductor

ASSISTING ARTISTS:

LOUISE **HOMER** FRIEDA **HEMPEL** GUIOMAR **NOVAES**

Season Tickets—$7.50, $6, $4.50, $3 (No Tax). Subscription Sale Closes Nov. 1. Applications to Harvard Glee Club, Music Bldg., Cambridge 38

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Post Oct 22

SYMPHONY HALL

adv

First Steinert Concert—Only Appearance This Season

TODAY at 3:15

TITTA RUFFO The Marvelous Baritone

Assisted by **YVONNE D'ARLE** Soprano, Metropolitan Opera Company

and **ALBERTO SCIARETTI** SOLO PIANIST

Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT Thursday Oct. 23 Popular Mat. at 3:30 Eve. at 8:15

The Official Band of the U. S. Government at Washington

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

Auspices Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (No tax)

FRI. AFT. Oct. 27 at 2:30 Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—BENNO MOISEVITSCH, Piano Tickets Now on Sale

NEXT SUN. AFT. Oct. 29 At 2:30

JASCHA **HEIFETZ** VIOLIN

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. EVE. NOV. 5

FIRST AMERICAN TOUR

IRISH REGIMENT BAND

Prices: $1.00, $1.50, $2.00, $2.50, Plus Tax

SUN. EVE. NOV. 12

ROSA PONSELLE

Prices: 50c, $1.00, $1.50, $2.00, Plus Tax

Annual Series of Concerts: Thursday Eves., Dec. 14; Feb. 15, April 5

HARVARD GLEE CLUB DR. A. T. DAVISON, Conductor

ASSISTING ARTISTS:

LOUISE **HOMER** FRIEDA **HEMPEL** GUIOMAR **NOVAES**

Season Tickets—$7.50, $6, $4.50, $3 (No Tax). Subscription Sale Closes Nov. 1. Applications to Harvard Glee Club, Music Bldg., Cambridge 38

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

advertiser Oct 22

SYMPHONY HALL

First Steinert Concert—Only Appearance This Season

TODAY at 3:15

TITTA RUFFO The Marvelous Baritone

Assisted by **YVONNE D'ARLE** Soprano, Metropolitan Opera Company

and **ALBERTO SCIARETTI** Solo Pianist

Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT Thursday Oct. 26 POPULAR MAT. at 3:30 Eve. at 8:15

The Official Band of the U. S. Government at Washington

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

Auspices Y. M. C. Union. Tickets $1.00, $1.50, $2.00 (No tax)

FRI. AFT. OCT. 27 at 2:30 Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—BENNO MOISEWITSCH, Piano Tickets Now on Sale

NEXT SUN. AFT. Oct. 29 at 3:30

JASCHA **HEIFETZ** Violin

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. EVE. NOV. 5

FIRST AMERICAN TOUR

IRISH REGIMENT BAND

Prices: $1.00, $1.50, $2.00, $2.50, Plus Tax

SUN. EVE. NOV. 12

ROSA PONSELLE

Prices: 50c, $1.00, $1.50, $2.00, Plus Tax

Harvard Glee Club

Globe Oct 22

SYMPHONY HALL

Next Thurs., Oct. 26—Pop. Mat. 3:30, Eve. 8:15

Official Band of U. S. Government at Washington

Post Oct 23

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

AUSPICES B. Y. M. C. UNION

Seats—$1, $1.50, $2 (no tax)

Next Sun. Aft., Oct. 29, at 3:30

HEIFETZ

The Phenomenal Violinist

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Oct 23

SYMPHONY HALL

Next Thurs., Oct. 26—Pop. Mat. 3:30, Eve. 8:15

Official Band of U. S. Government at Washington

Post 10-24

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

AUSPICES B. Y. M. C. UNION

Seats—$1, $1.50, $2 (no tax)

Next Sun. Aft., Oct. 29, at 3:30

HEIFETZ

The Phenomenal Violinist

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

Sophie **BRASLAU** Contralto

Emilio **DE GOGORZA** Baritone

Seats $1, $1.50, $2, $2.50 (plus tax)

Post Oct 24

SYMPHONY HALL

Her 10/24

NEXT THURS., Oct. 26

Pop. Mat., 3:30—Eve., 8:15

Official Band of U. S. Government at Washington

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

Auspices B.Y.M.C.U. Seats $1, $1.50, $2 (no tax)

NEXT SUN. AFT., OCT. 29, at 3:30

HEIFETZ

The Phenomenal Violinist

Seats now—$2.50, $2, $1.50, $1 (Plus Tax)

SYMPHONY HALL

SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

Sophie **BRASLAU** Contralto

Emilio **DE GOGORZA** Baritone

Seats $1, $1.50, $2, $2.50 (plus tax)

Herald Oct 24

SYMPHONY HALL

NEXT THURS., OCT. 26

Pop. Mat. 3:30. Eve., 8:15.

Official Band of the Government at Washington

Globe Oct 24

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

Auspices B. Y. M. Union.

Seats $1, $1.50, $2 (No Tax)

NEXT SUN. AFT., OCT. 29, AT 3:30

HEIFETZ

The Phenomenal Violinist

Seats now—$2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

Sophie **BRASLAU** Contralto

Emilio **DE GOGORZA** Baritone

Seats $1, $1.50, $2, $2.50 (plus tax)

Globe Oct 24

SYMPHONY HALL

Trav 10/25

SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

Sophie **BRASLAU** Contralto

Emilio **DE GOGORZA** Baritone

Seats $1, $1.50, $2, $2.50 (plus tax)

Traveler Oct 25

SYMPHONY HALL

NEXT SUN. AFT., OCT. 29, AT 3.30

HEIFETZ

The Phenomenal Violinist

Seats now—$2.50, $2, $1.50, $1 (Plus Tax)

Trans 10/22

SUN. AFT. Nov. 5 at 3:15

2nd STEINERT CONCERT

SOPHIE **BRASLAU** CONTRALTO

EMILIO **DE GOGORZA** BARITONE

Seats $1, $1.50, $2, $2.50 (plus tax)

At Steinert and Symphony Hall.

Transcript Oct 22

SYMPHONY HALL

Globe 10/25

TO-NIGHT at 8:15

JOHN **McCORMACK**

Admission $1 (plus tax)

TOMORROW OCT. 26 MAT. at 2:30 EVE. at 8:15

The President's Own Band

U. S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader

Auspices Boston Y. M. C. Union

Tickets $2, $1.50, $1 (no tax)

NEXT SUNDAY OCT. 29 at 3:30

HEIFETZ

The Phenomenal Violinist

Tickets $2.50, $2, $1.50, $1 (plus tax)

SUNDAY AFTERNOON NOV. 5 at 3:15

2ND STEINERT CONCERT

SOPHIE **BRASLAU** Contralto

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 25

SYMPHONY HALL

Herald 10/25

TO-NIGHT at 8:15

JOHN **McCORMACK**

Admission $1 (plus tax)

TOMORROW OCT. 26 MAT. at 3:30 EVE. at 8:15

The President's Own Band

U. S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader

Auspices Boston Y. M. C. Union

Tickets $2, $1.50, $1 (no tax)

NEXT SUNDAY OCT. 29 at 3:30

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The Phenomenal Violinist

Tickets $2.50, $2, $1.50, $1 (plus tax)

SUNDAY AFTERNOON NOV. 5 at 3:15

2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

Herald Oct 25

SYMPHONY HALL

Post 10/25

TO-NIGHT at 8:15

JOHN **McCORMACK**

Admission $1 (plus tax)

TOMORROW OCT. 26 MAT. at 3:30 EVE. at 8:15

The President's Own Band

U. S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader

AUSPICES BOSTON Y. M. C. UNION

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EMILIO **DE GOGORZA** Baritone

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Post Oct 25

SYMPHONY HALL

Amer 10-25

TO-NIGHT at 8:15

JOHN **McCORMACK**

Admission $1 (plus tax)

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SOPHIE **BRASLAU** Contralto

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

American Oct 25

SYMPHONY HALL

Today Pop. Mat. 3.30 Tonight 8.15

Official Band of U. S. Government at Washington

Adv 10/25

U. S. MARINE BAND

Capt. William H. Santelmann, Leader

AUSPICES B. Y. M. C. UNION

Seats—$1, $1.50, $2 (no tax)

Next Sun. Aft., Oct. 29, at 3:30

HEIFETZ

The Phenomenal Violinist

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Advertiser Oct 25

SYMPHONY HALL

Trav 10/25

Tomorrow Thursday AFT. at 3:30 EVE. at 8:15

FIRST VISIT OF THE PRESIDENT'S BAND IN 10 YEARS

U. S. MARINE BAND

CAPT. WILLIAM H. SANTELMANN, Leader

Afternoon Program Includes: Puccini, Scenes from "Manon"; Tschaikowsky, "Marche Slav"; Strauss, "Blue Danube Waltz"; Wagner, Selections from "Lohengrin". Evening Program Includes: Sibelius, "Finlandia"; Wagner, "[illegible] in Walhalla"; Rachmaninoff, "Prelude in C Minor"; Liszt, "Hungarian Rhapsody".

Tickets, $2, $1.50, $1 (No Tax). Auspices, B. Y. M. C. Union

NEXT Sunday Afternoon at 3:30

JASCHA **HEIFETZ** Violin

Tickets $2.50, $2, $1.50, $1 (Plus tax)

Sunday Afternoon Nov. 5 at 3:15

2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto

EMILIO **De GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (Plus tax)

Traveler Oct 25

Oct 25-26-27

SYMPHONY HALL
FIRST VISIT OF THE PRESIDENT'S BAND IN 10 YEARS

Trans 10/25

Tomorrow Thursday
AFT. at 3.30
EVE. at 8.15

U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Afternoon Program Includes: Puccini, Scenes from "Manon"; Tschaikowsky, "Marche Slav"; Strauss, "Blue Danube Waltz"; Wagner, Selections from "Lohengrin". Evening Program Includes: Sibelius, "Finlandia"; Wagner, "Entrance in Walhalla"; Rachmaninoff, "Prelude in C Minor"; Liszt, "Hungarian Rhapsody."
Tickets, $2, $1.50, $1 (no tax). Auspices, B. Y. M. C. Union.

NEXT Sunday Afternoon at 3.30
JASCHA **HEIFETZ** Violin
Tickets, $2.50, $2, $1.50, $1 (plus tax)

Sunday Afternoon Nov. 5 at 3.15
SECOND STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **De GOGORZA** Baritone
Tickets, $2.50, $2, $1.50, $1 (plus tax)

Annual Series of Concerts: Thursday Eves., Dec. 14, Feb. 15, April 5
HARVARD GLEE CLUB DR. A. T. DAVISON, Conductor
With
LOUISE **HOMER** FRIEDA **HEMPEL** GUIOMAR **NOVAES**
Season Tickets—$7.50, $6, $4.50, $3 (no tax). Subscription Sale Closes Nov. 1. Applications to Harvard Glee Club, Music Bldg., Cambridge 38

Transcript Oct 25

SYMPHONY HALL
FIRST VISIT OF THE PRESIDENT'S BAND IN 10 YEARS

TODAY Thursday
AFT. at 3:30
EVE. at 8:15

U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Afternoon Program Includes: Puccini, Scenes from "Manon"; Tschaikowsky, "Marche Slav"; Strauss, "Blue Danube Waltz"; Wagner, Selections from "Lohengrin", Evening Program Includes: Sibelius, "Finlandia"; Wagner, "Entrance in Walhalla"; Rachmaninoff, "Prelude in C Minor"; Liszt, "Hungarian Rhapsody".
Tickets, $2, $1.50, $1 (No Tax). Auspices, B. Y. M. C. Union

NEXT Sunday Afternoon at 3:30
JASCHA **HEIFETZ** Violin
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Herald 10/26

Sunday Afternoon Nov. 5 at 3:15
2nd STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **De GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Herald Oct 26

1922-1923 **Infantry Hall** 42nd SEASON
FIVE TUESDAY EVENING CONCERTS
Nov. 21 Dec. 12 Jan. 23 Feb. 27 April 10

THE BOSTON SYMPHONY ORCHESTRA

(101 MUSICIANS)
PIERRE MONTEUX, Conductor

SOLOISTS
FRIEDA HEMPEL, Soprano **HAROLD BAUER**, Piano
JEAN BEDETTI, Violoncello **CLARA CLEMENS**, Soprano
OLGA SAMAROFF, Piano

Season Tickets for the Five Concerts Will be on Sale Monday, Oct. 30, at Seddon's News Stand, Butler Exchange Bldg., $8.50, $6.50 and $5.00 (No Tax)

Providence Sunday Journal Oct 28

SYMPHONY HALL
The President's Own Band
TO-DAY at 3:30 TO-NIGHT at 8:15
U.S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader
Auspices Boston Y. M. C. Union
Tickets $2, $1.50, $1 (no tax)
NEXT SUNDAY OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
SUNDAY AFTERNOON NOV. 5 at 3:15
2ND STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 26

SYMPHONY HALL
FIRST VISIT OF THE PRESIDENT'S BAND IN 10 YEARS
TODAY Popular Mat. at 3:30
TONIGHT at 8:15
U.S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Afternoon Program Includes: Puccini, Scenes from "Manon"; Tschaikowsky, "Marche Slav"; Strauss, "Blue Danube Waltz"; Wagner, Selections from "Lohengrin." Evening Program Includes: Sibelius, "Finlandia"; Wagner, "Entrance into Walhalla"; Rachmaninoff, "Prelude in C Minor"; Liszt, "Hungarian Rhapsody."
Tickets, $2, $1.50, $1 (No Tax). Auspices, B. Y. M. C. Union
NEXT Sunday Afternoon at 3:30
JASCHA **HEIFETZ** Violin
Tickets $2.50, $2, $1.50, $1 (Plus tax)
Sunday Afternoon Nov. 5 at 3:15
2nd STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **De GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Post Oct 26

SYMPHONY HALL
The President's Own Band
TO-DAY at 3:30 TO-NIGHT at 8:15
U. S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader
Auspices Boston Y. M. C. Union
Tickets $2, $1.50, $1 (no tax)
NEXT SUNDAY OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
SUNDAY AFTERNOON NOV. 5 at 3:15
2nd STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Transcript Oct 26

SYMPHONY HALL
The President's Own Band
To-day at 3:30 To-night at 8:15
U. S. MARINE BAND CAPT. WILLIAM H. SANTLEMANN, Leader
Auspices Boston Y. M. C. Union
Tickets $2, $1.50, $1 (no tax)
NEXT SUNDAY OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
SUNDAY AFTERNOON NOV. 5 at 3:15
2nd STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Traveler Oct 26

SYMPHONY HALL
NEXT SUNDAY, OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 27

SYMPHONY HALL
NEXT SUNDAY, OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Herald Oct 27

SYMPHONY HALL
NEXT SUNDAY, Oct. 29. at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV 5 at 3:15
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Oct 27

SYMPHONY HALL
TODAY AT 2.30—TOMORROW AT 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Benno MOISEIWITSCH
Tickets Now on Sale
NEXT SUNDAY, OCT. 29, at 3.30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3.15
SOPHIE **BRASLAU** CONTRALTO AND
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Transcript Oct 27

SYMPHONY HALL
NEXT SUNDAY, OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Traveler Oct 27

SYMPHONY HALL
TOMORROW, OCT. 29, 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe 10/28

SYMPHONY HALL
TOMORROW, OCT. 29, at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Herald Oct 28

SYMPHONY HALL
NEXT SUNDAY, Oct. 29, at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Oct 28

SYMPHONY HALL
TOMORROW, OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)

Monitor Oct 28

29th OVER
Transcript
Traveler 28th over

SYMPHONY HALL
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRIDAY EVE., NOV. 10 at 8:15
JOHN **McCORMACK**
Tickets on Sale Tomorrow

Post Oct 30

SYMPHONY HALL
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets on Sale Tomorrow

Globe Oct 30

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
TICKETS ON SALE TOMORROW

Herald Oct 30

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets—$2.50, $2, $1.50, $1 (plus tax)
TUES. EVE., NOV. 14
ISA **KREMER**
The International Balladist
Tickets—$2.50, $2, $1.50, $1 (plus tax)

Herald Oct 31

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets $2.50, $2, $1.50, $1 (plus tax)
TUES. EVE., NOV. 14
ISA **KREMER**
The International Balladist
Tickets $2.50, $2, $1.50, $1.00 (plus tax)

Globe Oct 31

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
TUES. EVE., NOV. 14
ISA **KREMER**
The International Balladist
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Oct 31

[14]

Oct 25-26-27-28

SYMPHONY HALL
FIRST VISIT OF THE PRESIDENT'S BAND IN 10 YEARS
Tomorrow Thursday
AFT. at 3.30
EVE. at 8.15
U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Afternoon Program Includes: Puccini, Scenes from "Manon"; Tschaikowsky, "Marche Slav"; Strauss, "Blue Danube Waltz"; Wagner, Selections from "Lohengrin". Evening Program Includes: Sibelius, "Finlandia"; Wagner, "Entrance in Walhalla"; Rachmaninoff, "Prelude in C Minor"; Liszt, "Hungarian Rhapsody."
Tickets, $2, $1.50, $1 (no tax). Auspices, B. Y. M. C. Union.

NEXT Sunday Afternoon at 3.30
JASCHA **HEIFETZ** Violin
Tickets, $2.50, $2, $1.50, $1 (plus tax)

Sunday Afternoon Nov. 5 at 3.15
SECOND STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **De GOGORZA** Baritone
Tickets, $2.50, $2, $1.50, $1 (plus tax)

Annual Series of Concerts: Thursday Eves., Dec. 14, Feb. 15, April 5
HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
With
LOUISE **HOMER** FRIEDA **HEMPEL** GUIOMAR **NOVAES**
Season Tickets—$7.50, $6, $4.50, $3 (no tax). Subscription Sale Closes Nov. 1. Applications to Harvard Glee Club, Music Bldg., Cambridge 38

Transcript Oct 25

SYMPHONY HALL
FIRST VISIT OF THE PRESIDENT'S BAND IN 10 YEARS
TODAY Thursday
AFT. at 3:30
EVE. at 8:15
U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Afternoon Program Includes: Puccini, Scenes from "Manon"; Tschaikowsky, "Marche Slav"; Strauss, "Blue Danube Waltz"; Wagner, Selections from "Lohengrin". Evening Program Includes: Sibelius, "Finlandia"; Wagner, "Entrance in Walhalla"; Rachmaninoff, "Prelude in C Minor"; Liszt, "Hungarian Rhapsody".
Tickets, $2, $1.50, $1 (No Tax). Auspices, B. Y. M. C. Union

NEXT Sunday Afternoon at 3:30
JASCHA **HEIFETZ** Violin
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Sunday Afternoon Nov. 5 at 3:15
2nd STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **De GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Herald 10/26

Herald Oct 26

1922-1923 **Infantry Hall** 42nd SEASON
FIVE TUESDAY EVENING CONCERTS
Nov. 21 Dec. 12 Jan. 23 Feb. 27 April 10

THE BOSTON SYMPHONY ORCHESTRA

(101 MUSICIANS)
PIERRE MONTEUX, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano
HAROLD BAUER, Piano
JEAN BEDETTI, Violoncello
CLARA CLEMENS, Soprano
OLGA SAMAROFF, Piano
Season Tickets for the Five Concerts Will be on Sale Monday, Oct. 30, at Seddon's News Stand, Butler Exchange Bldg., $8.50, $6.50 and $5.00 (No Tax)

Providence Sunday Journal Oct 28

SYMPHONY HALL
NEXT SUNDAY, Oct. 29, at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Oct 28

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
TICKETS ON SALE TOMORROW

Herald 10-30

Herald Oct 30

Mon SYMPHONY HALL
TOMORROW, OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)

Monitor Oct 28

SYMPHONY HALL
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets on Sale Tomorrow

Globe 10-30

Globe Oct 30

SYMPHONY HALL
The President's Own Band
TO-DAY at 3:30
TO-NIGHT at 8:15
U. S. MARINE BAND
CAPT. WILLIAM H. SANTLEMANN, Leader
Auspices Boston Y. M. C. Union
Tickets $2, $1.50, $1 (no tax)
NEXT SUN-DAY OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
SUN-DAY AFTER-NOON NOV. 5 at 3:15
2ND STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 26

SYMPHONY HALL
FIRST VISIT OF THE PRESIDENT'S BAND IN 10 YEARS
TODAY
Popular Mat. at 3:30
TONIGHT at 8:15
U. S. MARINE BAND
CAPT. WILLIAM H. SANTELMANN, Leader
Afternoon Program Includes: Puccini, Scenes from "Manon"; Tschaikowsky, "Marche Slav"; Strauss, "Blue Danube Waltz"; Wagner, Selections from "Lohengrin." Evening Program Includes: Sibelius, "Finlandia"; Wagner, "Entrance into Walhalla"; Rachmaninoff, "Prelude in C Minor"; Liszt, "Hungarian Rhapsody."
Tickets, $2, $1.50, $1 (No Tax). Auspices, B. Y. M. C. Union

NEXT Sunday Afternoon at 3:30
JASCHA **HEIFETZ** Violin
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Sunday Afternoon Nov. 5 at 3:15
2nd STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **De GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Post Oct 26

SYMPHONY HALL
The President's Own Band
TO-DAY at 3:30
TO-NIGHT at 8:15
U. S. MARINE BAND
CAPT. WILLIAM H. SANTLEMANN, Leader
Auspices Boston Y. M. C. Union
Tickets $2, $1.50, $1 (no tax)
NEXT SUN-DAY OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
SUN-DAY-AFTER-NOON NOV. 5 at 3:15
2nd STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Trans 26

Transcript Oct 26

SYMPHONY HALL
The President's Own Band
To-day at 3:30
To-night at 8:15
U. S. MARINE BAND
CAPT. WILLIAM H. SANTLEMANN, Leader
Auspices Boston Y. M. C. Union
Tickets $2, $1.50, $1 (no tax)
NEXT SUN-DAY OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
SUN-DAY AFTER-NOON NOV. 5 at 3:15
2nd STEINERT CONCERT
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Trav 26

Traveler Oct 26

SYMPHONY HALL
NEXT SUNDAY, OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe 27

Globe Oct 27

SYMPHONY HALL
NEXT SUNDAY, OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Her 27

Herald Oct 27

SYMPHONY HALL
NEXT SUNDAY, Oct. 29, at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV 5 at 3:15
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post 27

Post Oct 27

SYMPHONY HALL
TODAY AT 2.30—TOMORROW AT 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Benno MOISEIWITSCH
Tickets Now on Sale
NEXT SUNDAY, OCT. 29, at 3.30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3.15
SOPHIE **BRASLAU** CONTRALTO AND
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Trans 10/27

Transcript Oct 27

SYMPHONY HALL
NEXT SUNDAY, OCT. 29 at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Trav 10/27

Traveler Oct 27

SYMPHONY HALL
TOMORROW, OCT. 29, 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe 10/28

SYMPHONY HALL
TOMORROW, OCT. 29, at 3:30
HEIFETZ
Tickets $2.50, $2, $1.50, $1 (plus tax)
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)

Her Oct 28

Herald Oct 28

29th OVER
Transcript } 28th over
Traveler }

SYMPHONY HALL
2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRIDAY EVE., NOV. 10 at 8:15
JOHN **McCORMACK**
Tickets on Sale Tomorrow

Post Oct 30

Post Oct 30

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
TUES. EVE., NOV. 14
ISA **KREMER**
The International Balladist
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Oct 31

Post Oct

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets—$2.50, $2, $1.50, $1 (plus tax)
TUES. EVE., NOV. 14
ISA **KREMER**
The International Balladist
Tickets—$2.50, $2, $1.50, $1 (plus tax)

Herald 10-31

Herald Oct 31

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets $2.50, $2, $1.50, $1 (plus tax)
TUES. EVE., NOV. 14
ISA **KREMER**
The International Balladist
Tickets $2.50, $2, $1.50, $1.00 (plus tax)

Globe 10-31

Globe Oct 31

[14]

October 29th 30th 31st

SYMPHONY HALL

TOMORROW at 3.30 — **JASCHA HEIFETZ** Violin

Trans 10/28

Seats, $2.50, $2, $1.50, $1 (plus 10% tax)

SUN. AFT. Nov. 5 at 3.15 — SECOND STEINERT CONCERT

SOPHIE **BRASLAU** Contralto and EMILIO **De GOGORZA** Baritone

Tickets, $2.50, $2, $1.50, $1 (plus tax)

SUN. AFT. Nov. 12 at 3.30 — **PENSION FUND CONCERT**

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

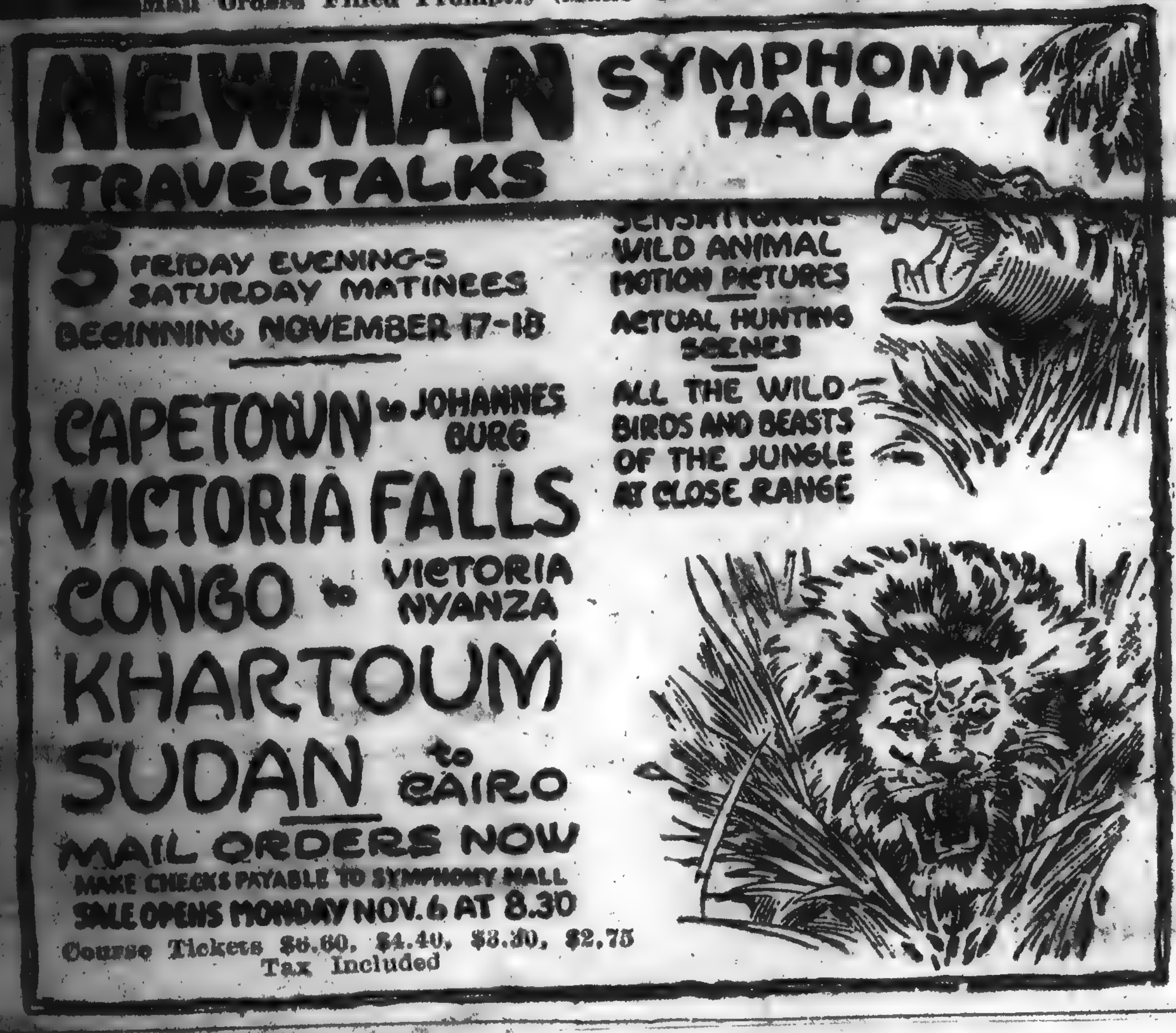
RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera

Tickets, $2.50, $2.00, $1.50, $1.00 (no tax)

SUN. EVE. NOV. 12 — **ROSA PONSELLE**

Prices, $1.00, $1.50, $2.00 and $2.50 (plus tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)



NEWMAN SYMPHONY HALL

TRAVELTALKS

5 FRIDAY EVENINGS SATURDAY MATINEES

BEGINNING NOVEMBER 17-18

SENSATIONAL WILD ANIMAL MOTION PICTURES

ACTUAL HUNTING SCENES

ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE

CAPETOWN to JOHANNESBURG

VICTORIA FALLS

CONGO to VICTORIA NYANZA

KHARTOUM

SUDAN to CAIRO

MAIL ORDERS NOW

MAKE CHECKS PAYABLE TO SYMPHONY HALL

SALE OPENS MONDAY NOV. 6 AT 8.30

Course Tickets $6.60, $4.40, $3.30, $2.75

Tax Included

Transcript Oct 28

SYMPHONY HALL

TODAY at 3:30 — **JASCHA HEIFETZ** Violin

H Oct 29

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. AFT. Nov. 5 at 3:15 — 2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto AND EMILIO **De GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (Plus tax)

SUN. AFT., Nov. 12 at 3:30 — **PENSION FUND CONCERT**

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

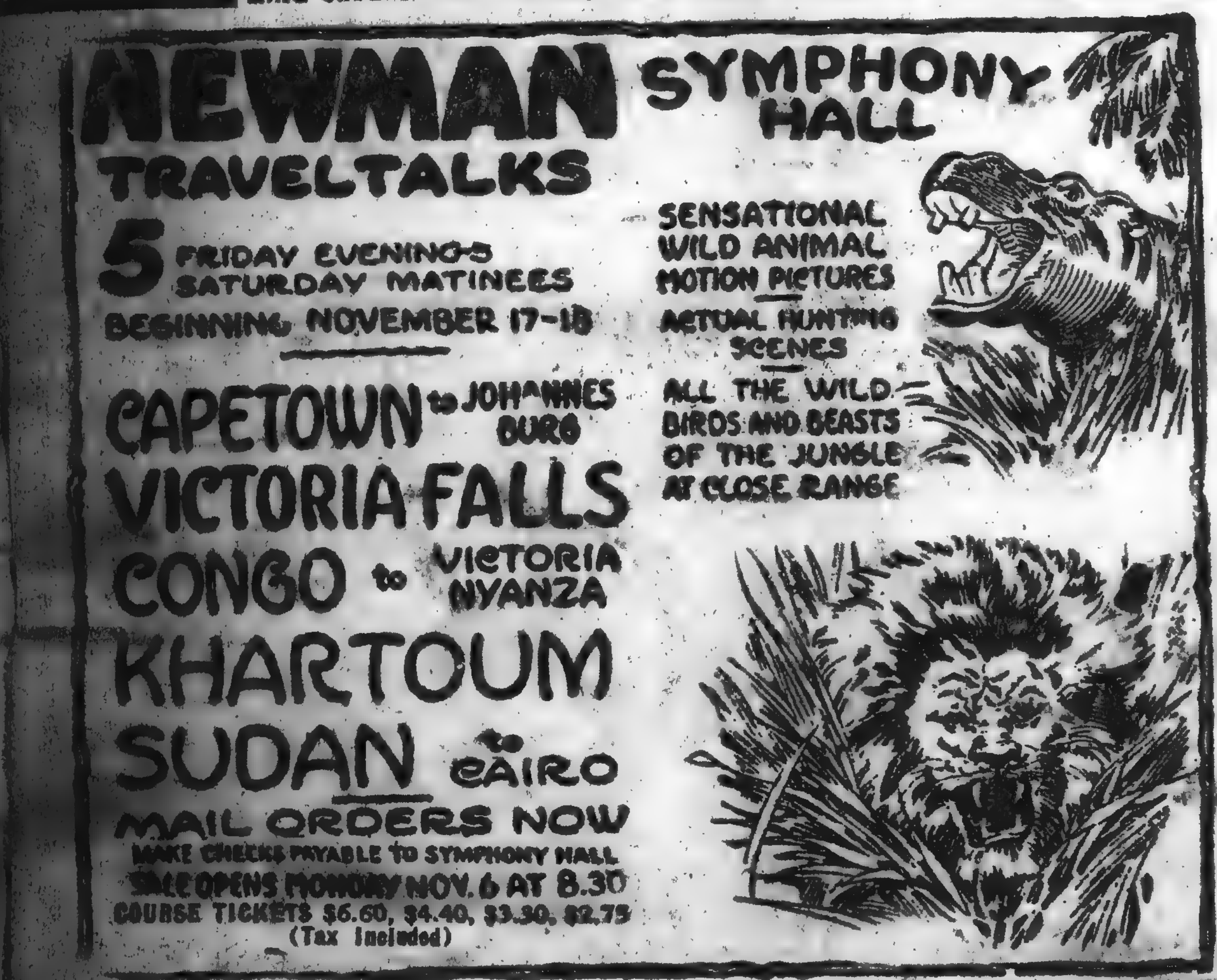
RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera

Tickets $2.50, $2.00, $1.50, $1.00 (No tax)

SUN. EVE. NOV. 12 — **ROSA PONSELLE**

Prices $1.00, $1.50, $2.00 and $2.50 (Plus tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)



NEWMAN SYMPHONY HALL

TRAVELTALKS

5 FRIDAY EVENINGS SATURDAY MATINEES

BEGINNING NOVEMBER 17-18

SENSATIONAL WILD ANIMAL MOTION PICTURES

ACTUAL HUNTING SCENES

ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE

CAPETOWN to JOHANNESBURG

VICTORIA FALLS

CONGO to VICTORIA NYANZA

KHARTOUM

SUDAN to CAIRO

MAIL ORDERS NOW

MAKE CHECKS PAYABLE TO SYMPHONY HALL

SALE OPENS MONDAY NOV. 6 AT 8.30

COURSE TICKETS $6.60, $4.40, $3.30, $2.75

(Tax Included)

Herald Oct 29

SYMPHONY HALL

Tomorrow at 3:30 — **JASCHA HEIFETZ** Violin

Trav 10/28

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. AFT. Nov. 5 at 3:15 — 2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto AND EMILIO **De GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (Plus tax)

SUN. AFT., Nov. 12 at 3:30 — **PENSION FUND CONCERT**

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

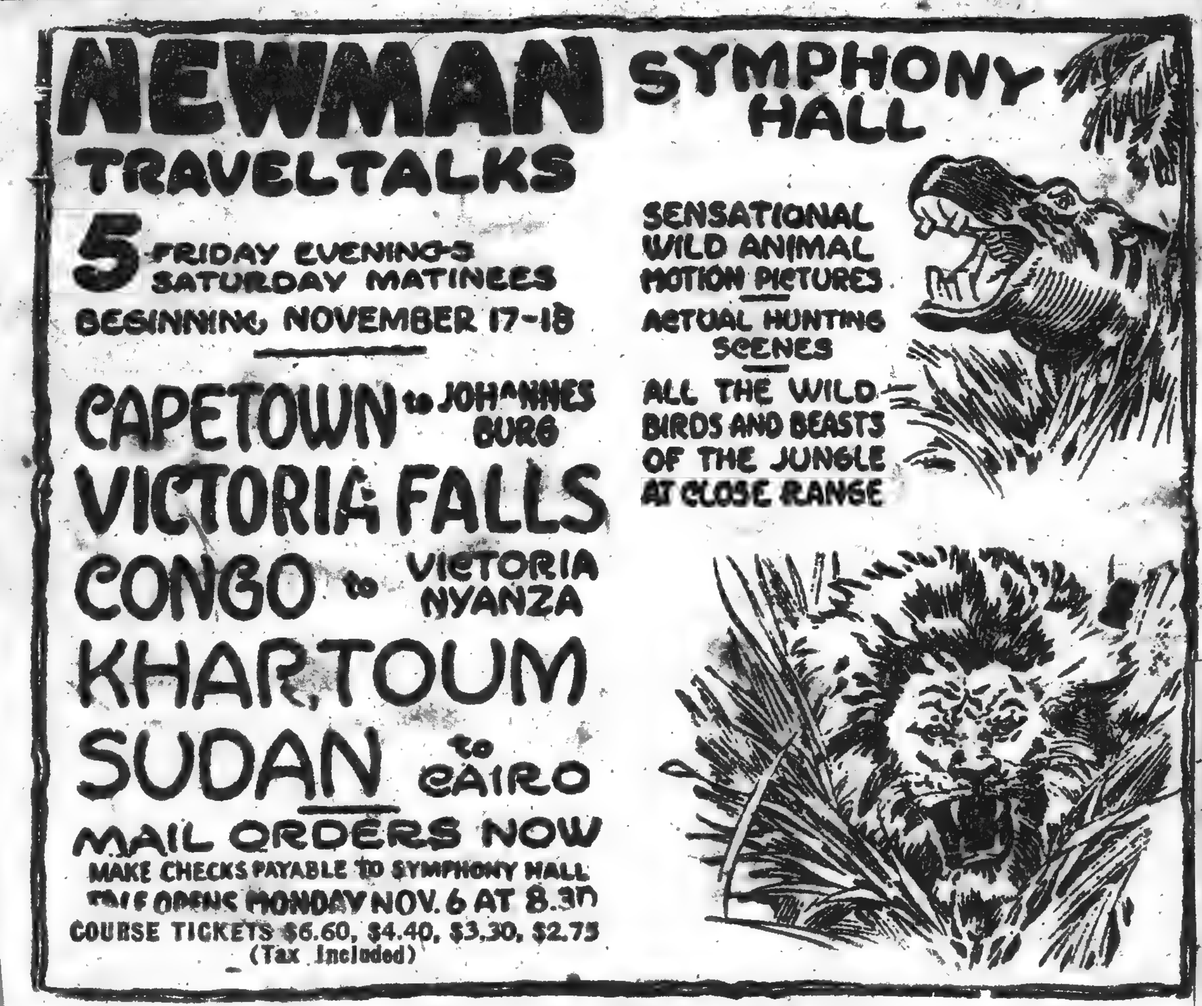
RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera

Tickets $2.50, $2.00, $1.50, $1.00 (No tax)

SUN. EVE., NOV. 12 — **ROSA PONSELLE**

Prices $1.00, $1.50, $3.00 and $3 50 (Plus tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)



NEWMAN SYMPHONY HALL

TRAVELTALKS

5 FRIDAY EVENINGS SATURDAY MATINEES

BEGINNING NOVEMBER 17-18

SENSATIONAL WILD ANIMAL MOTION PICTURES

ACTUAL HUNTING SCENES

ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE

CAPETOWN to JOHANNESBURG

VICTORIA FALLS

CONGO to VICTORIA NYANZA

KHARTOUM

SUDAN to CAIRO

MAIL ORDERS NOW

MAKE CHECKS PAYABLE TO SYMPHONY HALL

SALE OPENS MONDAY NOV. 6 AT 8.30

COURSE TICKETS $6.60, $4.40, $3.30, $2.75

(Tax Included)

Traveler Oct 28

SYMPHONY HALL

TODAY at 3:30 — **JASCHA HEIFETZ** Violin

Globe 10-29

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT SUN. AFT. Nov. 5 at 3:15 — 2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto AND EMILIO **De GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (Plus tax)

NEXT SUN. EVE. at 8:00 NOV. 5 — FIRST AMERICAN TOUR

IRISH REGIMENT BAND

LIEUT. WIGGIN, Conductor

BEATRICE O'LEARY Soprano — JOHN TRENHOLME Champion Irish Piper

All the good old Irish tunes and all the good new ones, played by real Irish musicians in the real Irish way.

Endorsed by Irish Societies Everywhere

Prices, 50c, $1, $1.50 $2.00 (Plus tax). Now on Sale

SUN. AFT., Nov. 12 at 3:30 — **PENSION FUND CONCERT**

BOSTON SYMPHONY ORCHESTRA

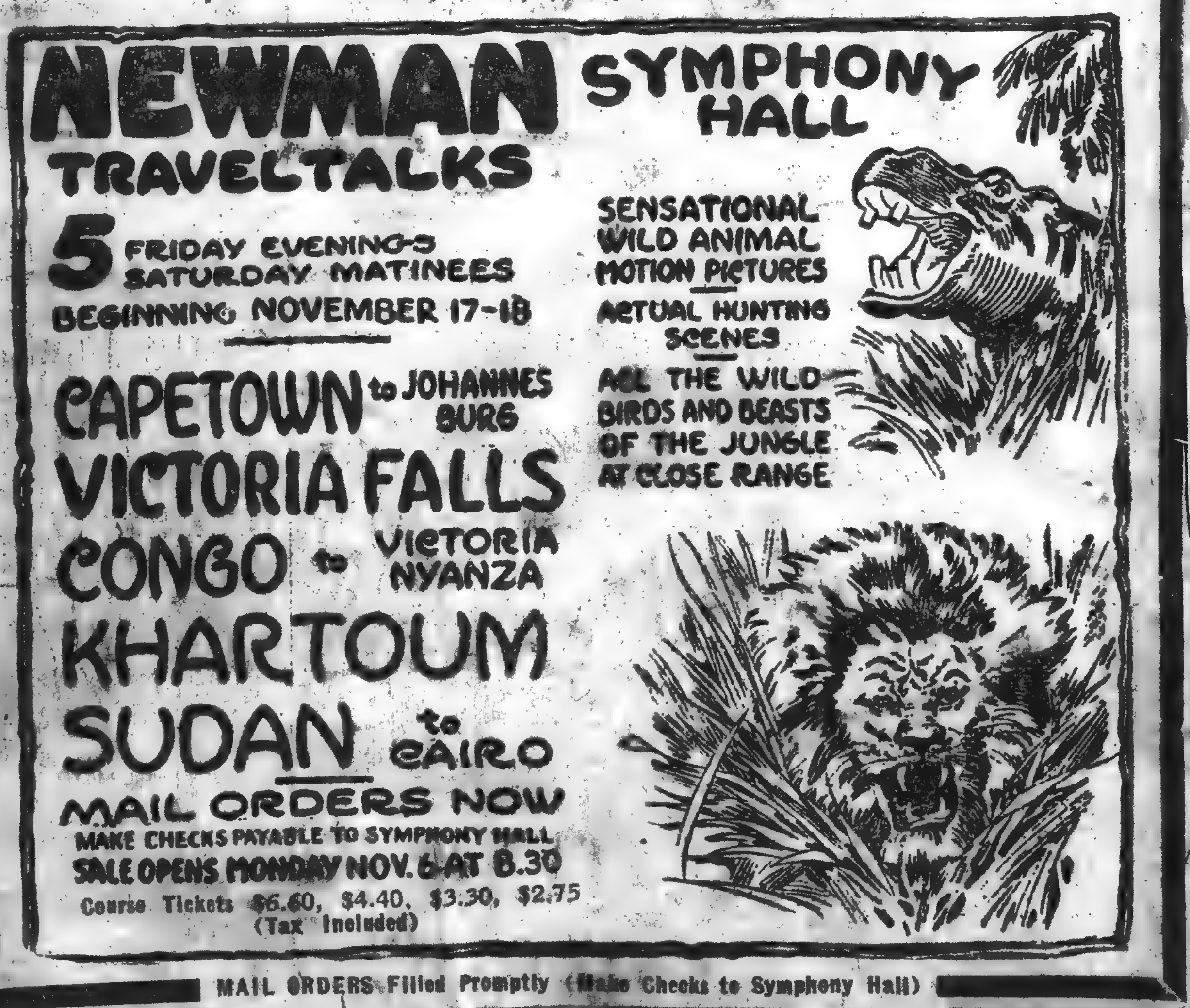
PIERRE MONTEUX, Conductor

RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera

Tickets, $2.50, $2.00, $1.50, $1.00 (No tax)

SUN. EVE. NOV. 12 — **ROSA PONSELLE**

Prices, $1.00, $1.50, $2.00 and $2.50 (Plus tax)



NEWMAN SYMPHONY HALL

TRAVELTALKS

5 FRIDAY EVENINGS SATURDAY MATINEES

BEGINNING NOVEMBER 17-18

SENSATIONAL WILD ANIMAL MOTION PICTURES

ACTUAL HUNTING SCENES

ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE

CAPETOWN to JOHANNESBURG

VICTORIA FALLS

CONGO to VICTORIA NYANZA

KHARTOUM

SUDAN to CAIRO

MAIL ORDERS NOW

MAKE CHECKS PAYABLE TO SYMPHONY HALL

SALE OPENS MONDAY NOV. 6 AT 8.30

Course Tickets $6.60, $4.40, $3.30, $2.75

(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Oct 29

SYMPHONY HALL

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU** Contralto, and

Amer 10-31

EMILIO **DE GOGORZA** Baritone

Tickets, $2.50, $2, $1.50, $1 (plus tax)

FRI. EVE., NOV. 10, at 8:15

JOHN **McCORMACK**

Tickets $2.50, $2, $1.50, $1 (plus tax)

TUES. EVE., NOV. 14

ISA **KREMER**

The International Balladist

Tickets $2.50, $2, $1.50, $1 (plus tax)

American Oct 31

SYMPHONY HALL

2nd STEINERT CONCERT

SUN. AFT., NOV. 5, at 3.15

Trav 11/30

SOPHIE **BRASLAU** CONTRALTO AND

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

FRI. EVE., NOV. 10, AT 8.15

JOHN **McCORMACK**

Tickets, $2.50, $2.00, $1.50, $1.00 (Plus tax)

Transcript Oct 30

SYMPHONY HALL

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3.15

SOPHIE **BRASLAU** CONTRALTO AND

Trans 10-31

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

TUESDAY EVENING, NOV. 14.

ISA **KREMER**

THE INTERNATIONAL BALLADIST

Tickets, $2.50, $2, $1.50, $1 (plus tax)

Transcript Oct 31

SYMPHONY HALL

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV 5, at 3:15

SOPHIE **BRASLAU** Contralto, and

Globe 11/1

EMILIO **DE GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

At Symphony and Steinert Halls

SUN. AFT., NOV. 12, at 3:30

BOSTON SYMPHONY ORCHESTRA CONCERT PENSION FUND

Russian Programme

PIERRE MONTEUX, Conductor

ODA SLOBODSKAJA, Soloist

Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15

ISA **KREMER**

"The International Balladist"

For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday.

Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Nov 1

[15]

October 29th ~~30th~~ 31st

SYMPHONY HALL

TOMORROW at 3.30 — JASCHA **HEIFETZ** Violin

Trans 10/28

Seats, $2.50, $2, $1.50, $1 (plus 10% tax)

SUN. AFT. Nov. 5 at 3.15 — SECOND STEINERT CONCERT

SOPHIE **BRASLAU** Contralto and EMILIO **De GOGORZA** Baritone

Tickets, $2.50, $2, $1.50, $1 (plus tax)

SUN. AFT., Nov. 12 at 3.30 — **PENSION FUND CONCERT**

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera

Tickets, $2.50, $2.00, $1.50, $1.00 (no tax)

SUN. EVE. NOV. 12 — **ROSA PONSELLE**

Prices, $1.00, $1.50, $2.00 and $2.50 (plus tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

NEWMAN SYMPHONY HALL
TRAVELTALKS
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
CAPETOWN to JOHANNES BURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE
MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
Course Tickets $6.60, $4.40, $3.30, $2,75
Tax Included

Transcript Oct 28

SYMPHONY HALL

TODAY at 3:30 — JASCHA **HEIFETZ** Violin

H Oct 29

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. AFT. Nov. 5 at 3:15 — 2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto AND EMILIO **De GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (Plus tax)

SUN. AFT., Nov. 12 at 3:30 — **PENSION FUND CONCERT**

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

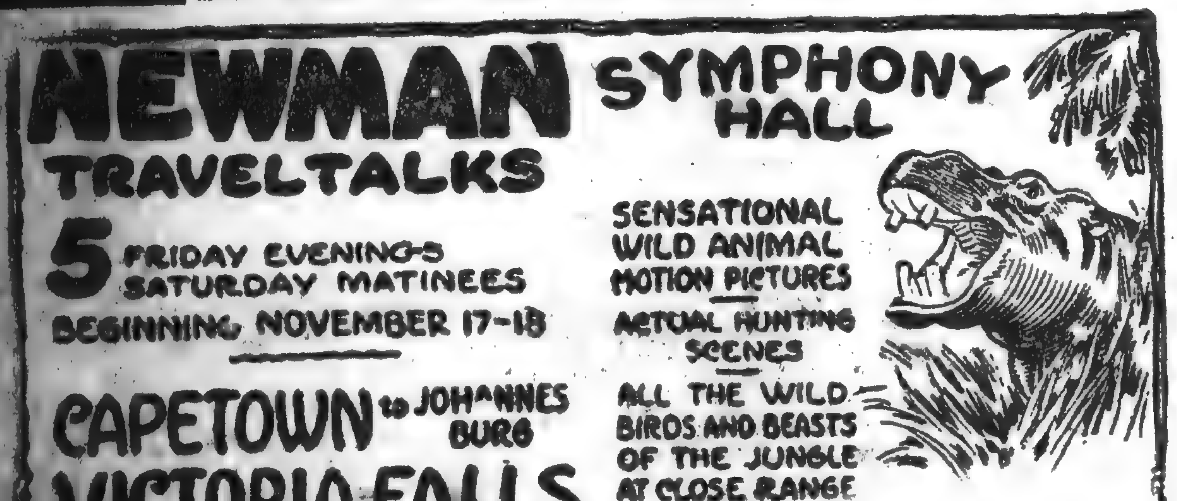
RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera

Tickets $2.50, $2,00, $1.50, $1.00 (No tax)

SUN. EVE. NOV. 12 — **ROSA PONSELLE**

Prices $1.00, $1.50, $2.00 and $2 50 (Plus tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)



NEWMAN SYMPHONY HALL
TRAVELTALKS
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
CAPETOWN to JOHANNES BURG
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CONGO to VICTORIA NYANZA
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SALE OPENS MONDAY NOV. 6 AT 8.30
COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

Herald Oct 29

SYMPHONY HALL

Tomorrow at 3:30 — JASCHA **HEIFETZ** Violin

Trav 10/28

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. AFT. Nov. 5 at 3:15 — 2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto AND EMILIO **De GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (Plus tax)

SUN. AFT., Nov. 12 at 3:30 — **PENSION FUND CONCERT**

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera

Tickets $2.50, $2.00, $1.50, $1.00 (No tax)

SUN. EVE., NOV. 12 — **ROSA PONSELLE**

Prices $1.00, $1.50, $2.00 and $2 50 (Plus tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

NEWMAN SYMPHONY HALL
TRAVELTALKS
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
CAPETOWN to JOHANNES BURG
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COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

Traveler Oct 28

SYMPHONY HALL

TODAY at 3:30 — JASCHA **HEIFETZ** Violin

Globe 10-29

Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT SUN. AFT. Nov. 5 at 3:15 — 2nd STEINERT CONCERT

SOPHIE **BRASLAU** Contralto AND EMILIO **De GOGORZA** Baritone

Tickets $2.50, $2, $1.50, $1 (Plus tax)

NEXT SUN. EVE. at 8:00 NOV. 5 — FIRST AMERICAN TOUR

IRISH REGIMENT BAND

LIEUT. WIGGIN, Conductor

BEATRICE O'LEARY Soprano — JOHN TRENHOLME Champion Irish Piper

All the good old Irish tunes and all the good new ones, played by real Irish musicians in the real Irish way.

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SUN. AFT., Nov. 12 at 3:30 — **PENSION FUND CONCERT**

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera

Tickets, $2.50, $2.00, $1.50, $1.00 (No tax)

SUN. EVE. NOV. 12 — **ROSA PONSELLE**

Prices, $1.00, $1.50, $2.00 and $2.50 (Plus tax)

NEWMAN SYMPHONY HALL
TRAVELTALKS
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
CAPETOWN to JOHANNES BURG
VICTORIA FALLS
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(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Oct 29

SYMPHONY HALL

2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone

Amer 10-31

Tickets, $2.50, $2, $1.50, $1 (plus tax)

FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets $2.50, $2, $1.50, $1 (plus tax)

TUES. EVE., NOV. 14
ISA **KREMER**
The International Balladist

Tickets $2.50, $2, $1.50, $1 (plus tax)

American Oct 31

SYMPHONY HALL

2nd STEINERT CONCERT
SUN. AFT., NOV. 5, at 3.15

SOPHIE **BRASLAU** CONTRALTO AND
EMILIO **DE GOGORZA** Baritone

Trav 10/30

Tickets $2.50, $2, $1.50, $1 (plus tax)

FRI. EVE., NOV. 10, AT 8.15
JOHN **McCORMACK**
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus tax)

Transcript Oct 30

SYMPHONY HALL

2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3.15

SOPHIE **BRASLAU** CONTRALTO AND
EMILIO **DE GOGORZA** Baritone

Trans 10-31

Tickets $2.50, $2, $1.50, $1 (plus tax)

TUESDAY EVENING, NOV. 14.
ISA **KREMER**
THE INTERNATIONAL BALLADIST

Tickets, $2.50, $2, $1.50, $1 (plus tax)

Transcript Oct 31

SYMPHONY HALL

2nd STEINERT CONCERT
NEXT SUN. AFT., NOV 5, at 3:15

SOPHIE **BRASLAU** Contralto, and
EMILIO **DE GOGORZA** Baritone

Globe

Tickets $2.50, $2, $1.50, $1 (plus tax)
At Symphony and Steinert Halls

SUN. AFT., NOV. 12, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
Russian Programme
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15
ISA **KREMER**
"The International Balladist"

For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday.

Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Nov 1

October 29th Nov 1st 2nd 4th

SYMPHONY HALL

TODAY at 3:30 — Adv 10/29 JASCHA **HEIFETZ** Violin
Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. AFT. Nov. 5 at 3:15 — 2nd STEINERT CONCERT
SOPHIE **BRASLAU** AND EMILIO **De GOGORZA**
Contralto Baritone
Tickets $2.50, $2, $1.50, $1 (Plus tax)

SUN. EVE. at 8:00 NOV. 5 — FIRST AMERICAN TOUR
IRISH REGIMENT BAND
LIEUT. WIGGIN, Conductor
BEATRICE O'LEARY, Soprano — JOHN TRENHOLME, Champion Irish Piper
All the good old Irish tunes and all the good new ones played by real Irish musicians in the real Irish way.
Endorsed by Irish Societies Everywhere
Prices, 50c, $1, $1.50, $2.00 (Plus tax). Now on Sale

SUN. AFT. Nov. 12 at 3:30 — **PENSION FUND CONCERT**
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
RUSSIAN Program — Soloist Mme. ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera
Tickets—$2.50, $2, $1.50, $1 (No Tax)

SUN. EVE. NOV. 12 — **ROSA PONSELLE**
Prices: $1.00, $1.50, $2.00 and $2.50 Plus Tax

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

NEWMAN TRAVELTALKS
SYMPHONY HALL
Adv 10/29
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE
CAPETOWN to JOHANNESBURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO
MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
Course Tickets $6.60, $4.40, $3.30, $2.75. (Tax Included.)

Advertiser Oct 29

SYMPHONY HALL

TODAY at 3:30 — JASCHA **HEIFETZ** Violin — Post 10/29
Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)

NEXT SUN. AFT. Nov. 5 at 3:15 — 2nd STEINERT CONCERT
SOPHIE **BRASLAU** AND EMILIO **De GOGORZA**
Contralto Baritone
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

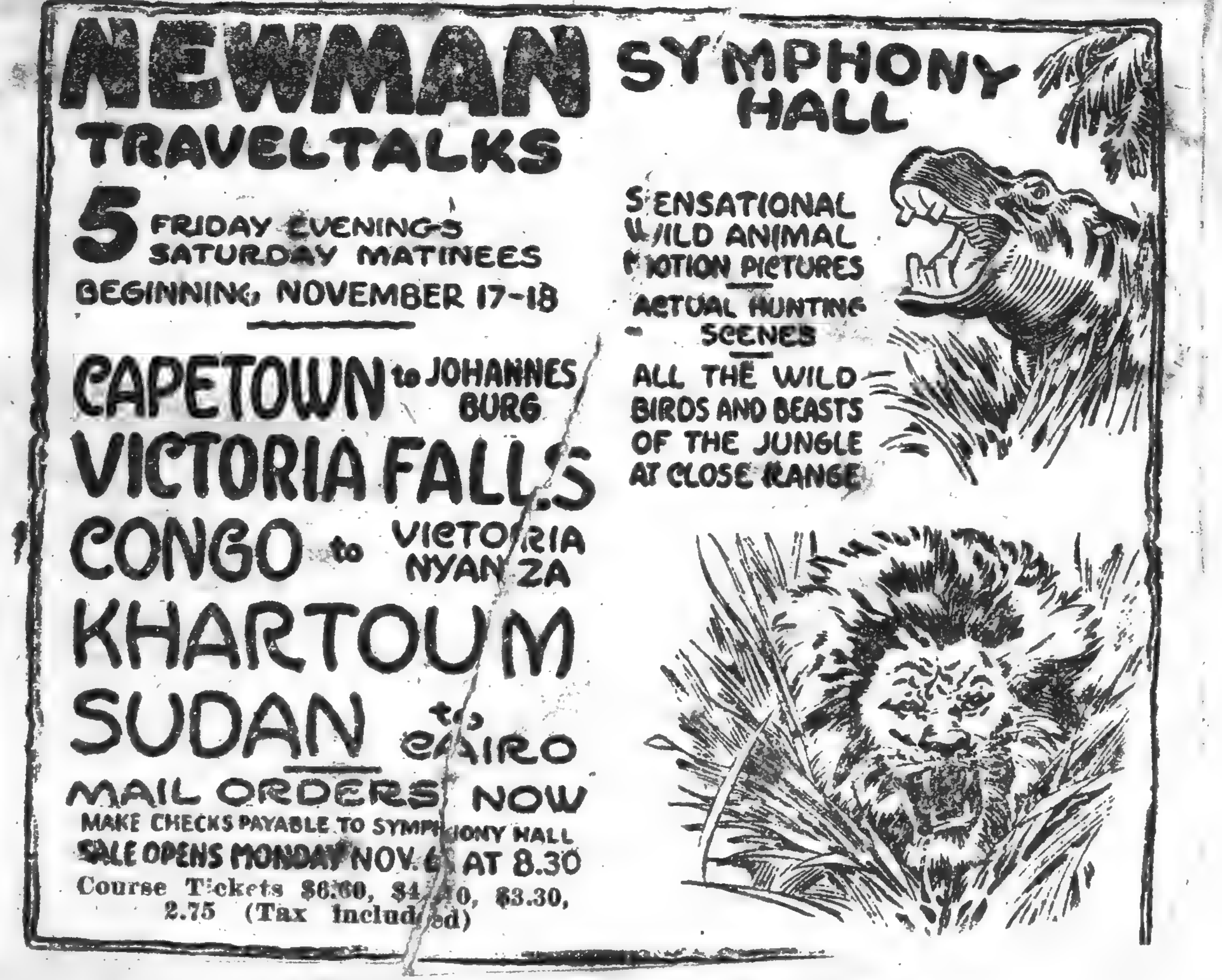
NEXT SUN. EVE. at 8:00 NOV. 5 — FIRST AMERICAN TOUR
IRISH REGIMENT BAND
LIEUT. WIGGIN, Conductor
BEATRICE O'LEARY, Soprano — JOHN TRENHOLME, Champion Irish Piper
All the good old Irish tunes and all the good new ones, played by real Irish Musicians in the real Irish way.
Endorsed by Irish Societies Everywhere
Prices, 50c, $1, $1.50, $2.00 (Plus Tax). Now on Sale

FRI. EVE., NOV. 10 at 8:15 — **McCORMACK**
Tickets, $2.50, $2, $1.50, $1 (Plus 10% Tax)

SUN. AFT., Nov. 12 at 3:30 — **PENSION FUND CONCERT**
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
RUSSIAN Program — Soloist Mme ODA **SLOBODSKAJA** Leading Soprano Petrograd Opera
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

SUN. EVE. NOV. 12 — **ROSA PONSELLE**
Prices, $1.00, $1.50, $2.00 and $2.50 (Plus Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)



NEWMAN TRAVELTALKS
SYMPHONY HALL
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
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MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
Course Tickets $6.60, $4.40, $3.30, 2.75 (Tax Included)

Post Oct 29

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Amer 11-2
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
At Symphony and Steinert Halls

FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets now on sale

SUN. AFT., NOV. 12, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
Russian Programme
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15
ISA **KREMER**
"The International Balladist"
For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday:—
KREBHIEL, TRIBUNE—"She is an interpreter who plays upon the minds and emotions of her audience."
HENDERSON, HERALD—"Her cleverness is great; her power to interest an audience is large."
TIMES—"Here is real singing. She made even facial expression tell the content of her songs."
AMERICAN—"Unqualified success. An artist to her finger tips."
WORLD—"She carries her audience along from point to point in the emotions. They couldn't help call for encores, as they did."
Tickets $2.50, $2, $1.50, $1 (plus tax)

American Nov 2

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Post 11-2
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
at Symphony and Steinert Halls

FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets now on sale

SUN. AFT., NOV. 12, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
—*RUSSIAN PROGRAMME*—
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15
ISA **KREMER**
"THE INTERNATIONAL BALLADIST"
For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday.
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Nov 2

SYMPHONY HALL
Globe TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA 11-4
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU**
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
At Symphony and Steinert Halls

TUES. EVE., NOV. 14, at 8:15
"The International Balladist"
ISA KREMER
For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday.
Tickets, $2.50, $2, $1.50, $1 (plus tax)

Globe Nov 4

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Herald 11-1
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
(At Symphony and Steinert Halls)

SUN. AFT., NOV. 12, at 3:30
Boston Symphony
ORCHESTRA CONCERT
PENSION FUND
RUSSIAN PROGRAM
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15
ISA **KREMER**
"The International Balladist"
For six seasons a sensational success in the cities of eastern Europe. Acclaimed at her American debut in New York last Sunday.
Tickets—$2.50, $2, $1.50, $1 (plus tax)

Herald Nov 1

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Post 11-1
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
(at Symphony and Steinert Halls)

SUN. AFT., NOV. 12, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
—*RUSSIAN PROGRAMME*—
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14 at 8:15
ISA **KREMER**
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For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday.
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Post Nov 1

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Herald 11-2
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
(At Symphony and Steinert Halls)

FRI. EVE., NOV. 10, at 8:15
JOHN **McCORMACK**
Tickets Now on Sale

SUN. AFT., NOV. 12, at 3:30
Boston Symphony
ORCHESTRA CONCERT
PENSION FUND
RUSSIAN PROGRAM
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15
ISA **KREMER**
"The International Balladist"
After her American Debut in New York, Oct. 29:
Krebhiel, Tribune—"She is an interpreter who plays upon the minds and emotions of her audience."
Henderson, Herald—"Her cleverness is great; her power to interest an audience is large."
Times—"Here is real singing. She made even facial expression tell the content of her songs."
American — "Unqualified success. An artist to her finger tips."
World—"She carries her audience along from point to point in the emotions. They couldn't help call for encores as they did"
Tickets—$2.50, $2, $1.50, $1 (plus tax)

Herald Nov 2

[Globe Nov 3 2nd page ff.]

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3.15
SOPHIE **BRASLAU** Trans 11-1
CONTRALTO AND
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
At Symphony and Steinert Halls

SUN. AFT., NOV. 12, at 3.30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
Russian Programme
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8.15
ISA **KREMER**
"The International Balladist"
For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday.
Tickets, $2.50, $2, $1.50, $1 (plus tax)

Transcript Nov 1

SYMPHONY HALL
2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU** Trav 11-1
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
(At Symphony and Steinert Halls)

SUN. AFT., NOV. 12, at 3:30
Boston Symphony
ORCHESTRA CONCERT
PENSION FUND
RUSSIAN PROGRAM
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15
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"The International Balladist"
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Tickets—$2.50, $2, $1.50, $1 (plus tax)

Traveler Nov 1

SYMPHONY HALL
Today at 2.30. Tomorrow at 8.15
BOSTON SYMPHONY ORCHESTRA 11-3
PIERRE MONTEUX, Conductor
Tickets now on sale

2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3.15
SOPHIE **BRASLAU**
CONTRALTO AND
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
At Symphony and Steinert Halls

TUES. EVE., NOV. 14, at 8.15
"The International Balladist"
ISA KREMER
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Transcript Nov 3

SYMPHONY HALL
11-4 Tonight at 8:15
BOSTON SYMPHONY Post
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets now on Sale

2nd STEINERT CONCERT
TOMORROW AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU**
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
at Symphony and Steinert Halls

TUES. EVE., NOV. 14, at 8:15
The International Balladist
ISA KREMER
For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday.
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Nov 4

[16]

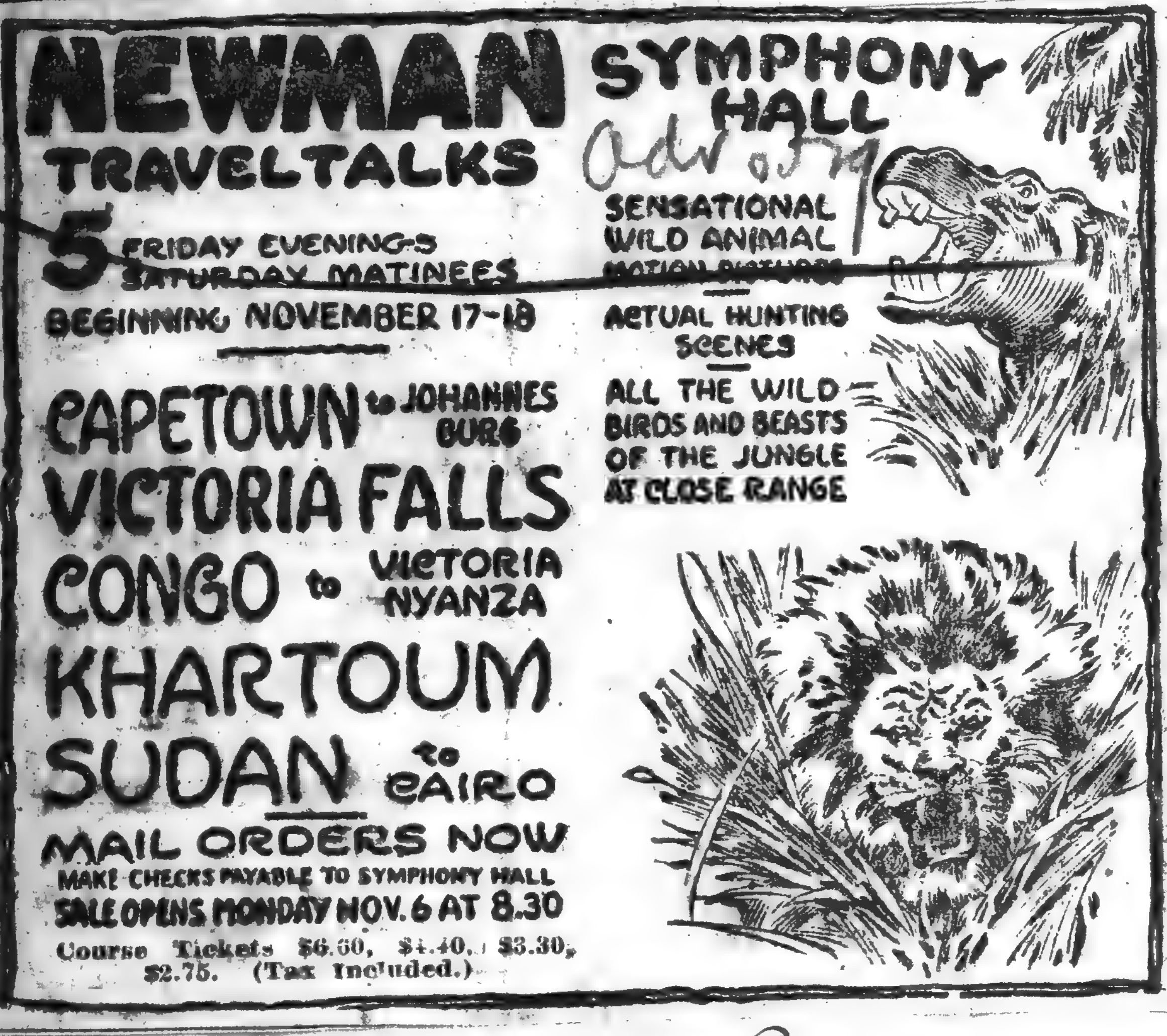
October 29th Nov 1st 2nd 4th

SYMPHONY HALL

Adv 10/29

TODAY at 3:30	JASCHA **HEIFETZ** Violin Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)
SUN. AFT. Nov. 5 at 3:15	2nd STEINERT CONCERT SOPHIE **BRASLAU** AND EMILIO **De GOGORZA** Contralto Baritone Tickets $2.50, $2, $1.50, $1 (Plus tax)
SUN. EVE. at 8:00 NOV. 5	FIRST AMERICAN TOUR **IRISH REGIMENT BAND** LIEUT. WIGGIN, Conductor BEATRICE O'LEARY Soprano JOHN TRENHOLME Champion Irish Piper All the good old Irish tunes and all the good new ones, played by real Irish musicians in the real Irish way. Endorsed by Irish Societies Everywhere Prices, 50c, $1, $1.50, $2.00 (Plus tax). Now on Sale
SUN. AFT., Nov. 12 at 3:30	**PENSION FUND CONCERT** **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor RUSSIAN Program — Soloist Mme. ODA SLOBODSKAJA Leading Soprano Petrograd Opera Tickets—$2.50, $2, $1.50, $1 (No Tax)
SUN. EVE. NOV. 12	**ROSA PONSELLE** Prices: $1.00, $1.50, $2.00 and $2.50 Plus Tax

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)



NEWMAN TRAVELTALKS

SYMPHONY HALL

Adv 10/29

5 FRIDAY EVENINGS SATURDAY MATINEES

BEGINNING NOVEMBER 17-18

SENSATIONAL WILD ANIMAL MOTION PICTURES

ACTUAL HUNTING SCENES

ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE

CAPETOWN to JOHANNESBURG

VICTORIA FALLS

CONGO to VICTORIA NYANZA

KHARTOUM

SUDAN to CAIRO

MAIL ORDERS NOW

MAKE CHECKS PAYABLE TO SYMPHONY HALL

SALE OPENS MONDAY NOV. 6 AT 8.30

Course Tickets $6.60, $4.40, $3.30, $2.75. (Tax Included.)

Advertiser Oct 29

SYMPHONY HALL

Post 10/29

TODAY at 3:30	JASCHA **HEIFETZ** Violin Seats—$2.50, $2, $1.50, $1 (Plus 10% Tax)
NEXT SUN. AFT. Nov. 5 at 3:15	2nd STEINERT CONCERT SOPHIE **BRASLAU** Contralto AND EMILIO **De GOGORZA** Baritone Tickets. $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. EVE. at 8:00 NOV. 5	FIRST AMERICAN TOUR **IRISH REGIMENT BAND** LIEUT. WIGGIN, Conductor BEATRICE O'LEARY Soprano JOHN TRENHOLME Champion Irish Piper All the good old Irish tunes and all the good new ones, played by real Irish Musicians in the real Irish way. Endorsed by Irish Societies Everywhere Prices. 50c, $1, $1.50, $2.00 (Plus Tax). Now on Sale
FRI. EVE., NOV. 10 at 8:15	**McCORMACK** Tickets, $2.50, $2, $1.50, $1 (Plus 10% Tax)
SUN. AFT., Nov. 12 at 3:30	**PENSION FUND CONCERT** **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor RUSSIAN Program Soloist Mme ODA SLOBODSKAJA Leading Soprano Petrograd Opera Tickets. $2.50, $2.00, $1.50, $1.00 (No Tax)
SUN. EVE. NOV. 12	**ROSA PONSELLE** Prices, $1.00, $1.50, $2.00 and $2.50 (Plus Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

NEWMAN TRAVELTALKS

SYMPHONY HALL

5 FRIDAY EVENINGS SATURDAY MATINEES

BEGINNING NOVEMBER 17-18

SENSATIONAL WILD ANIMAL MOTION PICTURES

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Post Oct 29

SYMPHONY HALL

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU**

Amer

Contralto, and

EMILIO **DE GOGORZA**

11-2

Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

At Symphony and Steinert Halls

FRI. EVE., NOV. 10, at 8:15

JOHN **McCORMACK**

Tickets now on sale

SUN. AFT., NOV. 12, at 3:30

BOSTON SYMPHONY

ORCHESTRA CONCERT

PENSION FUND

Russian Programme

PIERRE MONTEUX, Conductor

ODA SLOBODSKAJA, Soloist

Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15

ISA **KREMER**

"The International Balladist"

For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday:—

KREBHIEL, TRIBUNE—"She is an interpreter who plays upon the minds and emotions of her audience."

HENDERSON, HERALD—"Her cleverness is great; her power to interest an audience is large."

TIMES—"Here is real singing. She made even facial expression tell the content of her songs."

AMERICAN—"Unqualified success. An artist to her finger tips."

WORLD—"She carries her audience along from point to point in the emotions. They couldn't help call for encores, as they did."

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American Nov 2

SYMPHONY HALL

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU**

Contralto, and

EMILIO **DE GOGORZA**

Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

at Symphony and Steinert Halls

FRI. EVE., NOV. 10, at 8:15

JOHN **McCORMACK**

Tickets now on sale

SUN. AFT., NOV. 12, at 3:30

BOSTON SYMPHONY

ORCHESTRA CONCERT

PENSION FUND

—RUSSIAN PROGRAMME—

PIERRE MONTEUX, Conductor

ODA SLOBODSKAJA, Soloist

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Post Nov 2

SYMPHONY HALL

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU**

Herald 11-1

Contralto, and

EMILIO **DE GOGORZA**

Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

(At Symphony and Steinert Halls)

SUN. AFT., NOV. 12, at 3:30

Boston Symphony

ORCHESTRA CONCERT

PENSION FUND

RUSSIAN PROGRAM

PIERRE MONTEUX, Conductor

ODA SLOBODSKAJA, Soloist

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SUN. AFT., NOV. 12, at 3:30

BOSTON SYMPHONY

ORCHESTRA CONCERT

PENSION FUND

—RUSSIAN PROGRAMME—

PIERRE MONTEUX, Conductor

ODA SLOBODSKAJA, Soloist

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Post Nov 1

SYMPHONY HALL

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU**

Herald 11-2

Contralto, and

EMILIO **DE GOGORZA**

Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

(At Symphony and Steinert Halls)

FRI. EVE., NOV. 10, at 8:15

JOHN **McCORMACK**

Tickets Now on Sale

SUN. AFT., NOV. 12, at 3:30

Boston Symphony

ORCHESTRA CONCERT

PENSION FUND

RUSSIAN PROGRAM

PIERRE MONTEUX, Conductor

ODA SLOBODSKAJA, Soloist

Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15

ISA **KREMER**

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After her American Debut in New York, Oct. 29:

Krebhiel, Tribune—"She is an interpreter who plays upon the minds and emotions of her audience."

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Herald Nov 2

[Globe Nov 3 2nd page Ad.]

SYMPHONY HALL

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3.15

SOPHIE **BRASLAU**

Trans 11-1

CONTRALTO AND

EMILIO **DE GOGORZA**

Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

At Symphony and Steinert Halls

SUN. AFT., NOV. 12, at 3.30

BOSTON SYMPHONY

ORCHESTRA CONCERT

PENSION FUND

Russian Programme

PIERRE MONTEUX, Conductor

ODA SLOBODSKAJA, Soloist

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Transcript Nov 1

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2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3:15

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Trav 11-1

Contralto, and

EMILIO **DE GOGORZA**

Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

(At Symphony and Steinert Halls)

SUN. AFT., NOV. 12, at 3:30

Boston Symphony

ORCHESTRA CONCERT

PENSION FUND

RUSSIAN PROGRAM

PIERRE MONTEUX, Conductor

ODA SLOBODSKAJA, Soloist

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Traveler Nov 1

SYMPHONY HALL

Today at 2.30. Tomorrow at 8.15

BOSTON SYMPHONY

ORCHESTRA

Tra 11-3

PIERRE MONTEUX, Conductor

Tickets now on sale

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 8.15

SOPHIE **BRASLAU**

CONTRALTO AND

EMILIO **DE GOGORZA**

Baritone

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At Symphony and Steinert Halls

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Transcript Nov 3

SYMPHONY HALL

4 Post

Tonight at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor

Tickets now on Sale

2nd STEINERT CONCERT

TOMORROW AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU**

Contralto, and

EMILIO **DE GOGORZA**

Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

at Symphony and Steinert Halls

TUES. EVE., NOV. 14, at 8:15

The International Balladist

ISA KREMER

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Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Nov 4

[16]

SYMPHONY HALL

Globe 11-4

TONIGHT AT 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor

TICKETS NOW ON SALE

2nd STEINERT CONCERT

NEXT SUN. AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU**

Contralto, and

EMILIO **DE GOGORZA**

Baritone

Tickets $2.50, $2, $1.50, $1 (plus tax)

At Symphony and Steinert Halls

TUES. EVE., NOV. 14, at 8:15

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Globe Nov 4

Nov 4th 5th 7th/1922

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
11-4
PIERRE MONTEAUX, Conductor
Tickets Now On Sale

2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15
SOPHIE **BRASLAU**
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
At Symphony and Steinert Halls

TUES. EVE., NOV. 14, at 8:15
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ISA KREMER
For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday
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Herald Nov 4

SYMPHONY HALL
Her 11/7
NEXT SUN. AFT., NOV. 12, at 3:30
BOSTON SYMPHONY ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist.
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

TUES. EVE., NOV. 14, at 8:15
For 6 years the idol of Eastern Europe. Acclaimed at American debut, N. Y., Oct. 29. Repeated her success, N. Y., Nov. 5. Third N. Y. Concert Announced, Nov. 12.
ISA **KREMER**
"The International Balladist"
Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A disease without precedent—a mimist—a splendid operatic soprano, in one."
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

THURS. EVE., NOV. 16, at 8:15
K. M. WHITE Presents
EDGAR A. GUEST
"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30
MISCHA **ELMAN**
VIOLIN
Tickets, $2.50, $2, $1.50 $1 (Plus Tax)

SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. **Beg. Nov. 17-18**
COURSE SALE $6, $4, $3, $2.50 ~~Closes Sat~~
~~Single Tickets Mon.~~

Herald Nov 7

SYMPHONY HALL

11-4 TOMORROW Nov. 5 at 3:15	SECOND STEINERT CONCERT SOPHIE EMILIO **BRASLAU and DE GOGORZA** Contralto Baritone Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)
TONIGHT at 8:15	**IRISH REGIMENT BAND** 50c, $1.00, $1.50, $2.00 (Plus Tax)
NEXT FRI. EVE. NOV. 10 At 8:15	**JOHN McCORMACK** TICKETS NOW ON SALE
SUN. AFT. Nov. 12 At 3:30	**PENSION FUND CONCERT** **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist: ODA SLOBODSKAJA, Soprano Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)
SUN. EVE. Nov. 12 At 8:15	**ROSA PONSELLE** $1.00, $1.50, $2.00, $2.50 (Plus Tax)
TUES. EVE. Nov. 14 At 8:15	**ISA KREMER** "THE INTERNATIONAL BALLADIST" "A true artist—a mimist—a voice of real operatic capacity, rich and expressive—Ruth Draper's grasp of characterization—the speaking singing tone of Yvette Guilbert—Her audience she carried along from point to point in the emotions."—N. Y. World (American Debut Oct. 29). Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
WED. EVE. Nov. 15 At 8:15	LECTURE **JEAN LONGUET** "EUROPE AFTER THE WAR" Editor, "Le Populaire," Paris Tickets $1.00, 75c, 50c (Plus 10% Tax)
THURS. EVE. Nov. 16 At 8:15	K. M. WHITE PRESENTS **EDGAR A. GUEST** POET OF THE PEOPLE—In a Program of His Own Poems Tickets 50c to $2.00 (Plus Tax); Victor Records
SUN. AFT. Nov. 19 At 3:30	**MISCHA ELMAN** Violin Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
WED. AFT. Nov. 29 At 2:30	**PADEREWSKI** TICKETS NOW ON SALE

NEWMAN TRAVELTALKS
SYMPHONY HALL

5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE
CAPETOWN to JOHANNESBURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO

MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

American Nov 4

SYMPHONY HALL

Herald TODAY Nov. 5 at 3:15 11-5	SECOND STEINERT CONCERT SOPHIE EMILIO **BRASLAU and DE GOGORZA** Contralto Baritone Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)
This Eve. at 8:15	**IRISH REGIMENT BAND** 50c, $1.00, $1.50, $2.00 (Plus Tax)
NEXT Fri. Eve. Nov. 10 At 8:15	**JOHN McCORMACK** TICKETS NOW ON SALE
NEXT SUN. AFT. Nov 12 At 3:30	**PENSION FUND CONCERT** **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazouneff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist: ODA SLOBODSKAJA, Soprano Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)
NEXT SUN. EVE. Nov. 12 At 8:15	**ROSA PONSELLE** $1.00, $1.50, $2.00, $2.50 (Plus Tax)
TUES. EVE. Nov. 14 At 8:15	**ISA KREMER** "THE INTERNATIONAL BALLADIST" "A true artist—a mimist—a voice of real operatic capacity, rich and expressive—Ruth Draper's grasp of characterization—the speaking singing tone of Yvette Guilbert—Her audience she carried along from point to point in the emotions."—N. Y. World (American Debut Oct. 29). Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
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NEWMAN TRAVELTALKS
SYMPHONY HALL

5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE
CAPETOWN to JOHANNESBURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO

MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Nov 5

Forward 11-4

סימפאני האָל, באָסטאָן דינסטאג, נאוו. 14
אום 8:15 אווענדס
ערשטער אויפטריט אין באָסטאָן פון
איזאַ קרעמער
(די אינטערנאציאָנאלע באלאדע־זינגערין)
אין א פראגראם פון אידישע, רוסישע, איטאַליענישע און
פראנצויזישע פאָלקס־לידער.

פאר די לעצטע זעקס יאהר האט זי געהאט א סענסאציאנעלען ערפאלג. זינגענדיג אין די טעאטערן פון מאסקווע, ווארשא, בוקארעסט, קאנסטאנטינאפאל און בערלין.

טיקעטס אין באָקס־אָפיס—$1, $1.50, $2, $2.50 אויסער וואָר טעקס.

Jewish Forward Nov 4

1922-1923 **Infantry Hall** 42nd SEASON
FIVE TUESDAY EVENING CONCERTS
Nov. 21 Dec. 12 Jan. 23 Feb. 27 April 10
THE BOSTON SYMPHONY ORCHESTRA
Prov Journal 11/5
(101 MUSICIANS)
PIERRE MONTEUX, Conductor
SOLOISTS
FRIEDA HEMPEL, Soprano **HAROLD BAUER**, Piano
JEAN BEDETTI, Violoncello **CLARA CLEMENS**, Soprano
OLGA SAMAROFF, Piano
Season Tickets for the Five Concerts Now on Sale at Sesson's News Stand, Butler Exchange Bldg., $8.50, $6.50 and $5.00 (No Tax)

Providence Journal Nov 5

(Monitor Nov 4 – 2nd page 17)

Nov 4th 5th 7th/1922

Her 11-4

SYMPHONY HALL
TONIGHT AT 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEAUX, Conductor
Tickets Now On Sale

2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15

SOPHIE **BRASLAU**
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
At Symphony and Steinert Halls

TUES. EVE., NOV. 14, at 8:15
"The International Balladist"

ISA KREMER

For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday

Tickets $2.50, $2, $1.50, $1 (plus tax)

Herald Nov 4

Her 11/7

SYMPHONY HALL
NEXT SUN. AFT., NOV. 12, at 3:30

BOSTON SYMPHONY ORCHESTRA CONCERT PENSION FUND

PIERRE MONTEUX, Conductor
RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist.
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

TUES. EVE., NOV. 14, at 8:15
For 6 years the Idol of Eastern Europe. Acclaimed at American debut, N. Y., Oct. 29. Repeated her success, N. Y., Nov. 5. Third N. Y. Concert Announced, Nov. 12.

ISA **KREMER**

"The International Balladist"

Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A disease without precedent—a mimist—a splendid operatic soprano, in one."
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

THURS. EVE., NOV. 16, at 8:15
K. M. WHITE Presents
EDGAR A. GUEST
"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30
MISCHA **ELMAN**
VIOLIN
Tickets, $2.50, $2, $1.50 $1 (Plus Tax)

SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA, NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18
COURSE SALE $6, $4, $3, $2.50 ~~Closes Sat~~
~~Single Tickets~~ Mon.

Herald Nov 7

Amer 11-4

SYMPHONY HALL

TOMORROW Nov. 5 at 3:15
SECOND STEINERT CONCERT
SOPHIE **BRASLAU** and EMILIO **DE GOGORZA**
Contralto Baritone
Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TONIGHT at 8:15
IRISH REGIMENT BAND
50c, $1.00, $1.50, $2.00 (Plus Tax)

NEXT FRI. EVE. NOV. 10 At 8:15
JOHN McCORMACK
TICKETS NOW ON SALE

SUN. AFT. Nov. 12 At 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist:
ODA SLOBODSKAJA, Soprano
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

SUN. EVE. Nov. 12 At 8:15
ROSA PONSELLE
$1.00, $1.50, $2.00, $2.50 (Plus Tax)

TUES. EVE. Nov. 14 At 8:15
ISA KREMER "THE INTERNATIONAL BALLADIST"
"A true artist—a mimist—a voice of real operatic capacity, rich and expressive—Ruth Draper's grasp of characterization—the speaking singing tone of Yvette Guilbert—Her audience she carried along from point to point in the emotions." —N. Y. World (American Debut Oct. 29).
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

WED. EVE. Nov. 15 At 8:15
LECTURE
JEAN LONGUET "EUROPE AFTER THE WAR"
Editor, "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

THURS. EVE. Nov. 16 At 8:15
K. M. WHITE PRESENTS
EDGAR A. GUEST
POET OF THE PEOPLE—In a Program of His Own Poems
Tickets 50c to $2.00 (Plus Tax); Victor Records

SUN. AFT. Nov. 19 At 3:30
MISCHA ELMAN Violin
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

WED. AFT. Nov. 29 At 2:30
PADEREWSKI
TICKETS NOW ON SALE

NEWMAN TRAVELTALKS
SYMPHONY HALL
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
CAPETOWN to JOHANNESBURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE

MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

American Nov-4

Herald 11-5

SYMPHONY HALL

TODAY Nov. 5 at 3:15
SECOND STEINERT CONCERT
SOPHIE **BRASLAU** and EMILIO **DE GOGORZA**
Contralto Baritone
Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)

This Eve. at 8:15
IRISH REGIMENT BAND
50c, $1.00, $1.50, $2.00 (Plus Tax)

NEXT Fri. Eve. Nov. 10 At 8:15
JOHN McCORMACK
TICKETS NOW ON SALE

NEXT SUN. AFT. Nov 12 At 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist:
ODA SLOBODSKAJA, Soprano
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT SUN. EVE. Nov. 12 At 8:15
ROSA PONSELLE
$1.00, $1.50, $2.00, $2.50 (Plus Tax)

TUES. EVE. Nov. 14 At 8:15
ISA KREMER "THE INTERNATIONAL BALLADIST"
"A true artist—a mimist—a voice of real operatic capacity, rich and expressive—Ruth Draper's grasp of characterization—the speaking singing tone of Yvette Guilbert—Her audience she carried along from point to point in the emotions."—N. Y. World (American Debut Oct. 29).
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

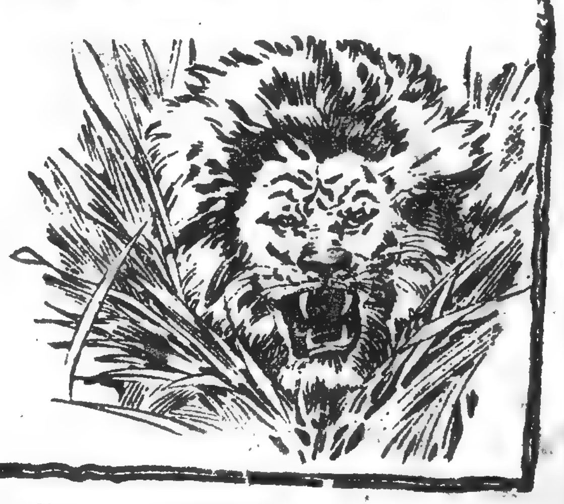
WED. EVE. Nov. 15 At 8:15
LECTURE
JEAN LONGUET "EUROPE AFTER THE WAR"
Tickets $1.00, 75c, 50c (Plus 10% Tax)
EDITOR OF "LE POPULAIRE," PARIS

THURS. EVE. Nov. 16 At 8:15
K. M. WHITE PRESENTS
EDGAR A. GUEST
POET OF THE PEOPLE—In a Program of His Own Poems
Tickets 50c to $2.00 (Plus Tax); Victor Records

SUN. AFT. Nov. 19 At 3:30
MISCHA ELMAN Violin
Tickets $2.50, $2.00 $1.50, $1.00 (Plus 10% Tax)

WED. AFT. Nov. 29 At 2:30
PADEREWSKI
TICKETS NOW ON SALE

NEWMAN TRAVELTALKS
SYMPHONY HALL
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
CAPETOWN to JOHANNESBURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE



MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Nov 5

Forward 11-4

סימפאָני האָל, באָסטאָן דינסטאג, נאוו. 14
אום 8:15 אווענדס
ערשטער אויפטריט אין באָסטאָן פון

איזאַ קרעמער

(די אינטערנאַציאָנאַלע באַלאַדע-זינגערין)

אין אַ פּראָגראַם פון אידישע, רוסישע, איטאַליענישע און פראַנצויזישע פאָלקס-לידער.

פאר די לעצטע זעקס יאָהר האָט זי געהאַט אַ סענסאַציאָנעלען ערפאָלג, זינגענדיג אין די טעאַטערן פון מאָסקווע, וואַרשא, בוקאַרעסט, קאָנסטאַנטינאָפּאָל און בערלין.

טיקעטס אין באָקס-אָפיס—$1, $1.50, $2, $2.50 אויסער וואָר טעקס.

Jewish Forward Nov 4

(Monitor Nov 4 – 2nd page 17)

Prov Journal 11/5

1922-1923 **Infantry Hall** 42nd SEASON
FIVE TUESDAY EVENING CONCERTS
Nov. 21 Dec. 12 Jan. 23 Feb. 27 April 10

THE BOSTON SYMPHONY ORCHESTRA

(101 MUSICIANS)
PIERRE MONTEUX, Conductor

SOLOISTS
FRIEDA HEMPEL, Soprano
HAROLD BAUER, Piano
JEAN BEDETTI, Violoncello
CLARA CLEMENS, Soprano
OLGA SAMAROFF, Piano

Season Tickets for the Five Concerts Now on Sale at Seddon's News Stand, Butler Exchange Bldg., $8.50, $6.50 and $5.00 (No Tax)

Providence Journal Nov 5

Nov 3-5-6-

SYMPHONY HALL

SECOND STEINERT CONCERT

11-5
Globe

TODAY
Nov. 5
at 8:15

SOPHIE EMILIO
BRASLAU and DE GOGO
Contralto Baritone
Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TONIGHT
at 8:30

IRISH REGIMENT BA
50c, $1.00, $1.50, $2.00 (Plus T

NEXT
Fri. Eve.
Nov. 10
At 8:15

JOHN McCORMA
TICKETS NOW ON SALE

NEXT
Sun. Aft.
Nov. 12
At 3:30

PENSION FUND CONC
BOSTON SYMPHONY ORCHES
PIERRE MONTEUX, Conductor
Russian Program—Rimsky-Korsakoff's "Scheherazade"; Ra
din's "Prince Igor" Dances; Glazounoff's "Stenka
Tchaikowsky's "1812" Overture; Arias with Soloist:
ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT
Sun. Eve.
Nov. 12
At 8:15

ROSA PONSELLE
$1.00, $1.50, $2.00, $2.50 (Plus Tax)

Tues. Eve.
Nov. 14
At 8:15

ISA KREMER "THE INTERNATION BALLADIST
"A true artist—a mimist—a voice of real operatic capacity
and expressive—Ruth Draper's grasp of characterization
speaking singing tone of Yvette Guilbert—Her audience sh
ried along from point to point in the emotions."—N. Y.
(American Debut Oct. 29).
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Wed. Eve.
Nov. 15
At 8:15

LECTURE
JEAN LONGUET "EUR AFT THE
EDITOR OF "LE POPULAIRE," PARIS
Tickets $1.00, 75c, 50c (Plus 10% Tax)

Thurs. Eve.
Nov. 16
At 8:15

K. M. WHITE PRESENTS
EDGAR A. GUEST
Poet of the People—In a Program of His Own Poe
Tickets 50c to $2.00 (Plus Tax); Victor Records

Sun. Aft.
Nov. 19
At 3:30

MISCHA ELMAN
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10%

Wed. Aft.
Nov. 29
At 2:30

PADEREWSK
TICKETS NOW ON SALE

NEWMAN SYMPHON HALL
TRAVELTALKS
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE
CAPETOWN to JOHANNESBURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO
MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
Course Tickets $6.60, $4.40, $3.30, $2.75
(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Ha

SYMPHONY HALL

SECOND STEINERT CONCERT

11-5

TODAY
Nov. 5
at 8:15

SOPHIE EMILIO
BRASLAU and De GOGORZA
Contralto Baritone
Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TONIGHT
at 8:15

IRISH REGIMENT BAND
50c, $1.00, $1.50, $2.00 (Plus Tax)

NEXT
Fri. Eve.
Nov. 10
at 8:15

JOHN McCORMACK
TICKETS NOW ON SALE

NEXT
SUN. AFT.
Nov. 12
At 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist:
ODA SLOBODSKAJA, Soprano
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT SUN.
EVE.
Nov. 12
At 8:15

ROSA PONSELLE
$1.00, $1.50, $2.00, $2.50 (Plus Tax)

TUES. EVE.
Nov. 14
At 8:15

ISA KREMER "THE INTERNATIONAL BALLADIST"
"A true artist—a mimist—a voice of real operatic capacity, rich and expressive—Ruth Draper's grasp of characterization—the speaking singing tone of Yvette Gilbert—Her audience she carried along from point to point in the emotions."—N. Y. World (American Debut Oct. 29).
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

WED. EVE.
Nov. 15
At 8:15

LECTURE
JEAN LONGUET "EUROPE AFTER THE WAR"
Editor of "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

THURS. EVE.
Nov. 16
At 8:15

K. M. WHITE PRESENTS
EDGAR A. GUEST
POET OF THE PEOPLE—In a Program of His Own Poems
Tickets 50c to $2.00 (Plus Tax); Victor Records

SUN. AFT.
Nov. 19
At 3:30

MISCHA ELMAN Violin
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

WED. AFT.
Nov. 29
At 2:30

PADEREWSKI
TICKETS NOW ON SALE

NEWMAN SYMPHONY HALL
TRAVELTALKS
5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18
SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE
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SUDAN to CAIRO
MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

MAIL ORDERS Filled Promptly (Make Cheks to Symphony Hall)

Post Nov 5

SYMPHONY HALL

NEXT SUN. AFT., NOV. 12, at 3:30

Globe 11-8

BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist.
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

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For 6 years the idol of Eastern Europe. Acclaimed at American debut, N. Y., Oct. 29. Repeated her success, N. Y., Nov. 5. Third N. Y. Concert Announced, Nov. 12.
ISA KREMER
"The International Balladist"
Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A disease without precedent—a mimist—a splendid operatic soprano, in one."
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The Editor of "Le Populaire," Paris
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In a Program of His Own Poems
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SUN. AFT., NOV. 19, at 3:30
MISCHA **ELMAN**
VIOLIN
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

THURS. EVE., NOV. 23, at 8:15
RACHMANINOFF
Tickets now at Box Office

SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18
COURSE SALE $6, $4, $3, $2.50 Closes Sat.
Single Tickets Mon.

Globe Nov 8

SYMPHONY HALL

NEXT SUN. AFT., NOV. 12, at 3:30

Post 11-7

BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture: Aria, with Soloist.
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

Globe Nov 5

TUES. EVE., NOV. 14, at 8:15
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Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A disease without precedent—a mimist—a splendid operatic soprano, in one."
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EDGAR A. GUEST
"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

Post Nov 7

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VIOLIN
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SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18
COURSE SALE $6, $4, $3, $2.50 Closes Sat.
Single Tickets Mon.

SYMPHONY HALL

NEXT SUN. AFT., NOV. 12, at 3:30

Amer 11-8

BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
RUSSIAN PROGRAM — Rimsky-Korsakoff's "Scheherazade;" Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin;" Tchaikowsky's "1812" Overture; Arias with Soloist.
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LECTURE:
JEAN LONGUET
The Editor of "Le Populaire," Paris
"EUROPE AFTER THE WAR"
Tickets—$1.00, 75c, 50c (Plus Tax)

THURS. EVE., NOV. 16, at 8:15
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Tickets, 50c to $2 (plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30
MISCHA **ELMAN**
VIOLIN
Tickets $2.50, $2, $1.50, $1 (plus tax)

American Nov 8

SYMPHONY HALL

2nd STEINERT CONCERT
NEXT SUN. AFT., NOV. 5, at 3:15

Globe 11-3

SOPHIE **BRASLAU**
Contralto, and
EMILIO **DE GOGORZA**
Baritone
Tickets $2.50, $2, $1.50, $1 (plus tax)
At Symphony and Steinert Halls

SUN. AFT., NOV. 12, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
Russian Programme
PIERRE MONTEUX, Conductor
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (no tax)

TUES. EVE., NOV. 14, at 8:15
"The International Balladist"
ISA KREMER
For six seasons a sensational success in the cities of Eastern Europe. Acclaimed at her American debut in New York last Sunday:—

KREBHIEL, TRIBUNE—"She is an interpreter who plays upon the minds and emotions of her audience."

HENDERSON, HERALD—"Her cleverness is great; her power to interest an audience is large."

TIMES—"Here is real singing. She made even facial expressions tell the content of her songs."

AMERICAN—"Unqualified success. An artist to her finger tips."

WORLD—"She carries her audience along from point to point in the emotions. They couldn't help call for encores, as they did."

Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Nov 3

[16]

TUES. EVE., NOV. 14, at 8:15
For 6 years the idol of Eastern Europe. Acclaimed at American debut, N. Y., Oct. 29. Repeated her success, N. Y., Nov. 5. Third N. Y. Concert Announced, Nov. 12.
ISA KREMER
"The International Balladist"
Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A disease without precedent—a mimist—a splendid operatic soprano, in one."
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

WED. EVE., NOV. 15, at 8:15
LECTURE
JEAN LONGUET
The Editor of "Le Populaire," Paris
"EUROPT AFTER THE WAR"
Tickets—$1.00, 75c, 50c (Plus Tax)

THURS. EVE., NOV. 16, at 8:15
K. M. WHITE Presents
EDGAR A. GUEST
"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30
MISCHA **ELMAN**
VIOLIN
Tickets, $2.50, $2, $1.50 $1 (Plus Tax)

THURS. EVE., NOV. 23 AT 8:15
RACHMANINOFF
Tickets Now at Box Office

SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18
COURSE SALE $6, $4, $3, $2.50 Closes Sat
Single Tickets Mon.

Herald Nov 8

Nov 4, 5, 9, 10, 11.

SYMPHONY HALL

Monitor 11-4

SUN. AFT.
Nov. 12
At 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist:

ODA SLOBODSKAJA, Soprano

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TUES. EVE.
Nov. 14
At 8:15

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Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

WED. EVE.
Nov. 15
At 8:15

LECTURE

JEAN LONGUET "EUROPE AFTER THE WAR"

Tickets $1.00, 75c, 50c (Plus 10% Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Monitor Nov 4

INFANTRY HALL

Five Tues. Eves.—Nov. 21, Dec. 12, Jan. 23, Feb. 27, Apr. 10

Pawtucket Times Oct 31

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX
Conductor

SOLOISTS:
FRIEDA HEMPEL, Soprano
HAROLD BAUER, Piano
CLARA CLEMENS, Soprano
JEAN BEDETTI, Violoncello
OLGA SAMAROFF, Piano

SEASON SALE NOW

At Seddon's News Stand, Butler Exchange, Providence

Seats for 5 Concerts, $8.50, $6.50 and $5.00 (no tax)

o30 31

Pawtucket Times Oct 31

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MISCHA **ELMAN**
VIOLIN

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SYMPHONY HALL

NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures

CAPE TOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO

5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18

COURSE SALE $6, $4, $3, $2.50 Closes Sat.
Single Tickets Mon.

Transcript Nov 9

SYMPHONY HALL

Herald 9

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In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30

MISCHA **ELMAN**
VIOLIN

Tickets, $2.50, $2, $1.50 $1 (Plus Tax)

Herald Nov 9

SYMPHONY HALL

Post 11/10

TONIGHT—NOV. 10, at 8:15

McCORMACK

Admission $1.00 (Plus Tax)

SUN. EVE. Nov. 12 at 8:30

PONSELLE

Tickets $1,$1.50,$2,$2.50 (Plus Tax)

TUES. EVE., NOV. 14, at 8;15

For six seasons the idol of Eastern Europe. Concerts before New York audiences on three successive Sundays.

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Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A diseuse without precedent—a mimist—a splendid operatic soprano, in one."

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SUN. AFT., NOV. 19, at 3.30

MISCHA **ELMAN**
VIOLIN

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THURS. EVE., NOV. 23, AT 8.15

Rachmaninoff

Tickets now at Box Office

SYMPHONY HALL

NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures

CAPE TOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO

5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18

COURSE SALE $6, $4, $3, $2.50 Closes Sat.
Single Tickets Mon.

Transcript Nov 8

SYMPHONY HALL
SECOND STEINERT CONCERT

TODAY
Nov. 5
at 3:15

Adv 11-5

SOPHIE EMILIO
BRASLAU and DE GOGORZA
Contralto Baritone

Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TONIGHT at 8:15

IRISH REGIMENT BAND

50c, $1.00, $1.50, $2.00 (Plus Tax)

NEXT FRI. EVE. NOV. 10 At 8:15

JOHN McCORMACK

TICKETS NOW ON SALE

NEXT SUN. AFT. Nov. 12 At 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist:

ODA SLOBODSKAJA, Soprano

Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT SUN. EVE. Nov. 12 At 8:15

ROSA PONSELLE

$1.00, $1.50, $2.00, $2.50 (Plus Tax)

TUES. EVE. Nov. 14 At 8:15

ISA KREMER "THE INTERNATIONAL BALLADIST"

"A true artist—a mimist—a voice of real operatic capacity, rich and expressive—Ruth Draper's grasp of characterization—the speaking singing tone of Yvette Guilbert—Her audience she carried along from point to point in the emotions."—N. Y. World (American Debut Oct. 29).

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WED. EVE. Nov. 15 At 8:15

LECTURE

JEAN LONGUET "EUROPE AFTER THE WAR"

Editor of "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

THURS. EVE. Nov. 16 At 8:15

K. M. WHITE PRESENTS

EDGAR A. GUEST

POET OF THE PEOPLE—In a Program of His Own Poems
Tickets 50c to $2.00 (Plus Tax); Victor Records

SUN. AFT. Nov. 19 At 3:30

MISCHA ELMAN Violin

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

WED. AFT. Nov. 29 At 2:30

PADEREWSKI

TICKETS NOW ON SALE

NEWMAN TRAVELTALKS
SYMPHONY HALL

5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18

SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE

CAPETOWN to JOHANNESBURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO

MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Nov 5

SYMPHONY HALL, BOSTON

Monitor 11/11

NEXT WED. EVE., Nov. 15, at 8:15
LECTURE: "EUROPE AFTER THE WAR"

JEAN LONGUET

Editor, "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

EXTRA SERIES—FIVE MONDAY EVENING CONCERTS

Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists:

ERNEST SCHELLING, Piano	FLORENCE MACBETH, Soprano
RENEE CHEMET, Violin	MAGDALEINE BRARD, Piano

ESTER FERRABINI JACCHIA, Soprano

Season Tickets—$7.50, $5.00, $4.00 (No tax). Sale opens Mon., Nov. 20. MAIL ORDERS to W. H. Brennan, Symphony Hall, received on or before Sat., Nov. 18, filled in advance of public sale.

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Monitor Nov 11

SYMPHONY HALL
NEXT SUN. AFT., NOV. 12, at 3:30

BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND

PIERRE MONTEUX, Conductor

RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Aria, with Soloist.

ODA SLOBODSKAJA, Soloist

Tickets $2.50, $2, $1.50, $1 (No Tax)

TUES. EVE., NOV. 14, at 8:15

For 6 years the idol of Eastern Europe. Acclaimed at American debut, New York, Oct. 29. Even greater success at her second concert, N. Y., Nov. 5. Third concert announced Nov. 12.

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WED. EVE., NOV. 15, at 8:15
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The Editor of "Le Populaire," Paris
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THURS. EVE., NOV. 16, at 8:15
K. M. WHITE Presents

EDGAR A. GUEST

"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30

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VIOLIN

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SYMPHONY HALL

NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures

CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO

5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18

COURSE SALE $6, $4, $3, $2.50 Closes Sat
Single Tickets Mon.

Post Nov 9

ONTEUX, C
rogram — Rimsky-Korsa-
razade"; Borodin's
Dances; Glazounoff's
; Tchaikowsky's "1812"
ias with Soloist:—
SLOBODSKAJA
$2, $1.50, $1 (No Tax)

NOV. 12
at 8:30

PONSELLE

Seats, $1, $1.50, $2, $2.50
(Plus Tax)

TUES. EVE., NOV. 14, at 8:15

six seasons the idol of Eastern Europe.
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Herald Nov 10

Nov 4 5 9, 10, 11

SYMPHONY HALL

Monitor 11-4

SUN. AFT.
Nov. 12
At 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist:

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Monitor Nov 4

INFANTRY HALL

Five Tues. Eves.—Nov. 21, Dec. 12, Jan. 23, Feb. 27, Apr. 10

Pawtucket Times Oct 31

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX
Conductor

SOLOISTS:
FRIEDA HEMPEL, Soprano
HAROLD BAUER, Piano
CLARA CLEMENS, Soprano
JEAN BEDETTI, Violoncello
OLGA SAMAROFF, Piano

SEASON SALE NOW

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Seats for 5 Concerts, $8.50, $6.50 and $5.00 (no tax)

o30 31 n2

Pawtucket Times Oct 31

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SYMPHONY HALL

NEWMAN

TRAVELTALKS
Sensational Wild Animal Motion Pictures

CAPE TOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO

5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18

COURSE SALE $6, $4, $3, $2.50 Closes Sat.
Single Tickets Mon.

Transcript Nov 9

SYMPHONY HALL

Herald 11/9

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Rachmaninoff

Tickets now at Box Office

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Single Tickets Mon.

Transcript Nov 8

SYMPHONY HALL

Post 11/10

TONIGHT—NOV. 10, at 8:15

McCORMACK

Admission $1.00 (Plus Tax)

SUN. EVE.
Nov. 12
at 8:30

PONSELLE

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Post Nov 10

SYMPHONY HALL
SECOND STEINERT CONCERT

TODAY
Nov. 5
at 3:15

Adv 11-5

SOPHIE EMILIO

BRASLAU and DE GOGORZA

Contralto Baritone

Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TONIGHT
at 8:15

IRISH REGIMENT BAND

50c, $1.00, $1.50, $2.00 (Plus Tax)

NEXT
FRI. EVE.
NOV. 10
At 8:15

JOHN McCORMACK

TICKETS NOW ON SALE

NEXT
SUN. AFT.
Nov. 12
At 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist;

ODA SLOBODSKAJA, Soprano

Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT SUN.
EVE.
Nov. 12
At 8:15

ROSA PONSELLE

$1.00, $1.50, $2.00, $2.50 (Plus Tax)

TUES. EVE.
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At 8:15

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Nov. 15
At 8:15

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"EUROPE AFTER THE WAR"

Editor of "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

THURS.
EVE.
Nov. 16
At 8:15

K. M. WHITE PRESENTS

EDGAR A. GUEST

POET OF THE PEOPLE—In a Program of His Own Poems
Tickets 50c to $2.00 (Plus Tax); Victor Records

SUN. AFT.
Nov. 19
At 3:30

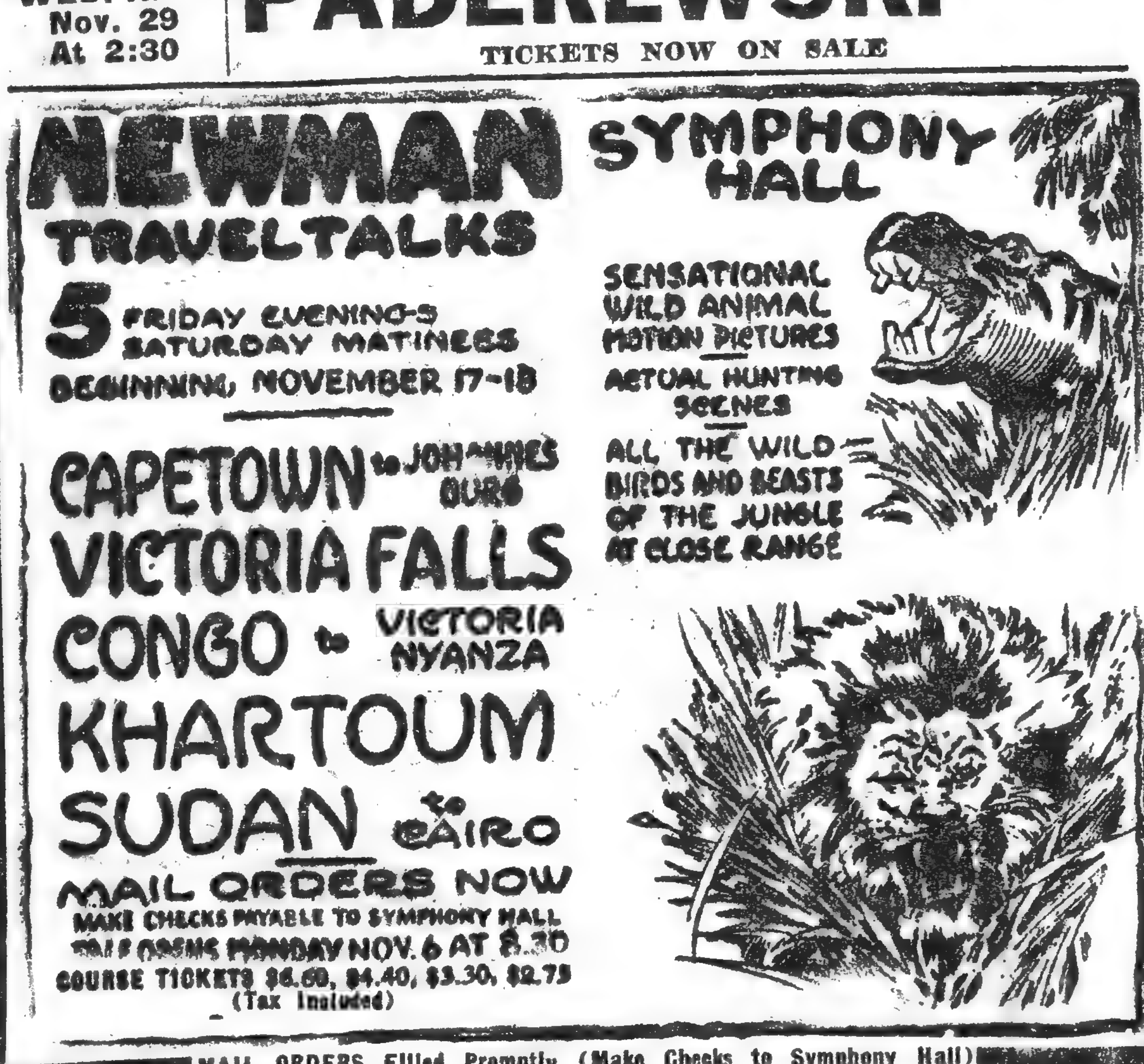
MISCHA ELMAN Violin

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

WED. AFT.
Nov. 29
At 2:30

PADEREWSKI

TICKETS NOW ON SALE



NEWMAN TRAVELTALKS

SYMPHONY HALL

5 FRIDAY EVENINGS SATURDAY MATINEES
BEGINNING NOVEMBER 17-18

SENSATIONAL WILD ANIMAL MOTION PICTURES
ACTUAL HUNTING SCENES
ALL THE WILD BIRDS AND BEASTS OF THE JUNGLE AT CLOSE RANGE

CAPETOWN to JOHANNESBURG
VICTORIA FALLS
CONGO to VICTORIA NYANZA
KHARTOUM
SUDAN to CAIRO

MAIL ORDERS NOW
MAKE CHECKS PAYABLE TO SYMPHONY HALL
SALE OPENS MONDAY NOV. 6 AT 8.30
COURSE TICKETS $6.60, $4.40, $3.30, $2.75
(Tax Included)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Nov 5

SYMPHONY HALL, BOSTON

Monitor 11/11

NEXT WED. EVE., Nov. 15, at 8:15
LECTURE: "EUROPE AFTER THE WAR"

JEAN LONGUET

Editor, "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

EXTRA SERIES—FIVE MONDAY EVENING CONCERTS
Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists:
ERNEST SCHELLING, Piano
RENEE CHEMET, Violin
FLORENCE MACBETH, Soprano
MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano

Season Tickets—$7.50, $5.00, $4.00 (No tax). Sale opens Mon., Nov. 20. MAIL ORDERS to W. H. Brennan, Symphony Hall, received on or before Sat., Nov. 18, filled in advance of public sale.

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Monitor Nov 11

SYMPHONY HALL

NEXT SUN. AFT., NOV. 12, at 3:30

Post

BOSTON SYMPHONY ORCHESTRA CONCERT
PENSION FUND

PIERRE MONTEUX, Conductor

RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Aria, with Soloist.

ODA SLOBODSKAJA, Soloist

Tickets $2.50, $2, $1.50, $1 (No Tax)

TUES. EVE., NOV. 14, at 8:15

For 6 years the idol of Eastern Europe. Acclaimed at American debut, New York, Oct. 29. Even greater success at her second concert, N. Y., Nov. 5. Third concert announced Nov. 12.

ISA KREMER

"The International Balladist"

Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A diseuse without precedent—a mimist—a splendid operatic soprano, in one."

Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

WED. EVE., NOV. 15, at 8:15
LECTURE:

JEAN LONGUET

The Editor of "Le Populaire," Paris
"EUROPE AFTER THE WAR"
Tickets—$1.00, 75c, 50c (Plus Tax)

THURS. EVE., NOV. 16, at 8:15
K. M. WHITE Presents

EDGAR A. GUEST

"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30

MISCHA ELMAN

VIOLIN
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

SYMPHONY HALL

NEWMAN

TRAVELTALKS
Sensational Wild Animal Motion Pictures

CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO

5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18

COURSE SALE $6, $4, $3, $2.50 Closes Sat
Single Tickets Mon.

Post Nov 9

ONTEUX, C

rogram — Rimsky-Korsa-
razade"; Borodin's
Dances; Glazounoff's
; Tchaikowsky's "1812"
as with Soloist:—
SLOBODSKAJA
$2, $1.50, $1 (No Tax)

NOV. 12
at 8:30

PONSELLE

Seats, $1, $1.50, $2, $2.50 (Plus Tax)

TUES. EVE., NOV. 14, at 8:15

six seasons the idol of Eastern Europe.
certs before great New York audiences on three
essive Sundays.

SA KREMER

"The International Balladist"

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precedent—a mimist—a splendid operatic
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EAN LONGUET

he Editor of "Le Populaire," Paris
ickets—$1.00, 75c, 50c (Plus Tax)

THURS. EVE., NOV. 16, at 8:15
K. M. WHITE Presents

EDGAR A. GUEST

"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30

MISCHA ELMAN

VIOLIN
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

Herald Nov 10

[19]

CUT-OUT

Trans 10, 11, 13, 14

SYMPHONY HALL
TONIGHT, NOV. 10, at 8:15
Glob 10
McCORMACK
Admission $1.00 (Plus Tax)

NEXT SUN. AFT., NOV. 12, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist.
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

SUN. EVE., Nov. 12, At 8:30 — **PONSELLE**
Seats $1, $1.50, $2, $2.50 (Plus Tax)

TUES. EVE., NOV. 14, at 8:15
For six seasons the idol of Eastern Europe.
Concerts before great New York audiences on three successive Sundays.
ISA KREMER
"The International Balladist"
Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A diseuse without precedent—a mimist—a splendid operatic soprano, in one."
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

WED. EVE., NOV. 15, at 8:15
Lecture: "Europe After the War"
JEAN LONGUET
The Editor of "Le Populaire," Paris
Tickets—$1.00, 75c, 50c (Plus Tax)

THURS. EVE., NOV. 16, at 8:15
K. M. WHITE Presents
EDGAR A. GUEST
"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3:30
MISCHA **ELMAN**
VIOLIN
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18
COURSE SALE $6, $4, $3, $2.50. Closes Sat
Single Tickets Mon.

Globe Nov 10

SYMPHONY HALL
Tomorrow Eve. (Nov. 14) at 8:15
Fourth Concert in America, following appearances before great New York audiences on three successive Sundays
ISA **KREMER**
11/13
"The International Balladist"
Remarkable Interpreter of Russian, Jewish, French, Italian and English Folk Songs.
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Next Wed. Eve. Nov. 15 At 8:15 — Lecture: "Euorpe After the War"
JEAN LONGUET
Editor, "Le Populaire," Paris
Tickets $1, 75c, 50c (Plus Tax)

Next Thur. Eve. Nov. 16 At 8:15 — K. M. WHITE Presents
Edgar A. Guest
POET OF THE PEOPLE
In a Program of His Own Poems
50c to $2 (Plus Tax); Victor Records

Next Su. Aft. Nov. 19 At 3:30 — MISCHA **ELMAN**
VIOLIN
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

Thur. Eve. Nov. 23 At 8:15 — **RACHMANINOFF**
TICKETS NOW ON SALE

Herald Nov 13

SYMPHONY HALL
TOMORROW AFT., Nov. 12, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
Glob
PENSION FUND
PIERRE MONTEUX, Conductor
RUSSIAN PROGRAM
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT TUES. EVE., Nov. 14, at 8:15
ISA **KREMER**
"The International Balladist"
Tickets $2.50, $2, $1.50, $1 (Plus tax)

SUNDAY AFT., Nov. 19, at 3:30
MISCHA **ELMAN**
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus tax)

Globe Nov 11

SYMPHONY HALL
TONIGHT, Nov. 10, at 8.15
Trav 10
McCORMACK
(Admission $1.00, Plus Tax)

NEXT SUN. AFT., NOV. 12, at 3.30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist.
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

SUN. EVE Nov. 12 at 8.30 — **PONSELLE**
Seats, $1, $1.50, $2, $2.50 (Plus tax)

TUES. EVE., NOV. 14, at 8.15
For six seasons the idol of Eastern Europe
Concerts before great New York audiences on three successive Sundays.
ISA **KREMER**
"The International Balladist"
Remarkable interpreter of Russian, Jewish, Italian, French and English folk songs. "A diseuse without precedent—a mimist—a splendid operatic soprano, in one."
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

THURS. EVE., NOV. 16, at 8.15
K. M. WHITE Presents
EDGAR A. GUEST
"POET OF THE PEOPLE"
In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

SUN. AFT., NOV. 19, at 3.30
MISCHA **ELMAN**
VIOLIN
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18
COURSE SALE $6, $4, $3, $2.50 Closes Sat.
Single Tickets Mon.

Transcript Nov 10

SYMPHONY HALL
TOMORROW AFT., NOV. 12, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
Her
PIERRE MONTEUX, Conductor
Russian Program
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT TUES. EVE., NOV. 14, at 8:15
ISA **KREMER**
"The International Balladist"
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

NEXT WED. EVE., NOV. 15, at 8:15
LECTURE: "EUROPE AFTER THE WAR"
JEAN LONGUET
The Editor of "Le Populaire," Paris
Tickets—$1.00, 75c, 50c (Plus Tax)

SUN. AFT., NOV. 19, at 3:30
MISCHA **ELMAN**
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18
COURSE SALE $6, $4, $3, $2.50 Closes Sat
Single Tickets Mon.

Herald Nov 11

SYMPHONY HALL
Thursday Eve., Nov. 23, at 8:15
RACHMANINOFF
Trav 11-15
Tickets Now at Box Office

Traveler Nov 15

SYMPHONY HALL
Amer 11-15
Thursday Eve., Nov. 23, at 8:15
RACHMANINOFF
Tickets Now at Box Office

American Nov 15

SYMPHONY HALL

Trans
TOMORROW AFT. Nov. 12 At 3.30
10-11
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist:
ODA SLOBODSKAJA, Soprano
Tickets, $2.50 $2.00, $1.50, $1.00 (No Tax)

Tomorrow Eve. Nov. 12 At 8:30
ROSA PONSELLE
Concerts before great audiences in Carnegie Hall, New York—Sun., Oct. 29 (American debut); Sun., Nov. 5; Sun., Nov. 12.
$1.00, $1.50, $2.00 and $2.50 (plus tax)

NEXT TUES. EVE. Nov. 14 At 8.15
ISA KREMER
"THE INTERNATIONAL BALLADIST"
The folk songs of the Russian, Roumanian, Jewish, French, Italian and English peoples, each in the native language interpreted with striking originality, dramatic power and vocal beauty.
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

NEXT WED. EVE. Nov. 15 At 8.15
LECTURE: "EUROPE AFTER THE WAR"
JEAN LONGUET
Editor "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

NEXT THURS. EVE. Nov. 16 At 8.15
K. M. WHITE PRESENTS
EDGAR A. GUEST
POET OF THE PEOPLE—In a Program of His Own Poems
Tickets 50c to $2.00 (Plus Tax); Victor Records

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30
NEWMAN TRAVELTALKS
Wild Animal Sensational Motion Pictures
Across Africa—Cape to Cairo
CAPE TOWN TO JOHANNESBURG
Tickets Mon.—$1.50, $1, 75c, 50c

SUN. AFT. Nov. 19 At 3.30
MISCHA ELMAN Violin
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

MON. EVE. Nov. 20 At 8:15
THE ONLY AMERICAN ARCTIC EXPLORER
DONALD MacMILLAN
"IN UNKNOWN BAFFINLAND" Motion and Still Pictures
Management—the Players—162 Tremont St.
Tickets $2, $1.50, $1, 50c (plus 10% tax)

THURS. EVE. Nov. 23 At 8.15
RACHMANINOFF
TICKETS NOW ON SALE

WED. AFT. Nov. 29 At 2.30
PADEREWSKI
TICKETS NOW ON SALE

Transcript Nov 11

SYMPHONY HALL
TOMORROW EVE. (Nov. 14) at 8:15
Fourth Concert in America, following appearance before great New York audiences on three successive Sundays.
ISA **KREMER**
"The International Balladist"
Remarkable Interpreter of Russian, Jewish, French, Italian and English Folk Songs.
Tickets—$2.50, $2, $1.50, $1 (plus tax)

NEXT WED. EVE., NOV. 15, AT 8:15 — Lecture—"Europe After the War"
Jean Longuet
Editor "Le Populaire," Paris
Tickets—$1, 75c, 50c (plus tax)

NEXT THURS. EVE., NOV. 16, AT 8:15 — K. M. WHITE Presents
EDGAR A. **GUEST**
POET OF THE PEOPLE
In a Program of His Own Poems
50c to $2 (plus tax)
(Victor Records)

NEXT SUN. AFT., NOV. 19, AT 3:30 — MISCHA **ELMAN**
VIOLIN
Tickets—$2.50, $2, $1.50, $1 (plus tax)

THURS. EVE., NOV. 23 AT 8:15 — **Rachmaninoff**
Tickets Now on Sale

Post Nov 13

SYMPHONY HALL
TONIGHT AT 8.15
ISA **KREMER**
Trans 11-14
"The International Balladist"
Remarkable Interpreter of Russian, Jewish, French, Italian and English Folk Songs.
Tickets $2.50, $2, $1.50, $1 (Plus tax)

Tom'row Wed. Eve. Nov. 15 At 8.15 — Lecture: "Europe After the War"
JEAN LONGUET
Editor "Le Populaire," Paris
Tickets $1, 75c, 50c (Plus Tax)

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EDGAR A. **GUEST**
POET OF THE PEOPLE
In a Program of His Own Poems
50c to $2 (Plus Tax)
Victor Records

This Fri. Eve. at 8.15 Sat. at 2.30 — Across Africa—Cape to Cairo
NEWMAN
Wild Animal Motion Pictures
CAPETOWN to Johannesburg
$1.50, $1, 75c (plus tax)

Next Sun. Aft. Nov. 19 At 3.30 — MISCHA **ELMAN**
VIOLIN
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

Thur. Eve. Nov. 23 At 8.15 — **Rachmaninoff**
Tickets Now on Sale

Transcript Nov 14

BOSTON SYMPHONY
Post
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
RUSSIAN PROGRAM
ODA SLOBODSKAJA, Soloist
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT TUES. EVE., NOV. 14, at 8:15
"The International Balladist"
ISA KREMER
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K. M. WHITE Presents
EDGAR A. GUEST
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In a Program of His Own Poems
Tickets, 50c to $2 (Plus Tax) (Victor Records)

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MISCHA **ELMAN**
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

SYMPHONY HALL
NEWMAN TRAVELTALKS
Sensational Wild Animal Motion Pictures
CAPETOWN TO JOHANNESBURG—VICTORIA FALLS—CONGO TO VICTORIA NYANZA—KHARTOUM—SOUDAN TO CAIRO
5 FRI. EVES. SAT. MATS. Beg. Nov. 17-18
COURSE SALE $6, $4, $3, $2.50 Closes Sat
Single Tickets Mon.

Post Nov 11

SYMPHONY HALL
TOMORROW EVE. (Nov. 14) at 8:15
Fourth concert in America, following appearances before great New York audiences on three successive Sundays—
ISA KREMER
"The International Balladist"
Remarkable interpreter of Russian, Jewish, French, Italian and English Folk Songs.
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JEAN LONGUET
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In a program of his own poems.
50c to $2.00 (plus tax).
Victor Records.

NEXT SUN. AFT. Nov. 19 at 3:30 — MISCHA **ELMAN**
VIOLIN.
Tickets—$2.50, $2, $1.50, $1 (plus tax).

THURS. EVE. Nov. 23 at 8:15 — **Rachmaninoff**
Tickets now on sale.

Globe Nov 13

SYMPHONY HALL
Post
TONIGHT AT 8:15
Fourth Concert in America, following appearances before great New York audiences on three successive Sundays.
ISA **KREMER**
11-14
"The International Balladist"
Remarkable Interpreter of Russian, Jewish, French, Italian and English Folk Songs.
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TO-MORROW WED. EVE., NOV. 15, AT 8:15 — Lecture—"Europe After the War"
Jean Longuet
Editor "Le Populaire," Paris
Tickets—$1, 75c, 50c (plus tax)

THIS THURS. EVE., NOV. 16, AT 8:15 — K. M. WHITE Presents
EDGAR A. **GUEST**
POET OF THE PEOPLE
In a Program of His Own Poems
50c to $2 (plus tax)
(Victor Records)

THIS FRI. EVE. at 8:15 SAT. at 2:30 — ACROSS AFRICA—CAPE to CAIRO
NEWMAN
WILD ANIMAL MOTION PICTURES
CAPETOWN to Johannesburg
$1.50, $1, 75c (plus tax)

NEXT SUN. AFT., NOV. 19, AT 3:30 — MISCHA **ELMAN**
VIOLIN
Tickets—$2.50, $2, $1.50, $1 (plus tax)

THURS. EVE., NOV. 23 AT 8:15 — **Rachmaninoff**
Tickets Now on Sale

Post Nov 14

CUT-OUT

Nov 11, 15, 16, 17th · 142 ✓

SYMPHONY HALL

Trav 11 TOMORROW AFT. Nov. 12 At 3:30	**PENSION FUND CONCERT** **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist: ODA SLOBODSKAJA, Soprano Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)
TOMORROW EVE. Nov. 12 At 8:30	**ROSA PONSELLE** ✓ $1.00, $1.50, $2.00, $2.50 (Plus Tax)
NEXT TUES. EVE. Nov. 14 At 8:15	Concerts before great audiences in Carnegie Hall, New York:—Sun., Oct. 29 (American debut).; Sun., Nov. 5; Sun., Nov. 12. **ISA KREMER** "THE INTERNATIONAL BALLADIST" The folk songs of the Russian, Roumanian, Jewish, French, Italian and English peoples, each in the native language interpreted with striking originality, dramatic power and vocal beauty. Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
NEXT WED. EVE. Nov. 15 At 8:15	LECTURE: "EUROPE AFTER THE WAR" **JEAN LONGUET** Editor, "Le Populaire," Paris Tickets $1.00, 75c, 50c (Plus 10% Tax)
NEXT THURS. EVE. Nov. 16 At 8:15	K. M. WHITE PRESENTS **EDGAR A. GUEST** POET OF THE PEOPLE—In a Program of His Own Poems Tickets 50c to $2.00 (Plus Tax); Victor Records
NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30	**NEWMAN** Wild Animal Sensational Motion Pictures Across Africa—Cape to Cairo **TRAVELTALKS** CAPE TOWN TO JOHANNESBURG Tickets Mon.—$1.50, $1.00, 75c, 50c
SUN. AFT. Nov. 19 At 3:30	**MISCHA ELMAN** Violin Tickets $2.50, $2.00 $1.50, $1.00 (Plus 10% Tax)
MON. EVE. Nov. 20 At 8:15	THE ONLY AMERICAN ARCTIC EXPLORER **DONALD MacMILLAN** "IN UNKNOWN BAFFINLAND" Motion and Still Pictures Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax) Management—the Players—162 Tremont St.
THURS. EVE. Nov. 23 At 8:15	**RACHMANINOFF** TICKETS NOW ON SALE
WED. AFT. Nov. 29 At 2:30	**PADEREWSKI** TICKETS NOW ON SALE

Traveler, Nov 11

SYMPHONY HALL

Amer Tomorrow Aft. Nov. 12 At 3:30 11-11	**PENSION FUND CONCERT** **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Boredin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist: ODA SLOBODSKAJA Soprano Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)
Tomorrow Eve. Nov. 12 At 8:30	**ROSA PONSELLE** ✓ $1.00, $1.50, $2.00, $2.50 (Plus Tax)
NEXT TUES. EVE. Nov. 14 At 8:15	Concerts before great audiences in Carnegie Hall, New York—Sun., Oct. 29 (American debut); Sun., Nov. 5; Sun., Nov. 12. **ISA KREMER** "THE INTERNATIONAL BALLADIST" The folk songs of the Russian, Roumanian, Jewish, French, Italian and English peoples, each in the native language interpreted with striking originality, dramatic power and vocal beauty. Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
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NEXT THURS. EVE. Nov. 16 At 8:15	K. M. WHITE PRESENTS **EDGAR A. GUEST** POET OF THE PEOPLE—In a Program of His Own Poems Tickets 50c to $2.00 (Plus Tax); Victor Records
NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30	**NEWMAN** Wild Animal Sensational Motion Pictures Across Africa—Cape to Cairo **TRAVELTALKS** CAPE TOWN TO JOHANNESBURG Tickets Mon.—$1.50, $1.00, 75c, 50c
SUN. AFT. Nov. 19 At 3:30	**MISCHA ELMAN** Violin Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
THURS. EVE. Nov. 23 At 8:15	**RACHMANINOFF** TICKETS NOW ON SALE
WED. AFT. Nov. 29 At 2:30	**PADEREWSKI** TICKETS NOW ON SALE

EXTRA SERIES—FIVE MONDAY EVENING CONCERTS

[redacted]

Mar. 26 April 23

ORCHESTRA

nductor

ICE MACBETH, Soprano

LEINE BRARD, Piano

A, Soprano

Mon., Nov. 20. MAIL ORDERS to

. 18, filed in advance of public sale

to Symphony Hall)

American Nov 11

SYMPHONY HALL

Her TO-NIGHT WED. EVE., Nov. 15 at 8:15	Lecture: "Europe After the War" **JEAN LONGUET** Editor "Le Populaire," Paris Tickets, $1, 75c, 50c (Plus Tax)
TO-MORROW THURS. EVE. Nov. 16 at 8:15	**Edgar A. Guest** HIMSELF POET OF THE PEOPLE In a Program of His Own Poems 50c to $2 (Plus Tax)
THIS FRI. AFT., Nov. 17 at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor Tickets Now on Sale
THIS FRI. EVE. at 8:15 SAT. at 2:30	ACROSS AFRICA—CAPE to CAIRO **NEWMAN** WILD ANIMAL MOTION PICTURES CAPETOWN to Johannesburg $1.50, $1, 75c (plus tax)
NEXT SUN. AFT., Nov. 19 at 3:30	**MISCHA ELMAN** VIOLIN $2.50, $2, $1.50, $1 (plus tax)
MON. EVE., Nov. 20 at 8:15	The Only American Arctic Explorer—DONALD **MacMILLAN** "In Unknown Baffin Land" Motion and Still Pictures $2, $1.50, $1, 50c (plus tax)
THURS. EVE. Nov. 23 at 8:15	**Rachmaninoff** Tickets Now on Sale

Herald Nov 15

SYMPHONY HALL

Glob TO-NIGHT WED. EVE. Nov. 15 at 8:15	Lecture: "Europe After the War" **JEAN LONGUET** Editor "Le Populaire," Paris Tickets $1, 75c, 50c (Plus Tax)
11-15 TO-MORROW THURS. EVE. Nov. 16 at 8:15	EDGAR A. **GUEST** HIMSELF POET OF THE PEOPLE In a Program of His Own Poems 50c to $2 (Plus Tax)
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NEXT SUN. AFT. Nov. 19 at 3:30	MISCHA **ELMAN** VIOLIN $2.50, $2, $1.50, $1 (plus tax)
MON. EVE. Nov. 20 at 8:15	The Only American Arctic Explorer—DONALD **MacMILLAN** "In Unknown Baffin Land" Motion and Still Pictures $2, $1.50, $1, 50c (plus tax)
THURS. EVE. Nov. 23 at 8:15	**Rachmaninoff** Tickets Now on Sale

Globe Nov 15

SYMPHONY HALL

Trans 11-15 TONIGHT Wed. Eve. Nov. 15 At 8.15	Lecture: "Europe After the War" **JEAN LONGUET** Editor "Le Populaire," Paris Tickets $1, 75c, 50c (Plus Tax)
Tomorrow Thur. Eve. Nov. 16 At 8.15	EDGAR **GUEST** (Himself) POET OF THE PEOPLE In a Program of His Own Poems 50c to $2 (Plus Tax)
THIS FRI. AFT. Nov. 17 at 2.30 SAT. at 8.15	**BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor Tickets Now on Sale
This Fri. Eve. at 8.15 Sat. at 2.30	Across Africa—Cape to Cairo **NEWMAN** Wild Animal Motion Pictures CAPETOWN to Johannesburg $1.50, $1, 75c (plus tax)
Next Sun. Aft. Nov. 19 At 3.30	MISCHA **ELMAN** VIOLIN Tickets $2.50, $2, $1.50, $1 (Plus Tax)
MON. EVE., Nov. 20 at 8.15	The Only American Arctic Explorer—DONALD **MacMILLAN** "In Unknown Baffin Land" Motion and Still Pictures $2, $1.50, $1, 50c (Plus Tax)
Thur. Eve. Nov. 23 At 8.15	**Rachmaninoff** Tickets Now on Sale

Transcript Nov 15

SYMPHONY HALL

TO-NIGHT Thur. Eve. Nov. 16 At 8.15	EDGAR A. **GUEST** Trans 11/16 (Himself) POET OF THE PEOPLE In a Program of His Own Poems 50c to $2 (plus Tax)
Next Sun. Aft. Nov. 19 At 3.30	MISCHA **ELMAN** VIOLIN $2.50, $2, $1.50, $1 (plus Tax)
Thur. Eve. Nov. 23 At 8.15	**Rachmaninoff** Tickets Now on Sale

SYMPHONY HALL

NEWMAN

TRAVELTALKS Wild Animal Sensational Motion Pictures

ACROSS AFRICA—CAPE TO CAIRO

Tomorrow (Fri.) Eve. at 8.15

This Saturday, Mat. at 2.30

CAPETOWN

TO JOHANNESBURG

Tickets $1.50, $1, 75c, 50c

Transcript Nov 16

SYMPHONY HALL

Trans THIS AFT. Nov. 17 at 2.30 SAT. at 8.15	**BOSTON SYMPHONY ORCHESTRA** 11/17 Pierre Monteux, Conductor Tickets Now on Sale
TONIGHT at 8.15 Sat. at 2.30	Across Africa—Cape to Cairo **NEWMAN** Wild Animal Motion Pictures CAPETOWN to Johannesburg $1.50, $1, 75c (plus tax)
Next Sun. Aft. Nov. 19 At 3.30	MISCHA **ELMAN** Violin $2.50, $2, $1.50, $1 (plus Tax)
Thur. Eve. Nov. 23 At 8.15	**Rachmaninoff** Tickets Now on Sale
Next MON. EVE., Nov. 20 at 8.15	The Only American Arctic Explorer—DONALD **MacMILLAN** "In Unknown Baffin Land" Motion and Still Pictures $2, $1.50, $1, 50c (Plus Tax)

Donald MacMillan

The Only American Arctic Explorer

SYMPHONY HALL

Monday Evening, Nov. 20—8.15 P.M.

Will Tell the Thrilling Story of His Recent Trip to

UNKNOWN BAFFIN LAND

Profusely Illustrated by Motion and Still Pictures

Tickets from $2.00 to 50c, plus tax

On Sale at Box Office, Symphony Hall

Management, The Players, 162 Tremont St.

Transcript Nov 17

SYMPHONY HALL

Post TO-NIGHT WED. EVE., NOV. 15, AT 8:15	Lecture—"Europe After the War" **JEAN LONGUET** Editor "Le Populaire," Paris Tickets—$1, 75c, 50c (plus tax)
11-15 TO-MORROW THURS. EVE., NOV. 16, AT 8:15	EDGAR A. **GUEST** HIMSELF POET OF THE PEOPLE In a Program of His Own Poems 50c to $2 (Plus Tax) (Victor Records)
THIS FRI. AFT. Nov. 17 at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor Tickets Now on Sale
THIS FRI. EVE. at 8:15 SAT. at 2:30	ACROSS AFRICA—CAPE to CAIRO **NEWMAN** WILD ANIMAL MOTION PICTURES CAPETOWN to Johannesburg $1.50, $1, 75c (plus tax)
NEXT SUN. AFT., NOV. 19, AT 3:30	MISCHA **ELMAN** VIOLIN $2.50, $2, $1.50, $1 (plus tax) (plus tax)
MON. EVE., Nov. 20 at 8:15	The Only American Arctic Explorer—DONALD **MacMILLAN** "In Unknown Baffin Land" Motion and Still Pictures $2, $1.50, $1, 50c (plus tax)
THURS. EVE. NOV. 23 AT 8:15	**Rachmaninoff** Tickets Now on Sale

Post Nov 15

[21]

CUT-OUT

Nov 11, 15, 16, 17-th 142✓

SYMPHONY HALL

Trav 11 TOMORROW AFT. Nov. 12 At 3:30	**PENSION FUND CONCERT** **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist: ODA SLOBODSKAJA, Soprano Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)
TOMORROW EVE. Nov. 12 At 8:30	**ROSA PONSELLE** ✓ $1.00, $1.50, $2.00, $2.50 (Plus Tax)
NEXT TUES. EVE. Nov. 14 At 8:15	Concerts before great audiences in Carnegie Hall, New York:—Sun., Oct. 29 (American debut).; Sun., Nov. 5; Sun., Nov. 12. **ISA KREMER** "THE INTERNATIONAL BALLADIST" The folk songs of the Russian, Roumanian, Jewish, French, Italian and English peoples, each in the native language interpreted with striking originality, dramatic power and vocal beauty. Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
NEXT WED. EVE. Nov. 15 At 8:15	LECTURE: "EUROPE AFTER THE WAR" **JEAN LONGUET** Editor, "Le Populaire," Paris Tickets $1.00, 75c, 50c (Plus 10% Tax)
NEXT THURS. EVE. Nov. 16 At 8:15	K. M. WHITE PRESENTS **EDGAR A. GUEST** POET OF THE PEOPLE—In a Program of His Own Poems Tickets 50c to $2.00 (Plus Tax); Victor Records
NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30	**NEWMAN TRAVELTALKS** Wild Animal Sensational Motion Pictures Across Africa—Cape to Cairo CAPE TOWN TO JOHANNESBURG Tickets Mon.—$1.50, $1.00, 75c, 50c
SUN. AFT. Nov. 19 At 3:30	**MISCHA ELMAN** Violin Tickets $2.50, $2.00 $1.50, $1.00 (Plus 10% Tax)
MON. EVE. Nov. 20 At 8:15	THE ONLY AMERICAN ARCTIC EXPLORER **DONALD MacMILLAN** "IN UNKNOWN BAFFINLAND" Motion and Still Pictures Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax) Management—the Players—162 Tremont St.
THURS. EVE. Nov. 23 At 8:15	**RACHMANINOFF** TICKETS NOW ON SALE
WED. AFT. Nov. 29 At 2:30	**PADEREWSKI** TICKETS NOW ON SALE

Traveler, Nov 11

SYMPHONY HALL

Amer Tomorrow Aft. Nov. 12 At 3:30 11-11	**PENSION FUND CONCERT** **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade"; Boredin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist: ODA SLOBODSKAJA Soprano Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)
Tomorrow Eve. Nov. 12 At 8:30	**ROSA PONSELLE** $1.00, $1.50, $2.00, $2.50 (Plus Tax)
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EXTRA SERIES—FIVE MONDAY EVENING CONCERTS

[redacted] Mar. 26 April 23

ORCHESTRA

nductor

ICE MACBETH, Soprano

LEINE BRARD, Piano

A, Soprano

Mon., Nov. 20. MAIL ORDERS to . 18, filed in advance of public sale

to Symphony Hall)

American Nov 11

SYMPHONY HALL

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THURS. EVE. Nov. 23 at 8:15	**Rachmaninoff** Tickets Now on Sale

Herald Nov 15

SYMPHONY HALL

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Globe Nov 15

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Transcript Nov 15

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Thur. Eve. Nov. 23 At 8.15	**Rachmaninoff** Tickets Now on Sale

SYMPHONY HALL

NEWMAN TRAVELTALKS

Wild Animal Sensational Motion Pictures

ACROSS AFRICA—CAPE TO CAIRO

Tomorrow (Fri.) Eve. at 8.15

This Saturday, Mat. at 2.30

CAPETOWN TO JOHANNESBURG

Tickets $1.50, $1, 75c, 50c

Transcript Nov 16

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Donald MacMillan

The Only American Arctic Explorer

SYMPHONY HALL

Monday Evening, Nov. 20—8.15 P.M.

Will Tell the Thrilling Story of His Recent Trip to

UNKNOWN BAFFIN LAND

Profusely Illustrated by Motion and Still Pictures

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On Sale at Box Office, Symphony Hall

Management, The Players, 162 Tremont St.

Transcript Nov 17

SYMPHONY HALL

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THURS. EVE., NOV. 23 AT 8:15	**Rachmaninoff** Tickets Now on Sale

Post Nov 15

[21]

CUT-OUT

Nov 12, 17, 18 – 1922

SYMPHONY HALL

Herald
11/12 ✓

TODAY
Nov. 12
At 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Bazin"; Tchaikowsky's "1812" Overture; Arias with Soloist:
ODA SLOBODSKAJA, Soprano
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

TONIGHT
Nov. 12
At 8:30

ROSA PONSELLE
$1.00, $1.50, $2.00, $2.50 (Plus Tax)

Concerts before great audiences in Carnegie Hall, New York—Sun., Oct. 29 (American debut); Sun., Nov. 5; Sun., Nov. 12.

NEXT
TUES. EVE.
Nov. 14
At 8:15

ISA KREMER
"THE INTERNATIONAL BALLADIST"
The folk songs of the Russian, Roumanian, Jewish, French, Italian and English peoples, each in the native language interpreted with striking originality, dramatic power and vocal beauty.
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

LECTURE: "EUROPE AFTER THE WAR"

NEXT
WED. EVE.
Nov. 15
At 8:15

JEAN LONGUET
Editor, "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

K. M. WHITE PRESENTS

NEXT
THURS. EVE.
Nov. 16
At 8:15

EDGAR A. GUEST
POET OF THE PEOPLE—In a Program of His Own Poems
Tickets 50c to $2.00 (Plus Tax); Victor Records

NEXT
FRI. EVE.
At 8:15
SAT. MAT.
At 2:30

NEWMAN TRAVELTALKS
Wild Animal Sensational Motion Pictures
Across Africa—Cape to Cairo
CAPE TOWN TO JOHANNESBURG
Tickets Mon.—$1.50, $1.00, 75c, 50c

NEXT
SUN. AFT.
Nov. 19
At 3:30

MISCHA ELMAN Violin
Tickets $2.50, $2.00 $1.50, $1.00 (Plus 10% Tax)

THE ONLY AMERICAN ARCTIC EXPLORER

MON. EVE.
Nov. 3
At 8:15

DONALD MacMILLAN
"IN UNKNOWN BAFFINLAND" Motion and Still Pictures
Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)
Management—the Players—162 Tremont St.

THURS. EVE.
Nov. 23
At 8:15

RACHMANINOFF
TICKETS NOW ON SALE

WED. AFT.
Nov. 29
At 2:30

PADEREWSKI
TICKETS NOW ON SALE

EXTRA SERIES—FIVE MONDAY EVENING CONCERTS
Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
ERNEST SCHELLING, Piano | FLORENCE MACBETH, Soprano
RENEE CHEMET, Violin | MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
Season Tickets—$7.50, $5.00, $4.00 (No tax). Sale opens Mon., Nov. 20. MAIL ORDERS to W. H. Brennan, Symphony Hall, received on or before Sat., Nov. 18, filled in advance of public sale.
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Nov 12

SYMPHONY HALL

Globe
11/12 ✓

ODAY
Nov. 12
At 3:30

PENSION FUND CONCE
BOSTON SYMPHONY ORCHEST
PIERRE MONTEUX, Conductor
RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; B
din's "Prince Igor" Dances; Glazounoff's "Stenka Ra
Tchaikowsky's "1812" Overture; Arias with Soloist:
ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

NIGHT
Nov. 12
At 8:30

ROSA PONSELLE
$1.00, $1.50, $2.00, $2.50 (Plus Tax)

Concerts before great audiences in Carnegie Hall, New Y
Sun., Oct. 29 (American debut); Sun., Nov. 5; Sun., Nov. 12.

NEXT
ES. EVE.
Nov. 14
At 8:15

ISA KREMER
"THE INTERNATIONAL BALLADIST"
The folk songs of the Russian, Roumanian, Jewish, F
Italian and English peoples, each in the native language
preted with striking originality, dramatic power and vocal b
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

LECTURE: "EUROPE AFTER THE WAR"

NEXT
ED. EVE.
Nov. 15
At 8:15

JEAN LONGUET
Editor, "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

K. M. WHITE PRESENTS

NEXT
URS. EVE.
Nov. 16
At 8:15

EDGAR A. GUEST
POET OF THE PEOPLE—In a Program of His Own
Tickets 50c to $2.00 (Plus Tax); Victor Records

NEXT
RI. EVE.
At 8:15
AT. MAT.
At 2:30

NEWMAN TRAVELTALKS
Wild Animal Sense
Motion Pictures
Across Africa—Cape to
CAPE TOW
TO JOHANNESBUR
Tickets Mon.—$1.50, $1.00, 75c, 50c

NEXT
UN. AFT.
Nov. 19
At 3:30

MISCHA ELMAN Vi
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

THE ONLY AMERICAN ARCTIC EXPLORER

ON. EVE.
Nov. 20
At 8:15

DONALD MacMILLA
"IN UNKNOWN BAFFINLAND" MOTION AN
STILL PICT
Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)
Management—the Players—162 Tremont St.

URS. EVE.
Nov. 23
At 8:15

RACHMANINOFF
TICKETS NOW ON SALE

ED. AFT.
Nov. 29
At 2:30

PADEREWSKI
TICKETS NOW ON SALE

EXTRA SERIES—FIVE MONDAY EVENING CONCERT
Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHEST
PIERRE MONTEUX, Conductor
Soloists:
RNEST SCHELLING, Piano | FLORENCE MACBETH, So
ENEE CHEMET, Violin | MAGDALEINE BRARD, P
ESTER FERRABINI JACCHIA, Soprano
ason Tickets—$7.50, $5.00, $4.00 (No tax). Sale opens Mon., Nov. 20. MAIL ORDE
. H. Brennan, Symphony Hall, received on or before Sat., Nov. 18, filled in advance of public
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Nov 12

Adv
11/12

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Nov. 12
At 3:30

PENSION FUND C
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PIERRE MONTEUX, Conductor
RUSSIAN Program — Rimsky-Korsakoff's "Schehe
Borodin's "Prince Igor" Dances; Glazounoff's
Razin"; Tchaikowsky's "1812" Overture; Arias with
ODA SLOBODSKAJA Soprano
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

TONIGHT
Nov. 12
At 8:30

ROSA PONSELL
$1.00, $1.50, $2.00, $2.50 (Plus Tax)

Concerts before great audiences in Carnegie Hall, New York—Sun., Oct. 29 (American debut); Sun., Nov. 5; Sun., Nov. 12.

[redacted]

Nov. 14
At 8:15

The folk songs of the Russian, Roumanian, Jewish,
Italian and English peoples, each in the native language inter
preted with striking originality, dramatic power and vocal
beauty.
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

LECTURE: "EUROPE AFTER THE WAR"

NEXT
WED. EVE.
Nov. 15
At 8:15

JEAN LONGUET
Editor, "Le Populaire," Paris
Tickets $1.00, 75c, 50c (Plus 10% Tax)

K. M. WHITE PRESENTS

NEXT
THURS. EVE.
Nov. 16
At 8:15

EDGAR A. GUES
POET OF THE PEOPLE—In a Program of His Own Poem
Tickets 50c to $2.00 (Plus Tax); Victor Records

NEXT
FRI. EVE.
At 8:15
SAT. MAT.
At 2:30

NEWMAN TRAVELTALKS
Wild Animal Sensationa
Motion Pictures
Across Africa—Cape to Cair
CAPE TOWN
TO JOHANNESBURG
Tickets Mon.—$1.50, $1.00, 75c, 50c

NEXT
SUN. AFT.
Nov. 19
At 3:30

MISCHA ELMAN Violin
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

THE ONLY AMERICAN ARCTIC EXPLORER

MON. EVE.
Nov. 20
At 8:15

DONALD MacMILLA
"IN UNKNOWN BAFFINLAND"—Motion an
Still Picture
Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax
Management—the Players—162 Tremont St.

THURS. EVE.
Nov. 23
At 8:15

RACHMANINOFF
TICKETS NOW ON SALE

WED. AFT.
Nov. 29
At 2:30

PADEREWSKI
TICKETS NOW ON SALE

EXTRA SERIES—FIVE MONDAY EVENING CONCERTS
Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
ERNEST SCHELLING, Piano | FLORENCE MACBETH, Soprano
RENEE CHEMET, Violin | MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
Season Tickets—$7.50, $5.00, $4.00 (No tax). Sale opens Mon., Nov. 20. MAIL ORDERS to W. H. Brennan, Symphony Hall, received on or before Sat., Nov. 18, filled in advance of public sale
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Nov 12

SYMPHONY HALL

Herald 11-17

NEXT
SUN.
AFT.,
Nov. 19
at 3:30

MISCHA ELMAN Violin
$2.50, $2, $1.50, $1 (plus tax)

NEXT
MON.
EVE.,
Nov. 20
at 8:15

The Only American Arctic Explorer
DONALD
MacMILLAN
"In Unknown Baffin Land"
Motion and Still Pictures
Tickets $2, $1.50, $1, 50c (plus tax)

THURS.
EVE.,
Nov. 23
at 8:15

Rachmaninoff
Tickets Now on Sale

SYMPHONY HALL

NEWMAN TRAVELTALKS
Wild Animal Sensational Motion Pictures
ACROSS AFRICA—CAPE TO CAIRO
Tonight at 8:15 Tomorrow Mat. 2:30
CAPETOWN
TO JOHANNESBURG
Tickets $1.50, $1, 75c, 50c

Donald MacMillan
The Only American Arctic Explorer
SYMPHONY HALL
MONDAY EVENING,
Nov. 20th, 8:15 P. M.
Will Tell the Thrilling Story of His Recent Trip to
UNKNOWN BAFFIN LAND
Profusely Illustrated by Motion and Still Pictures
Tickets from $2.00 to 50c, plus tax
On Sale at Box Office, Symphony Hall
Management—The Players—162 Tremont St.

Herald Nov 17

SYMPHONY HALL

Globe
11/17

TO-
NIGHT
at 8:15
SAT.
at 2:30

ACROSS AFRICA—CAPE to CAIRO
NEWMAN
WILD ANIMAL MOTION PICTURES
CAPETOWN to Johannesburg
$1.50, $1, 75c (plus tax)

NEXT
SUN.
AFT.
Nov. 19
at 3:30

MISCHA
ELMAN Violin
$2.50, $2, $1.50, $1 (plus tax)

NEXT
MON.
EVE.
Nov. 20
at 8:15

The Only American Arctic Explorer
DONALD
MacMILLAN
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Motion and Still Pictures
Tickets, $2, $1.50, $1. 50c
(Plus Tax)

THURS.
EVE.,
Nov. 23
at 8:15

Rachmaninoff
Tickets Now on Sale

Globe 11/17

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Post 11/17

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Nov. 20
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Motion and Still Pictures
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EVE.
NOV. 23
AT 8:15

Rachmaninoff
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Management—The Players—162 Tremont St.

Post Nov 17

SYMPHONY HALL

Her
11-18

THIS
AFT.
at 2:30

ACROSS AFRICA—CAPE TO CAIRO
NEWMAN
WILD ANIMAL MOTION PICTURES
CAPETOWN to Johannesburg
$1.50, $1, 75c, 50c (plus tax)

TO-
NIGHT
at 8:15

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Tickets Now on Sale

TO-
MORROW
Nov. 19
at 3:30

MISCHA
ELMAN Violin
$2.50, $2, $1.50, $1 (plus tax)

THURS.
EVE.,
Nov. 23
at 8:15

Rachmaninoff
Tickets Now on Sale

Herald Nov 18

SYMPHONY HALL

Post
11/18

THIS
AFT.
at 2:30

ACROSS AFRICA—CAPE to CAIRO
NEWMAN
WILD ANIMAL MOTION PICTURES
CAPETOWN to Johannesburg
$1.50, $1, 75c, 50c (plus tax)

TO-
NIGHT
at 8:15

Boston Symphony ORCHESTRA
Pierre Monteux, Conductor
Tickets Now on Sale

TOMOR-
ROW,
NOV. 19,
AT 3:30

MISCHA
ELMAN
VIOLIN.
$2.50, $2, $1.50, $1 (plus tax)

THURS. EVE., Nov. 23, at 8:15
Rachmaninoff
Tickets Now on Sale

Post Nov 18

SYMPHONY HALL

Globe
11/18

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Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets on Sale

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Rachmaninoff
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On Sale at Box Office, Symphony Hall
Management, The Players, 162 Tremont St.

Globe Nov 18

CUT-OUT

Nov 12, 17, 18 – 1922

SYMPHONY HALL

Herald 11/12 ✓

TODAY Nov. 12 At 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; Borodin's "Prince Igor" Dances; Glazounoff's "Stenka Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist:

ODA SLOBODSKAJA, Soprano

Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

TONIGHT Nov. 12 At 8:30

ROSA PONSELLE

$1.00, $1.50, $2.00, $2.50 (Plus Tax)

NEXT TUES. EVE. Nov. 14 At 8:15

Concerts before great audiences in Carnegie Hall, New York—Sun., Oct. 29 (American debut).; Sun., Nov. 5; Sun., Nov. 12.

ISA KREMER

"THE INTERNATIONAL BALLADIST"

The folk songs of the Russian, Roumanian, Jewish, French, Italian and English peoples, each in the native language interpreted with striking originality, dramatic power and vocal beauty.

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

NEXT WED. EVE. Nov. 15 At 8:15

LECTURE: "EUROPE AFTER THE WAR"

JEAN LONGUET

Editor, "Le Populaire," Paris

Tickets $1.00, 75c, 50c (Plus 10% Tax)

NEXT THURS. EVE. Nov. 16 At 8:15

K. M. WHITE PRESENTS

EDGAR A. GUEST

POET OF THE PEOPLE—In a Program of His Own Poems

Tickets 50c to $2.00 (Plus Tax); Victor Records

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30

NEWMAN TRAVELTALKS

Wild Animal Sensational Motion Pictures

Across Africa—Cape to Cairo

CAPE TOWN TO JOHANNESBURG

Tickets Mon.—$1.50, $1.00, 75c, 50c

NEXT SUN. AFT. Nov. 19 At 3:30

MISCHA ELMAN Violin

Tickets $2.50, $2.00 $1.50, $1.00 (Plus 10% Tax)

MON. EVE. Nov. 3 At 8:15

THE ONLY AMERICAN ARCTIC EXPLORER

DONALD MacMILLAN

"IN UNKNOWN BAFFINLAND" Motion and Still Pictures

Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

Management—the Players—162 Tremont St.

THURS. EVE. Nov. 23 At 8:15

RACHMANINOFF

TICKETS NOW ON SALE

WED. AFT. Nov. 29 At 2:30

PADEREWSKI

TICKETS NOW ON SALE

EXTRA SERIES—FIVE MONDAY EVENING CONCERTS

Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists:

ERNEST SCHELLING, Piano | FLORENCE MACBETH, Soprano
RENEE CHEMET, Violin | MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano

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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Nov 12

SYMPHONY HALL

Globe 11/12 ✓

TODAY Nov. 12 At 3:30

PENSION FUND CONCER
BOSTON SYMPHONY ORCHEST

PIERRE MONTEUX, Conductor

RUSSIAN Program—Rimsky-Korsakoff's "Scheherazade"; din's "Prince Igor" Dances; Glazounoff's "Stenka Tchaikowsky's "1812" Overture; Arias with Soloist:

ODA SLOBODSKAJA, Soprano

Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

TONIGHT Nov. 12 At 8:30

ROSA PONSELLE

$1.00, $1.50, $2.00, $2.50 (Plus Tax)

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Concerts before great audiences in Carnegie Hall, New Y Sun., Oct. 29 (American debut); Sun., Nov. 5; Sun., Nov. 12.

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Wild Animal Sense Motion Pictures

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MISCHA ELMAN Vi

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MON. EVE. Nov. 20 At 8:15

THE ONLY AMERICAN ARCTIC EXPLORER

DONALD MacMILLA

"IN UNKNOWN BAFFINLAND" MOTION AN STILL PICT

Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

Management—the Players—162 Tremont St.

THURS. EVE. Nov. 23 At 8:15

RACHMANINOFF

TICKETS NOW ON SALE

WED. AFT. Nov. 29 At 2:30

PADEREWSKI

TICKETS NOW ON SALE

EXTRA SERIES—FIVE MONDAY EVENING CONCERT

Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHEST

PIERRE MONTEUX, Conductor

Soloists:

RNEST SCHELLING, Piano | FLORENCE MACBETH, Sop
ENEE CHEMET, Violin | MAGDALEINE BRARD, Pi
ESTER FERRABINI JACCHIA, Soprano

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Globe Nov 12

SYMPHONY HALL

Adv 11/12

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PENSION FUND CONC
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PIERRE MONTEUX, Conductor

RUSSIAN Program — Rimsky-Korsakoff's "Scheherazade" Poredin's "Prince Igor" Dances; Glazounoff's Razin"; Tchaikowsky's "1812" Overture; Arias with Soloist

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[redacted]

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Across Africa—Cape to Cairo

CAPE TOWN TO JOHANNESBURG

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THE ONLY AMERICAN ARCTIC EXPLORER

DONALD MacMILLAN

"IN UNKNOWN BAFFINLAND"—Motion and Still Pictures

Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax

Management—the Players—162 Tremont St.

THURS. EVE. Nov. 23 At 8:15

RACHMANINOFF

TICKETS NOW ON SALE

WED. AFT. Nov. 29 At 2:30

PADEREWSKI

TICKETS NOW ON SALE

EXTRA SERIES—FIVE MONDAY EVENING CONCERTS

Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists:

ERNEST SCHELLING, Piano | FLORENCE MACBETH, Soprano
RENEE CHEMET, Violin | MAGDALEINE BRARD, Piano
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Advertiser Nov 12

SYMPHONY HALL

Herald 11-17

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Motion and Still Pictures

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Rachmaninoff

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Tonight at 8:15 Tomorrow Mat. 2:30

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Donald MacMillan

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MONDAY EVENING, Nov. 20th, 8:15 P. M.

Will Tell the Thrilling Story of His Recent Trip to

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Profusely Illustrated by Motion and Still Pictures

Tickets from $2.00 to 50c, plus tax

On Sale at Box Office, Symphony Hall

Management—The Players—162 Tremont St.

Herald Nov 17

SYMPHONY HALL

Globe 11/17

TO-NIGHT at 8:15 SAT. at 2:30

ACROSS AFRICA—CAPE to CAIRO

NEWMAN

WILD ANIMAL MOTION PICTURES

CAPETOWN to Johannesburg

$1.50, $1, 75c (plus tax)

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$2.50, $2, $1.50, $1 (plus tax)

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Globe 11/17

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Symphony Hall

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Post Nov 17

SYMPHONY HALL

Her. 11-18

THIS AFT. at 2:30

ACROSS AFRICA—CAPE TO CAIRO

NEWMAN

WILD ANIMAL MOTION PICTURES

CAPETOWN to Johannesburg

$1.50, $1, 75c, 50c (plus tax)

TO-NIGHT at 8:15

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Tickets Now on Sale

TO-MORROW Nov. 19 at 3:30

MISCHA ELMAN Violin

$2.50, $2, $1.50, $1 (plus tax)

THURS. EVE., Nov. 23 at 8:15

Rachmaninoff

Tickets Now on Sale

Herald Nov 18

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Rachmaninoff

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Management, The Players, 162 Tremont St.

Globe Nov 18

[22]

CUT-OUT

Nov 18, 20, 21, 22

SYMPHONY HALL

AT 3:30

MISCHA ELMAN VIOLIN

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

...SERIES—FIVE MONDAY EVENING CONCERTS

Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

...STON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

[redacted]

...BRARD, Piano

ESTER FERRABINI JACCHIA, Soprano

SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)

Advertiser Nov 18

SYMPHONY HALL

TOMORROW Nov. 19 at 3:30 — MISCHA **ELMAN** Violin
$2.50, $2, $1.50, $1 (plus tax)

THURS. EVE., Nov. 23 at 8:15 — **Rachmaninoff**
Tickets Now on Sale

NEXT FRI. EVE. at 8:15 SAT. MAT. at 2:30 — **NEWMAN**
Across Africa—Cape to Cairo
VICTORIA FALLS
Wild Animal Motion Pictures
Tickets Mon. — $1.50, $1.00 75c, 50c

SUN. AFT., Dec. 3 at 3:30 — FRIEDA **HEMPEL**
In a Jenny Lind Concert
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TUES. EVE., Dec. 5 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Concert for the Benefit of
WILHELM GERICKE
ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

Extra Series 5 Mon. Eve Concerts
Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
...STON SYMPHONY ORCHESTRA
...ERRE MONTEUX, Conductor
Soloists:
...T SCHELLING, Piano
... CHEMET, Violin
... FERRABINI JACCHIA, ...ano
...NCE MACBETH, Soprano
...DALEINE BRARD, Piano
...n Tickets for 5 Concerts—$7.50, $5.00, $4.00 (No Tax)
... ORDERS Filled Promptly (Make Checks to Symphony Hall)

American Nov 18

SYMPHONY HALL

Next Thurs. Eve., Nov. 23, at 8.15

RACHMANINOFF

Tickets Now at Box Office

Next Sun. Aft., Nov. 26, at 3.30

HEIFETZ

Seats Now, $2.50, $2.00, $1.50, $1.00

Next Sun. Eve., Nov. 26, at 8.15

ROBERT **MURRAY**

Phenomenal Boy Soprano
Possesses a range which exceeds any living Soprano by over an octave.
Auspices Roosevelt Newsboys' Association
Tickets Now at Box Office

EXTRA SERIES OF 5 CONCERTS

MON. EVES. Dec. 11, Jan. 29, Feb. 19, Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS:
ERNEST SCHELLING, Piano
RENEE CHEMET, Violin
FLORENCE MACBETH, Soprano
MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
Season Tickets Now: $7.50, $5, $4 (no tax)

Transcript Nov 21

SYMPHONY HALL NEXT SUNDAY AT 3:3...

Trans 11-20

JASCHA

HEIFETZ

THE PHENOMENAL VIOLINIST

Tickets: $1, $1.50, $2, $2.50 (plus tax)

NOW ON SALE AT BOX OFFIC...

DONALD

MacMILLAN

The Only American Arctic Explorer
SYMPHONY HALL
TONIGHT (Nov. 20) at 8.15
Will Tell the Thrilling Story of His Recent Trip to
UNKNOWN BAFFIN LAND
Profusely Illustrated by Motion and Still Pictures
Tickets from $2.00 to 50c, plus tax
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Management, The Players, 162 Tremont St.

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SENATOR William E. **BORAH**

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Sun. Aft., Dec. 3 at 3:30

FRIEDA **HEMPEL**

IN A JENNY LIND PROGRAM
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Tues. Eve., Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
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Herald Nov 22

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NEWMAN Wild Animal Motion Pictures

VICTORIA FALLS

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Post Nov 22

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Post Nov 20

[Herald + Post Nov. 21 – 3rd page following]

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Amer 11-21

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EXTRA SERIES — FIVE MONDAY EVENING CONCERTS

Dec. 11 Jan. 29 Feb. 19 March 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

BU News 11/21

SOLOISTS:
ERNEST SCHELLING, Piano
RENEE CHEMET, Violin
FLORENCE MACBETH, Soprano
MAGDALEINE BRARD, Piano
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B.U. News Nov. 21

[23]

Nov 18, 20, 21, 22.

11-18

SYMPHONY HALL

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MISCHA ELMAN VIOLIN

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Advertiser Nov 18

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11-18

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Rachmaninoff

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TUES. EVE., Dec. 5

BOSTON SYMPHONY ORCHESTRA

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Concert for the Benefit of

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ITS FORMER CONDUCTOR

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Extra Series 5 Mon. Eve Concerts

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American Nov 18

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Auspices Roosevelt Newsboys' Association

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[Herald + Post Nov. 21 - 3rd page following]

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Dec. 11 Jan. 29 Feb. 19 March 26 April 23

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B U News 11/21

B.U. News Nov 21

[23]

CUT-OUT

Nov. 18, 19,

SYMPHONY HALL

TOMORROW Nov. 19 At 3.30 — **MISCHA ELMAN** Violin
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Trans 11/18

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TICKETS NOW ON SALE

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Wild Animal Sensational Motion Pictures
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Tickets Mon.—$1.50, $1, 75c, 50c

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Mail Orders Filled Promptly (Make Checks to Symphony Hall)

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Monday Eve., Nov. 20
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Donald MacMillan
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Transcript Nov 18

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Traveler Nov 19

INFANTRY HALL (Providence)
OPENING CONCERT
Next Tues. Eve. Nov. 21, at 8:15

Prov S Journal 11/19

THE BOSTON SYMPHONY ORCHESTRA

(101 MUSICIANS)
PIERRE MONTEUX, Conductor

SOLOIST—**FRIEDA HEMPEL,** Soprano

Programme: BRAHMS—Symphony No. 1 in C Minor
ARIAS for Soprano with Orchestra
RABAUD—Symphonic Poem, "La Procession Nocturne"
TCHAIKOWSKY—Overture, "1812"

Seats Now at Seddon's News Stand, Butler Exch. $2.50, $2, $1.50, $1. (No Tax)
SEASON TICKETS STILL AVAILABLE—$8.50, $6.50, $5.00, (No Tax)

Providence Sunday Journal Nov 19

SYMPHONY HALL

TODAY Nov. 19 At 3:30 — **MISCHA ELMAN** Violin
Tickets $2.50, $2.00 $1.50, $1.00 (Plus 10% Tax)

Herald 11/19

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Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

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KET
Today's
Last sale
56
22
61¼
110
8½
18

SYMPHONY HALL
Monday Evening, Nov. 20th
8:15 P. M.
DONALD MacMILLAN
The Only American Arctic Explorer
Will Tell the Thrilling Story of His Recent Trip to
Unknown
Baffin Land
Profusely Illustrated by Motion and Still Pictures
Tickets from $2 to 50c, Plus Tax
On sale at Box Office, Symphony Hall
Management—The Players—
162 Tremont St.

Herald Nov 19

[24]

[illegible] באסטאן

צווייטער אויפטריט!

יאשא
הפיץ

זונטאג, 26טען נאוועמבער
אום 3:30 נאכמ.
טיקעטס: $1.00, $1.50, $2.00, $2.50
(אויסער ווארטעקס)
צו באקומען אין באקס־אפיס פון סימ־
פאני האלל.

Jewish Forward Nov 23

SYMPHONY HALL NEXT SUNDAY AT 3:30

Nov. 20 Trav

JASCHA
HEIFETZ
THE PHENOMENAL VIOLINIST
Tickets: $1, $1.50, $2, $2.50 (plus tax)
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SYMPHONY HALL
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RACHMANINOFF
Tickets Now at Box Office

Traveler Nov 20

SYMPHONY HALL
TONIGHT at 8.15—Sat. at 2.30

Trav 11/24

Across Africa — Cape to Cairo
NEWMAN Wild Animal Motion Pictures
VICTORIA FALLS
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

Next Sun. Aft., Nov. 26, at 3.30
HEIFETZ
Seats Now, $2.50, $2.00, $1.50, $1.00

Sun. Aft., Dec. 3, at 3.30
FRIEDA **HEMPEL**
In a Jenny Lind Program
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Tues. Eve., Dec. 5, at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No tax)

Transcript Nov 24

CUT-OUT

Nov. 18, 19, 20, 24 — 1922

SYMPHONY HALL

TOMORROW Nov. 19 At 3.30 — **MISCHA ELMAN** Violin

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Trans 11/18

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RENEE CHEMET, Violin
MAGDALEINE BRARD, Piano
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Transcript Nov 18

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Herald 11-18

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Traveler Nov 18

INFANTRY HALL (Providence)

Next Tues. Eve. Nov. 21, at 8:15

OPENING CONCERT

Prov S Journal 11/19

THE BOSTON SYMPHONY ORCHESTRA

(101 MUSICIANS)

PIERRE MONTEUX, Conductor

SOLOIST—**FRIEDA HEMPEL,** Soprano

Programme: BRAHMS—Symphony No. 1 in C Minor
ARIAS for Soprano with Orchestra
RABAUD—Symphonic Poem, "La Procession Nocturne"
TCHAIKOWSKY—Overture, "1812"

Seats Now at Seddon's News Stand, Butler Exch. $2.50, $2, $1.50, $1. (No Tax)

SEASON TICKETS STILL AVAILABLE—$8.50, $6.50, $5.00. (No Tax)

Providence Sunday Journal Nov 19

SYMPHONY HALL

TODAY Nov. 19 At 3:30 — **MISCHA ELMAN** Violin

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Herald 11/19

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באסטאן

Jewish Forward 11/23

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אויפטריט!

יאשא
חפיץ

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Transcript Nov 24

[24]

CUT-OUT

Nov 19, 22, 23, 24

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Glob 11/19

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2.50, $2.00, $1.50, $1.00 (No tax)

ONDAY EVENING CONCERTS

19 Mar. 26 April 23

ONY ORCHESTRA

EUX, Conductor

oists:

FLORENCE MACBETH, Soprano

MAGDALEINE BRARD, Piano

JACCHIA, Soprano

RTS—$7.50, $5.00, $4.00 (No Tax)

(Make Checks to Symphony H

Globe Nov 19

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Adv 11/19

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RENEE CHEMET, Violin | MAGDALEINE BRARD, Piano

ESTER FERRABINI JACCHIA, Soprano

SEASON TICKETS FOR 5 CONCERTS—$7.50, $5, $4 (No Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Nov 19

SYMPHONY HALL

TONIGHT at 8:15

Post 11/23

Foremost of Russian Musicians

RACHMANINOFF

"Master of the Keyboard"

Tickets at Box Office

Next Sun. Aft., Nov. 26, at 3:30

HEIFETZ

Seats Now. $2.50, $2.00, $1.50, $1.00

NEXT SUN. EVE., NOV. 26, AT 8:15

ROBERT **MURRAY** Phenomenal Boy Soprano

AMERICA'S OWN WORLD-WONDER

AND **CARMELA IPPOLITO** Violinist

Benefit Roosevelt Newsboys' Assoc.

Tickets Now at Box Office

Sat. Eve., Dec. 2, at 8:15

Senator William E. **BORAH**

Will Speak on the "RECOGNITION OF RUSSIA"

Tickets—$1, 75c, 50c, 25c (Plus tax)

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FLORENCE MACBETH, Soprano

MAGDELEINE BRARD, Piano

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Post Nov 23.

SYMPHONY HALL

TOMORROW NIGHT at 8.15

Trans 11-22

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Rachmaninoff

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Transcript Nov 22

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Herald Nov 23

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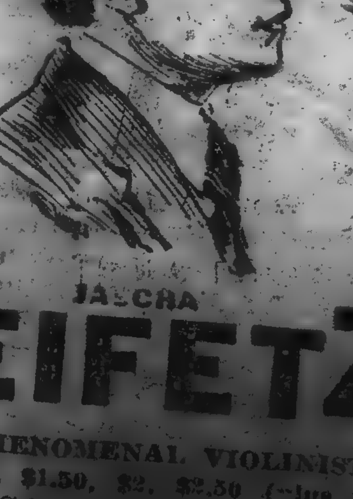
Globe Nov 24

SYMPHONY HALL **NEXT** SUNDAY AT 3:30

Adv 11/20



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Advertiser Nov 20

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Nov 19, 22, 23, 24

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TOMORROW EVE. Nov. 20 At 8:15 — **DONALD MacMILLAN**

"IN UNKNOWN BAFFINLAND" Motion and Still Pictures

Tickets $2.00, $1.50, $1.00, 50c (Plus 10% Tax)

Management—the Players—162 Tremont St.

NEXT THURS. EVE. Nov. 23 At 8:15 — **RACHMANINOFF**

TICKETS NOW ON SALE

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30 — **NEWMAN** Wild Animal Sensational Motion Pictures Across Africa—Cape to Cairo

TRAVELTALKS VICTORIA FALLS

Tickets Mon.—$1.50, $1.00, 75c, 50c

SUN. AFT., Dec. 3 at 3:30 — **FRIEDA HEMPEL**

In a Jenny Lind Concert

Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TUES. EVE., Dec. 5 — **BOSTON SYMPHONY ORCHESTRA**

PIERRE MONTEUX, Conductor

Will Give a Concert for the Benefit of

WILHELM GERICKE ITS FORMER CONDUCTOR

Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

EXTRA SERIES---FIVE MONDAY EVENING CONCERTS

Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists:

ERNEST SCHELLING, Piano | FLORENCE MACBETH, Soprano

RENEE CHEMET, Violin | MAGDALEINE BRARD, Piano

ESTER FERRABINI JACCHIA, Soprano

SEASON TICKETS FOR 5 CONCERTS—$7.50, $5, $4 (No Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Nov 19

SYMPHONY HALL

Post 11/23

TONIGHT at 8:15

Foremost of Russian Musicians

RACHMANINOFF

"Master of the Keyboard"

Tickets at Box Office

Next Sun. Aft., Nov. 26, at 3:30

HEIFETZ

Seats Now. $2.50, $2.00, $1.50, $1.00

NEXT SUN. EVE., NOV. 26, AT 8:15

ROBERT **MURRAY** Phenomenal Boy Soprano

AMERICA'S OWN WORLD-WONDER

AND **CARMELA IPPOLITO** Violinist

Benefit Roosevelt Newsboys' Assoc.

Tickets Now at Box Office

Sat. Eve., Dec. 2, at 8:15

Senator William E. **BORAH**

Will Speak on the "RECOGNITION OF RUSSIA"

Tickets—$1, 75c, 50c, 25c (Plus tax)

Sun. Aft., Dec. 3, at 3:30

FRIEDA **HEMPEL** In a Jenny Lind Program

Seats—$2.50, $2.00, $1.50, $1.00 (Plus tax)

EXTRA SERIES OF 5 CONCERTS

MON. EVES. Dec. 11, Jan. 29, Feb. 19 Mar. 26, April 23

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RENEE CHEMET, Violin

FLORENCE MACBETH, Soprano

MAGDELEINE BRARD, Piano

ESTER FERRABINI JACCHIA, Soprano

Season Tickets Now—$7.50, $5, $4 (No tax)

Post Nov 23,

SYMPHONY HALL

TOMORROW NIGHT at 8.15

Trans 11-22

Foremost of Russian Musicians

Rachmaninoff

"MASTER OF THE KEYBOARD"

Tickets at Box Office

This Fri. Eve., Nov. 24, at 8.15 Sat. at 2.30

Across Africa — Cape to Cairo

NEWMAN Wild Animal Motion Pictures

VICTORIA FALLS

Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

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In a Concert for the Benefit of

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Seats—$3, $2.50, $2, $1.50, $1 (No tax)

Transcript Nov 22

SYMPHONY HALL

Trans 11-23

TONIGHT at 8.15

Foremost of Russian Musicians

Rachmaninoff

"MASTER OF THE KEYBOARD"

Tickets at Box Office

This Fri., Nov. 24, 8.15 — Sat., 2.30

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[redacted]

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ESTER FERRABINI JACCHIA, Soprano

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Transcript Nov 23

SYMPHONY HALL

TONIGHT at 8:15

Her 11/23

Foremost of Russian Musicians

RACHMANINOFF

"Master of the Keyboard"

Tickets at Box Office

[redacted]

NEXT SUN. EVE., NOV. 26, AT 8:15

ROBERT **MURRAY** Phenomenal Boy Soprano

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ESTER FERRABINI JACCHIA, Soprano

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Herald Nov 23

SYMPHONY HALL

Globe Nov 23

TONIGHT at 8:15

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Sat. Eve., Dec. 2, at 8:15

Senator William E. **BORAH**

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FLORENCE MACBETH, Soprano

MAGDELEINE BRARD, Piano

ESTER FERRABINI JACCHIA, Soprano

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Globe Nov 23

SYMPHONY HALL

TONIGHT at 8:15, SAT. at 2:30

Across Africa—Cape to Cairo

NEWMAN Wild Animal Motion Pictures

VICTORIA FALLS

Seats—$1.50, $1.00, 75c, 50c (Plus tax)

Her 11-24

This Sunday, Nov. 26, at 3:30

HEIFETZ

Seats—$2.50, $2, $1.50, $1 (Plus tax)

Sat. Eve., Dec. 2, at 8:15

SENATOR William E. **BORAH**

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FRIEDA **HEMPEL**

IN A JENNY LIND PROGRAM

Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Tues. Eve., Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

In a Concert for the Benefit of

WILHELM GERICKE ITS FORMER CONDUCTOR

Seats—$3, $2.50, $2, $1.50, $1 (No tax)

Herald Nov 24

SYMPHONY HALL

Tonight, Nov. 24, at 8:15—Sat. at 2:30

Across Africa—Cape to Cairo

NEWMAN Wild Animal Motion Pictures

VICTORIA FALLS

Globe 11/24

Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

This Sunday, Nov. 26, at 3:30

HEIFETZ

Seats $2.50, $2, $1.50, $1 (Plus Tax)

Tuesday Evening, Dec. 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

In a Concert for the Benefit of

WILHELM GERICKE

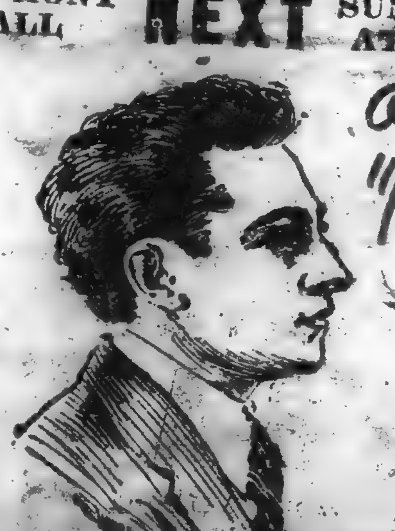
ITS FORMER CONDUCTOR

Tickets—$3, $2.50, $2, $1.50, $1 (No Tax)

Globe Nov 24

SYMPHONY HALL **NEXT** SUNDAY AT 3:30

Adv 11/20



JASCHA

HEIFETZ

THE PHENOMENAL VIOLINIST

Tickets: $1, $1.50, $2, $2.50 (Plus tax)

NOW ON SALE AT BOX OFFICE

Advertiser Nov 20

[25]

CUT-OUT

Nov 19, 22

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

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ESTER FERRABINI JACCHIA, Soprano

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ROBERT **MURRAY**

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Possesses a range which exceeds any living Soprano by over an octave

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Tickets Now at Box Office

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Seats—$3, $2.50, $2, $1.50, $1 (No tax)

Post Nov 24

SYMPHONY HALL

Sat. Eve., Dec. 2, at 8:15

Senator William E. **BORAH**

Will Speak on the "RECOGNITION OF RUSSIA"

Tickets—$1, 75c, 50c, 25c (Plus tax)

AFT. At 3.30

HEIFETZ Violin

Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TOMORROW EVE. at 8.15

ROBERT **MURRAY** The Phenomenal Boy Soprano

AMERICA'S OWN WORLD WONDER

AND **CARMELA IPPOLITO** VIOLINIST

Auspices—Roosevelt Newsboys' Assn. $1, $1.50, $2, $2.50 (plus tax)

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30

NEWMAN Sensational Wild Animal Motion Pictures Across Africa—Cape to Cairo

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Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (no tax)

SUN. AFT. Dec. 10 at 3.30

CHALIAPIN The Great Russian Singer

Tickets Now—$2.50, $2.00, $1.50, $1.00 (plus tax)

5 MONDAY EVE. CONCERTS Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

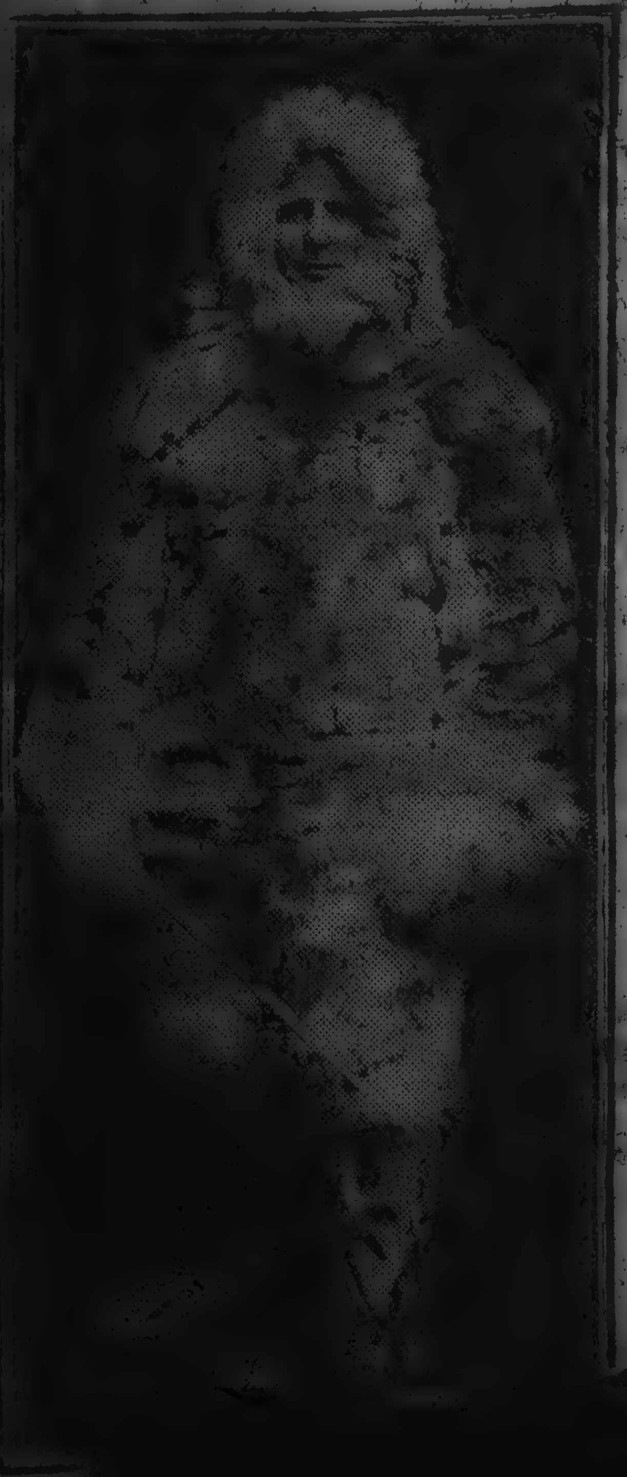
PIERRE MONTEUX, Conductor

SOLOISTS: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano.

SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Nov 25



Profusely Illustrated by Motion and Still Pictures

Tickets from $2 to 50c, Plus Tax

On sale at Box Office, Symphony Hall

—The Players— Tremont St.

42d Season **BOSTON SYMPHONY ORCHESTRA** 1922-23

PIERRE MONTEUX, Conductor

Dear Sir or Madam:

The Boston Symphony Orchestra will give its usual series of twenty-four Friday afternoon concerts at Symphony Hall, Boston, beginning October 13, 1922.

The prices of season tickets will be the same as last year.

Distinguished soloists will appear at these concerts.

Please advise me, by the enclosed card, not later than May 1, whether or not you wish to renew your subscription for the seats you now hold. Payment may be made by remittance to Symphony Hall, Boston, at any time before September 1, 1922.

A prompt reply will be much appreciated.

Yours very truly,

W. H. BRENNAN, Manager.

Symphony Hall, Boston,
April 8, 1922.

Please note that the option to renew the subscription for your former seats expires May 1, after which date seats not subscribed for will be placed on public sale.

SYMPHONY HALL

Tomorrow, Nov. 26, at 3:30

HEIFETZ

The Phenomenal Violinist

Seats—$2.50, $2, $1.50, $1 (Plus tax)

Sun. Aft. Dec. 3 at 3:30

FRIEDA **HEMPEL**

IN A JENNY LIND PROGRAM

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PIERRE MONTEUX, Conductor

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RENEE CHEMET, Violin

FLORENCE MACBETH, Soprano

MAGDELEINE BRARD, Piano

ESTER FERRABINI JACCHIA, Soprano

Season Tickets Now—$7.50, $5, $4 (No tax)

American Nov 25

Globe Nov 25

SYMPHONY HALL

TOMORROW AFT. at 3:30

HEIFETZ Violin

Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TOMORROW EVE. at 8:15

ROBERT **MURRAY** The Phenomenal Boy Soprano

America's Own World Wonder and CARMELA IPPOLITO, Violinist

Auspices—Roosevelt Newsboys' Ass'n. $1, $1.50, $2, $2.50 (Plus tax)

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30

NEWMAN Sensational Wild Animal Motion Pictures Across Africa—Cape to Cairo

Traveltalks CONGO TO VICTORIA NYANZA

Tickets—$1.50, $1.00, 75c, 50c (Plus tax)

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

IN A CONCERT FOR THE BENEFIT OF

WILHELM GERICKE ITS FORMER CONDUCTOR

Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

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Traveler Nov 25

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.

Season Tickets—$7.50, $5, $4 (no tax)

Transcript Nov 28

SYMPHONY HALL

TODAY at 2:30

Africa—Cape to Cairo

Sensational Wild Animal Motion Pictures

VICTORIA FALLS

$1.00, 75c, 50c (Plus Tax)

The Phenomenal Violinist

Tickets $2.50, $2, $1.50, $1 (plus tax)

Advertiser Nov 25

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FRIEDA **HEMPEL**

Post Nov 25

CUT-OUT

Nov 19, 24, 25

SYMPHONY HALL

TODAY Nov. 19 At 3:30 — **MISCHA ELMAN** Violin
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Post 11/19

TOMORROW EVE. Nov. 20 At 8:15 — THE ONLY AMERICAN ARCTIC EXPLORER
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TICKETS NOW ON SALE

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In a JENNY LIND CONCERT
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RENEE CHEMET, Violin | MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

SYMPHONY HALL

Monday Evening, Nov. 20th

8:15 P. M.

Donald MacMILLAN

The Only American Arctic Explorer

Will Tell the Thrilling Story of His Recent Trip to

Unknown Baffin Land

Profusely Illustrated by Motion and Still Pictures

Tickets from $2 to 50c, Plus Tax

On sale at Box Office, Symphony Hall

…nt—The Players—
Tremont St.

SYMPHONY HALL

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Traveler Nov 24

SYMPHONY HALL

TOMORROW AFT. At 3.30 — **HEIFETZ** Violin
Tickets $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Tran 11/25

TOMORROW EVE. at 8.15 — ROBERT **MURRAY** The Phenomenal Boy Soprano
AMERICA'S OWN WORLD WONDER
AND **CARMELA IPPOLITO** VIOLINIST
Auspices—Roosevelt Newsboys' Assn. $1, $1.50, $2, $2.50 (plus tax)

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30 — **NEWMAN** Sensational Wild Animal Motion Pictures Across Africa—Cape to Cairo
TRAVELTALKS CONGO TO VICTORIA NYANZA
Tickets—$1.50, $1.00, 75c, 50c (plus tax)

NEXT SAT. EVE. Dec. 2 At 8:15 — SENATOR WILLIAM E. **BORAH**
Will Speak on the "RECOGNITION OF RUSSIA"
Tickets—$1.00, 75c, 50c, 25c (plus tax)

NEXT SUN AFT. Dec. 3, at 3.30 — **FRIEDA HEMPEL**
In a Jenny Lind Concert
Tickets—$2.50, $2.00, $1.50, $1.00 (plus 10% tax)

TUES. EVE., Dec. 5 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (no tax)

SUN. AFT. Dec. 10 at 3.30 — **CHALIAPIN** The Great Russian Singer
Tickets Now—$2.50, $2.00, $1.50, $1.00 (plus tax)

5 MONDAY EVE. CONCERTS Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano.
SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)
Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Nov 25

SYMPHONY HALL

Her 11-24

TODAY, 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
VICTORIA FALLS
Seats—$1.50, $1.00, 75c, 50c (Plus tax)

This Sunday, Nov. 26, at 3:30
HEIFETZ
The Phenomenal Violinist
Seats—$2.50, $2, $1.50, $1 (Plus tax)

Sun. Aft., Dec. 3 at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Herald Nov 25

SYMPHONY HAL

TODAY AT 2:30
Across Africa—Cape to
NEWMAN Sensatio Wild Ani Motion
VICTORIA FAL
Seats—$1.50, $1.00, 75c, 50c (Plus

Next Sun Aft., Nov. 26, at
HEIFET
THE PHENOMENAL VIOLINIST
Seats $2.50, $2, $1.50, $1 (Plus T

NEXT SUN. EVE., NOV. 26, AT 8
ROBERT **MURRAY** Phenomenal Soprano
AMERICA'S OWN WORLD-WOND
AND **CARMELA IPPOLITO** Violi
Benefit Roosevelt Newsboys' Asso
Tickets Now at Box Office

Sun. Aft., Dec. 3, at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus ta

Globe Nov 25

SYMPHONY HALL

Tomorrow, Nov. 26, at 3;30
HEIFETZ
The Phenomenal Violinist
Seats—$2.50, $2, $1.50, $1 (Plus tax)

Sun. Aft. Dec. 3 at 3;30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

EXTRA SERIES OF 5 CONCERTS
MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
ERNEST SCHELLING, Piano
RENEE CHEMET, Violin
FLORENCE MACBETH, Soprano
MAGDELEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
Season Tickets Now—$7.50, $5, $4 (No tax)

American Nov 25

SYMPHONY HALL

Next Sat. Eve., Dec. 2, at 8.15
Senator William E. **BORAH**
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Seats—$1, 75c, 50c (Plus Tax) (2nd Balc. free)

Next Sunday Aft., Dec. 3, at 3.30
FRIEDA **HEMPEL**
In a Jenny Lind Program
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Sun. Aft., Dec. 10, at 3.30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50, $1 (Plus Tax)

5 MON. EVES. Dec. 11, Jan. 29, Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Farrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (no tax)

Transcript Nov 28

The Phenomenal V…
Tickets $2.50, $2, $1.50, $1 (plus tax)

Advertiser Nov 25

…PHONY HALL

…DAY at 2:30
…rica—Cape to Cairo
…MAN Sensational Wild Animal Motion Pictures
…RIA FALLS
…0, $1.00, 75c, 50c (Plus Tax)

This Sunday, Nov. 26, at 3:30
HEIFETZ
The Phenomenal Violinist
Seats—$2.50, $2, $1.50, $1 (Plus tax)

NEXT SUN. EVE., NOV. 26, AT 8:15
ROBERT **MURRAY** Phenomenal Boy Soprano
AMERICA'S OWN WORLD WONDER
AND **CARMELA IPPOLITO** Violinist
Benefit Roosevelt Newsboys' Assoc.
Tickets Now at Box Office

Sun. Aft., Dec. 3, at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Post Nov 25

SYMPHONY HALL

TOMORROW AFT. at 3:30 — **HEIFETZ** Violin
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TOMORROW EVE. at 8:15 — ROBERT **MURRAY** The Phenomenal Boy Soprano
America's Own World Wonder
and CARMELA IPPOLITO, Violinist
Auspices—Roosevelt Newsboys' Ass'n. $1, $1.50, $2, $2.50 (Plus tax)

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5 MONDAY EVE. CONCERTS Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
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PIERRE MONTEUX, Conductor
Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano.
SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Nov 25

[26]

CUT-OUT

Nov 21 – Nov. 28 Dec 1-2.

SYMPHONY HALL

Her 11/26

TODAY at 3:30 — **HEIFETZ** Violin
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TONIGHT at 8:15 — ROBERT **MURRAY** The Phenomenal Boy Soprano
America's Own World Wonder
and CARMELA IPPOLITO, Violinist
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SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Nov 26

110

SYMPHONY HALL

Globe 11/26

TODAY at 3:30 — **HEIFETZ** VIOLIN
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TONIGHT at 8:15 — ROBERT **MURRAY** The Phenomenal Boy Soprano
AMERICA'S OWN WORLD WONDER
And CARMELA IPPOLITO, Violinist
Auspices Roosevelt Newsboys Ass'n. $1, $1.50, $2, $2.50 (Plus Tax)

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PIERRE MONTEUX, Conductor
IN A CONCERT FOR THE BENEFIT OF
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No Tax)

SUN. AFT. Dec. 10 at 3:30 — **CHALIAPIN** The Great Russian Singer
Tickets Now—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Five Monday Eve. Concerts Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano
SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Nov 26

SYMPHONY HALL

Her 11-21

Next Thurs. Eve., Nov. 23, at 8:15
RACHMANINOFF
Tickets Now at Box Office

Next Sun. Aft., Nov. 26, at 3:30
HEIFETZ
Seats Now. $2.50, $2.00, $1.50, $1.00

Next Sun. Eve., Nov. 26, at 8:15
ROBERT **MURRAY**
Phenomenal Boy Soprano
Possesses a range which exceeds any living Soprano by over an octave.
Auspices Roosevelt Newsboys' Ass'n
Tickets Now at Box Office

EXTRA SERIES OF 5 CONCERTS
MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
ERNEST SCHELLING, Piano
RENEE CHEMET, Violin
FLORENCE MACBETH, Soprano
MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
Season Tickets Now: $7.50, $5.00, $4.00 (No Tax)

Herald Nov 21 —

SYMPHONY HALL

Next Thurs. Eve., Nov. 23, at 8:15
RACHMANINOFF

Post 11-21

Tickets Now at Box Office.

Next Sun. Aft., Nov. 26, at 3:30
HEIFETZ
Seats Now. $2.50, $2.00, $1.50, $1.00

Next Sun. Eve., Nov. 26, at 8:15
ROBERT **MURRAY**
Phenomenal Boy Soprano
Possesses a range which exceeds any living Saprano by over an octave.
Auspices Roosevelt Newsboys' Ass'n
Tickets Now at Box Office

EXTRA SERIES OF 5 CONCERTS
MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS
ERNEST SCHELLING, Piano
RENEE CHEMET, Violin
FLORENCE MACBETH, Soprano
MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
Season Tickets Now: $7.50, $5, $4 (No Tax)

Post Nov 21

SYMPHONY HALL

Adv 11/26

TODAY at 3:30 — **HEIFETZ** Violin
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TONIGHT at 8:15 — ROBERT **MURRAY** The Phenomenal Boy Soprano
America's Own World Wonder, and
CARMELA IPPOLITO, Violinist
Auspices—Roosevelt Newsboys' Ass'n. $1, $1.50, $2, $2.50 (Plus tax)

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30 — **NEWMAN** TRAVELTALKS — Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
CONGO To Victoria Nyanza
Tickets—$1.50, $1.00, 75c, 50c (Plus tax)

NEXT SAT. EVE. Dec. 2 at 8:15 — SENATOR WILLIAM E. **BORAH**
Will Speak on the "RECOGNITION OF RUSSIA"
Tickets—$1, 75c, 50c, 25c (Plus tax)

NEXT SUN. AFT., Dec. 3 at 3:30 — **FRIEDA HEMPEL**
In a Jenny Lind Concert
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TUES. EVE., Dec. 5 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

SUN. AFT. Dec. 10 at 3:30 — **CHALIAPIN** THE GREAT RUSSIAN SINGER
Tickets Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

FIVE MONDAY EVE. CONCERTS Dec. 11—Jan. 29—Feb. 19 Mar. 26—April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MacBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano.
SEASON TICKETS FOR 5 CONCERTS—$7.50, $5, $4 (No Tax)
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Nov 26

SYMPHONY HALL

Post 11/26

TODAY at 3:30 — **HEIFETZ** VIOLIN
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TONIGHT at 8:15 — ROBERT **MURRAY** The Phenomenal Boy Soprano
America's Own World Wonder & CARMELA IPPOLITO, Violinist
Auspices—Roosevelt Newsboys' Ass'n. $1, $1.50, $2, $2.50, plus tax

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30 — **NEWMAN** Traveltalks — Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
CONGO TO VICTORIA NYANZA
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In a JENNY LIND CONCERT
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PIERRE MONTEUX, Conductor
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SUN. AFT. Dec. 10 at 3:30 — **CHALIAPIN** The Great Russian Singer
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EVE. CONCERTS—Dec. 11, Jan. 29, Feb. 19, Mar. 26, April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano.
SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Nov 26

SYMPHONY HALL

Her

Next Sat. Eve., Dec. 2, at 8:15
Senator William E. **BORAH**
Will Speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c 50c (Plus Tax) 2nd Bal. Free

Next Sun. Aft., Dec. 3, at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAP[illegible]

[illegible] ed, obi[illegible] do t[illegible] will [illegible] rim. Of $2[illegible] to do[illegible]

SYMPHONY HALL

Next Sat. Eve., Dec 2, at 8:15
Senator William E. **BORAH**
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Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
[illegible]—$3, $2.50, $2, $1.50, $1 (Plus Tax)

[illegible]N. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
[illegible]STON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
[illegible] Ernest Schelling, Piano; [illegible] Violin; Florence MacBeth, Soprano; Magdaleine Brard, Piano; [illegible] Jacchia, Soprano.
[illegible] $4 (No Tax)

Globe Nov 28

Amer SYMPHONY HALL 11-28

Next Sat. Eve., Dec. 2, at 8:15
Senator William E. **BORAH**
Will Speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c, 50c (Plus Tax) (2nd Balc. free)

American Nov 28

Mon SYMPHONY HALL

Next Sat. Eve., Dec. 2, at 8:15
11/28
Senator William E. **BORAH**
Will speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c, 50c (Plus Tax) (2nd Balc. Free)

Monitor Nov 28

SYMPHONY HALL

Mon TOMORROW, Dec. 2, at 8:15 12/1
Senator William E. **BORAH**
Will speak on "RECOGNITION OF RUSSIA"
$1, 75c, 50c (Plus Tax). Balconies Free

Monitor Dec 1

SYMPHONY HALL

Globe TODAY at 2:30 12/2
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animals Motion Pictures
CONGO to VICTORIA NYANZA
Seats $1.50, $1.00, 75c, 50c (Plus Tax)

TONIGHT, Dec. 2, at 8:15
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IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Globe Dec 2

[27]

CUT-OUT

Nov 21 – Nov 26 – 28 Dec 1 – 2

SYMPHONY HALL

Her 11/26

TODAY at 3:30 — **HEIFETZ** Violin
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano.

SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Nov 26

110

SYMPHONY HALL

Globe 11/26

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Will Speak on the "RECOGNITION OF RUSSIA"
Tickets—$1, 75c, 50c, 25c (Plus Tax)

NEXT SUN. AFT., Dec. 3 at 3:30 — **FRIEDA HEMPEL**
In a Jenny Lind Concert
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TUES. EVE., Dec. 5 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
IN A CONCERT FOR THE BENEFIT OF
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No Tax)

SUN. AFT. Dec. 10 at 3:30 — **CHALIAPIN** The Great Russian Singer
Tickets Now—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Five Monday Eve. Concerts Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano

SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Nov 26

SYMPHONY HALL

Her 11-21

Next Thurs. Eve., Nov. 23, at 8:15

RACHMANINOFF

Tickets Now at Box Office

Next Sun. Aft., Nov. 26, at 3:30

HEIFETZ

Seats Now. $2.50, $2.00, $1.50, $1.00

Next Sun. Eve., Nov. 26, at 8:15

ROBERT **MURRAY**

Phenomenal Boy Soprano
Possesses a range which exceeds any living Soprano by over an octave.
Auspices Roosevelt Newsboys' Ass'n
Tickets Now at Box Office

EXTRA SERIES OF 5 CONCERTS
MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists:
ERNEST SCHELLING, Piano
RENEE CHEMET, Violin
FLORENCE MACBETH, Soprano
MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
Season Tickets Now: $7.50, $5.00, $4.00 (No Tax)

Herald Nov 21

SYMPHONY HALL

Next Thurs. Eve., Nov. 23, at 8:15

RACHMANINOFF

Post 11-21

Tickets Now at Box Office

Next Sun. Aft., Nov. 26, at 3:30

HEIFETZ

Seats Now. $2.50, $2.00, $1.50, $1.00

Next Sun. Eve., Nov. 26, at 8:15

ROBERT **MURRAY**

Phenomenal Boy Soprano
Possesses a range which exceeds any living Saprano by over an octave.
Auspices Roosevelt Newsboys' Ass'n
Tickets Now at Box Office

EXTRA SERIES OF 5 CONCERTS
MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOISTS
ERNEST SCHELLING, Piano
RENEE CHEMET, Violin
FLORENCE MACBETH, Soprano
MAGDALEINE BRARD, Piano
ESTER FERRABINI JACCHIA, Soprano
Season Tickets Now: $7.50, $5, $4 (No Tax)

Post Nov 21

SYMPHONY HALL

Her

Next Sat. Eve., Dec. 2, at 8:15

Senator William E. **BORAH**

Will Speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c 50c (Plus Tax) 2nd Bal. Free

Next Sun. Aft., Dec. 3, at 3:30

FRIEDA **HEMPEL**

IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER

CHALIAPI

SYMPHONY HALL

Adv 11/26

TODAY at 3:30 — **HEIFETZ** Violin
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TONIGHT at 8:15 — ROBERT **MURRAY** The Phenomenal Boy Soprano
America's Own World Wonder, and
CARMELA IPPOLITO, Violinist
Auspices—Roosevelt Newsboys' Ass'n. $1, $1.50, $2, $2.50 (Plus tax)

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30 — **NEWMAN** TRAVELTALKS
Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
CONGO To Victoria Nyanza
Tickets—$1.50, $1.00, 75c, 50c (Plus tax)

NEXT SAT. EVE. Dec. 2 at 8:15 — SENATOR WILLIAM E. **BORAH**
Will Speak on the "RECOGNITION OF RUSSIA"
Tickets—$1, 75c, 50c, 25c (Plus tax)

NEXT SUN. AFT., Dec. 3 at 3:30 — **FRIEDA HEMPEL**
In a Jenny Lind Concert
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TUES. EVE., Dec. 5 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

SUN. AFT. Dec. 10 at 3:30 — **CHALIAPIN** THE GREAT RUSSIAN SINGER
Tickets Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

FIVE MONDAY EVE. CONCERTS Dec. 11—Jan. 29—Feb. 19 Mar. 26—April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MacBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano.

SEASON TICKETS FOR 5 CONCERTS—$7.50, $5, $4 (No Tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Nov 26

SYMPHONY HALL

Post 11/26

TODAY at 3:30 — **HEIFETZ** VIOLIN
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TONIGHT at 8:15 — ROBERT **MURRAY** The Phenomenal Boy Soprano
America's Own World Wonder & CARMELA IPPOLITO, Violinist
Auspices—Roosevelt Newsboys' Ass'n. $1, $1.50, $2, $2.50, plus tax

NEXT FRI. EVE. At 8:15 SAT. MAT. At 2:30 — **NEWMAN** Traveltalks
Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
CONGO TO VICTORIA NYANZA
Tickets—$1.50, $1.00, 75c, 50c (Plus Tax)

NEXT SAT. EVE. Dec. 2 at 8:15 — SENATOR WILLIAM E. **BORAH**
Will Speak on the "RECOGNITION OF RUSSIA"
Tickets—$1, 75c, 50c, 25c (Plus tax)

NEXT SUN. AFT., Dec. 3, at 3:30 — **FRIEDA HEMPEL**
in a JENNY LIND CONCERT
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

TUES. EVE., Dec. 5 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
IN A CONCERT FOR THE BENEFIT OF
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

SUN. AFT. Dec. 10 at 3:30 — **CHALIAPIN** The Great Russian Singer
Tickets Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

EVE. CONCERTS—Dec. 11, Jan. 29, Feb. 19, Mar. 26, April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH, Soprano; MAGDALEINE BRARD, Piano; ESTER FERRABINI JACCHIA, Soprano.

SEASON TICKETS FOR 5 CONCERTS—$7.50, $5.00, $4.00 (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Nov 26

SYMPHONY HALL

Globe

Next Sat. Eve., Dec 2, at 8:15

Senator William E. **BORAH**

Will Speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c, 50c (Plus Tax) (2d Balc. Free)

Next Sun. Aft., Dec. 3, at 3:30

FRIEDA **HEMPEL**

IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER

CHALIAPIN

Seats—$3, $2.50, $2, $1.50, $1 (Plus Tax)

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

Globe Nov 28

SYMPHONY HALL

Amer 11-28

Next Sat. Eve., Dec. 2, at 8:15

Senator William E. **BORAH**

Will Speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c, 50c (Plus Tax) (2nd Balc. free)

American Nov 28

SYMPHONY HALL

Mon 11/28

Next Sat. Eve., Dec. 2, at 8:15

Senator William E. **BORAH**

Will speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c, 50c (Plus Tax) (2nd Balc. Free)

Monitor Nov 28

SYMPHONY HALL

Mon 12/1

TOMORROW, Dec. 2, at 8:15

Senator William E. **BORAH**

Will speak on "RECOGNITION OF RUSSIA"
$1, 75c, 50c (Plus Tax). Balconies Free

Monitor Dec 1

SYMPHONY HALL

Globe 12/2

TODAY at 2:30
Across Africa—Cape to Cairo

NEWMAN Sensational Wild Animals Motion Pictures

CONGO to VICTORIA NYANZA
Seats $1.50, $1.00, 75c, 50c (Plus Tax)

TONIGHT, Dec. 2, at 8:15

Senator William E. **BORAH**

Will Speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c, 50c (Plus Tax). Balconies Free

TOMORROW, Dec. 3, at 3:30

FRIEDA **HEMPEL**

IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Globe Dec 2

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CUT-OUT

Nov 29 … 2-3

SYMPHONY HALL

TO-DAY at 2:30 **PADEREWSKI**
Admission $2.00 (Plus tax)

Next Sun. Aft., Dec. 3, at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Tues. Eve., Dec. 5, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No tax)

Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50, $1 (Plus tax)

Herald Nov 29

SYMPHONY HALL
Sat. Eve., Dec. 2, at 8:15
Senator William E. **BORAH**
Will Speak on the "RECOGNITION OF RUSSIA"
$1, 75c, 50c (Plus tax) Balconies Free

Globe Nov 29

SYMPHONY HALL

TO-DAY at 2:30 **PADEREWSKI**
Admission $2.00 (plus tax)

THIS FRI., DEC. 1, at 8:15; SAT. at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
CONGO to VICTORIA NYANZA
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

Next Sat. Eve., Dec. 2, at 8:15
Senator William E. **BORAH**
Will Speak on "RECOGNITION OF RUSSIA"
$1, 75c, 50c (Plus Tax). Balconies Free

Next Sun. Aft., Dec. 3, at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Tues. Eve., Dec. 5, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, 2, $1.50, $1 (No Tax)

Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats $3, $2.50, $2, 1.50, $1 (Plus Tax)

Post Nov 29

SYMPHONY HALL

TODAY, DEC. 1, at 8.15; SAT. at 2.30
Across Africa—Cape to Cairo.
NEWMAN Sensational Wild Animal Motion Pictures
CONGO to VICTORIA NYANZA
Seats—$1.50, $1, 75c, 50c (Plus Tax)

Tomorrow Eve., Dec. 2, at 8.15
Senator William E. **BORAH**
Will Speak on "RECOGNITION of RUSSIA"
$1, 75c, 50c (Plus Tax) (Balconies free)

Next Sunday Aft., Dec. 3, at 3.30
FRIEDA **HEMPEL**
In a Jenny Lind Program
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Next Tues. Eve., Dec. 5, at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX. Conductor
In a Concert for the Benefit of
WILHELM GERICKE IT'S FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Sun. Aft., Dec. 10, at 3.30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50, $1 (Plus Tax)

Transcript Dec 1

SYMPHONY HALL

The Great Coloratura Soprano

TOMORROW at 3.30 — **FRIEDA HEMPEL**
In a Jenny Lind Concert
Tickets—$2.50, $2.00, $1.50, $1.00 (plus 10% tax)

NEXT TUES. EVE., Dec. 5 at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (no tax)

NEXT THURS. EVE., Dec. 7 at 8.15 — THIRD STEINERT CONCERT
Last Appearance This Season
McCORMACK

NEXT FRI. EVE. Dec. 8 At 8:15 SAT. MAT. At 2:30 — **NEWMAN** TRAVELTALKS
Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
KHARTOUM
Tickets—$1.50, $1.00, 75c, 50c (plus tax)

SUN. AFT. Dec. 10 at 3.30 — **CHALIAPIN** The Great Russian Singer
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TUES. EVE. Dec. 12 At 8.15 — **HARVARD GLEE CLUB** DR. A. T. DAVISON Director
ASSISTED BY LOUISE **HOMER**
Tickets at $2.50, $2.00, $1.50, $1.00 (No Tax)

SUN. AFT., Dec. 31 at 3.30 — **PADEREWSKI**
Tickets on Sale at Box Office

5 MONDAY EVE. CONCERTS Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH and E. FERRABINI JACCHIA, Sopranos; MAGDALEINE BRARD, Piano.
Last Days of Season Sale — $7.50, $5.00, $4.00 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 17 / Mon. Eve., Dec. 18 — **MESSIAH** — Ethel Hayden, Arthur Hackett, Charlotte Peege, Royal Dadmun
Sun. Aft., Feb. 11 — **DREAM of GERONTIUS** (ELGAR) — Meric Alcock, Marie Chamlee, Clarence Whitehill
Sun. Aft., April 1 EASTER — **REDEMPTION** (GOUNOD) — Florence Hinkle, Richard Crooks, Jeanne Laval, Paul Bender
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. "Messiah"
Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Dec 2

SYMPHONY HALL

TODAY at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
CONGO to VICTORIA NYANZA
Seats, $1.50, $1.00, 75c, 50c (Plus tax)

12/2

TONIGHT, Dec. 2, at 8:15
Senator William E. **BORAH**
Will Speak on "RECOGNITION OF RUSSIA"
Seats—$1, 75c, 50c (Plus Tax). Balconies Free

TOMORROW, Dec. 3, at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats $3, $2.50, $2, $1.50, $1 (Plus Tax)

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season tickets—$7.50, $5.00, $4.00 (no tax)

Herald Dec 2

SYMPHONY HALL

TONIGHT at 8:15
Senator William E. **BORAH**
Will Speak on the "RECOGNITION OF RUSSIA"
Tickets—$1, 75c, 50c (Plus Tax)

Tomorrow Aft., Dec. 3, at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

Next Tues. Eve., Dec. 5, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50 $2, $1.50, $1 (Plus Tax)

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar 26 April 23
LAST DAYS OF SEASON SALE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Seats—$7.50, $5, $4 (No Tax)

American Dec 2

SYMPHONY HALL

TODAY at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
CONGO to VICTORIA NYANZA
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

TONIGHT at 8:15
Senator William E. **BORAH**
Will Speak on "RECOGNITION OF RUSSIA"
$1, 75c, 50c (Plus Tax). Balconies Free

Tomorrow, Dec. 3, at 3:30
FRIEDA **HEMPEL**
IN A JENNY LIND PROGRAM
Seats—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50, $1 (Plus Tax)

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets: $7.50, $5, $4 (No Tax)

Post Dec 2

SYMPHONY HALL

The Great Colbratura Soprano

TOMORROW at 3:30 — **FRIEDA HEMPEL**
In a Jenny Lind Concert
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

12/2

NEXT TUES. EVE., Dec. 5 At 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
IN A CONCERT FOR THE BENEFIT OF
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

NEXT THURS. EVE. Dec. 7 At 8:15 — THIRD STEINERT CONCERT
Last Appearance this Season!
McCORMACK

NEXT FRI. EVE. Dec. 8 At 8:15 SAT. MAT. At 2:30 — **NEWMAN** Traveltalks
Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
KHARTOUM
Tickets—$1.50, $1.00, 75c, 50c (Plus tax)

SUN. AFT. Dec. 10 at 3:30 — **CHALIAPIN** The Great Russian Singer
Tickets $3.00, $2.50, $2.00, $1.50, $1.00 (Plus tax)

TUES. EVE. Dec. 12 At 8:15 — **HARVARD GLEE CLUB** DR. A. T. DAVISON Director
ASSISTED BY Louise **HOMER**
Tickets at $2.50, $2.00, $1.50, $1.00 (No Tax)

SUN. AFT. Dec. 31 At 3:30 — **PADEREWSKI**
Tickets on sale at box office.

5 MONDAY EVE. CONCERTS Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

PIERRE MONTEUX, Conductor
Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH and E. FERRABINI JACCHIA, Sopranos; MAGDALEINE BRARD, Piano.
LAST DAYS OF SEASON SALE—$7.50, $5.00, $4.00 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 17 / Mon. Eve., Dec. 18 — **MESSIAH** — Ethel Hayden, Arthur Hackett, Charlotte Peege, Royal Dadmun
Sun. Aft., Feb. 11 — **DREAM of GERONTIUS** (ELGAR) — Merle Alcock, Marie Chamlee, Clarence Whitehill
EASTER Sun. Aft., Apr. 1 — **REDEMPTION** (GOUNOD) — Florence Hinkle, Richard Crooks, Jeanne Laval, Paul Bender
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. 'Messiah'
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Dec 2

SYMPHONY HALL

The Great Coloratura Soprano

TODAY at 3:30 — **FRIEDA HEMPEL**
In a Jenny Lind Concert
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

NEXT TUES. EVE., Dec. 5 At 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
IN A CONCERT FOR THE BENEFIT OF
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

NEXT THURS. EVE. Dec. 7 At 8:15 — THIRD STEINERT CONCERT
Last Appearance this Season!
McCORMACK

NEXT FRI. EVE. Dec. 8 At 8:15 SAT. MAT. At 2:30 — **NEWMAN** Traveltalks
Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
KHARTOUM
Tickets—$1.50, $1.00, 75c, 50c (Plus tax)

NEXT SUN. AFT. Dec. 10 at 3:30 — **CHALIAPIN** The Great Russian Singer
Tickets $3.00, $2.50, $2.00, $1.50, $1.00 (Plus tax)

TUES. EVE. Dec. 12 At 8:15 — **HARVARD GLEE CLUB** DR. A. T. DAVISON Director
ASSISTED BY Louise **HOMER**
Tickets at $2.50, $2.00, $1.50, $1.00 (No Tax)

SUN. AFT. Dec. 31 At 3:30 — **PADEREWSKI**
Tickets on sale at box office.

Herald Dec 3

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CUT-OUT

Dec. 3-4-5-6, 1922

SYMPHONY HALL

The Great Coloratura Soprano

TODAY at 3:30 | **FRIEDA HEMPEL** In a Jenny Lind Concert
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

Globe 12/3

NEXT TUES. EVE. Dec. 5 At 8:15 | **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
IN A CONCERT FOR THE BENEFIT OF
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

NEXT THURS. EVE. Dec. 7 at 8:15 | THIRD STEINERT CONCERT
LAST APPEARANCE THIS SEASON!
McCORMACK

NEXT FRI. EVE. Dec. 8 at 8:15 SAT. MAT. At 2:30 | **NEWMAN** Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
Traveltalks **KHARTOUM**
Tickets—$1.50, $1.00, 75c, 50c (Plus tax)

NEXT SUN. AFT. Dec. 10 at 3:30 | **CHALIAPIN** The Great Russian Singer
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (Plus tax)

TUES. EVE. Dec. 12 at 8:15 | **HARVARD GLEE CLUB** DR. A. T. DAVISON Director
ASSISTED BY Louise **HOMER**
Tickets at $2.50, $2.00, $1.50, $1.00 (No tax)

PADEREWSKI

OFFICE

5 MONDAY EVE. CONCERTS Dec. 11 Jan. 29 Feb. 19, Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH and E. FERRABINI JACCHIA, Sopranos; MAGDALEINE BRARD, Piano
LAST DAYS OF SEASON SALE—$7.50, $5.00, $4.00 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 17 / Mon. Eve., Dec. 18 — **MESSIAH** — Ethel Hayden, Charlotte Peege, Arthur Hackett, Royal Dadmun
Sun. Aft., Feb. 11 — **DREAM of GERONTIUS** (ELGAR) — Merle Alcock, Clarence Whitehill, Mario Chamlee
EASTER Sun. Aft., Apr. 1 — **REDEMPTION** (GOUNOD) — Florence Hinkle, Jeanne Laval, Richard Crooks, Paul Bender
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon., "Messiah"
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe. Dec 3

SYMPHONY HALL

The Great Coloratura Soprano

TODAY at 3:30 | **FRIEDA HEMPEL** In a JENNY LIND CONCERT
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)

Post 12/3

NEXT TUES. EVE., Dec. 5 at 8:15 | **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
IN A CONCERT FOR THE BENEFIT OF
WILHELM GERICKE ITS FORMER CONDUCTOR
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)

NEXT THURS. Eve. Dec. 7 at 8:15 | Third Steinert Concert
Last Appearance This Season!
McCORMACK

NEXT FRI. EVE. Dec. 8 At 8:15 SAT. MAT. At 2:30 | **NEWMAN** Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
Traveltalks **KHARTOUM**
Tickets—$1.50, $1.00, 75c, 50c (Plus Tax)

NEXT SUN. AFT. Dec. 10 at 3:30 | **CHALIAPIN** The Great Russian Singer
Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (Plus tax)

SUN. AFT. Dec. 31 at 3:30 | **PADEREWSKI**
Tickets on sale at box office.

TUES. EVE. Dec. 12 At 8:15 | **HARVARD GLEE CLUB** DR. A. T. DAVISON Director
ASSISTED BY Louise **HOMER**
Tickets at $2.50, $2.00, $1.50, $1.00 (No Tax)

5 MONDAY EVE. CONCERTS Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH and E. FERRABINI JACCHIA, Sopranos; MAGDALEINE BRARD, Piano.
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Post Dec 3

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Adv 12/3

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PIERRE MONTEUX, Conductor
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WILHELM GERICKE ITS FORMER CONDUCTOR
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Across Africa—Cape to Cairo
TRAVELTALKS **KHARTOUM**
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NEXT SUN. AFT. Dec. 10 at 3:30 | **CHALIAPIN** THE GREAT RUSSIAN SINGER
Tickets $3.00, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TUES. EVE. Dec. 12 at 8:15 | **HARVARD GLEE CLUB** DR. A. T. DAVISON Director
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SUN. AFT. Dec. 31 at 3:30 | **PADEREWSKI**
TICKETS ON SALE AT BOX OFFICE

FIVE MONDAY EVE. CONCERTS Dec. 11—Jan. 29—Feb. 19 Mar. 26—April 23

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH and E. FERRABINI JACCHIA, Sopranos; MAGDALEINE BRARD, Piano.
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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Dec 3

SYMPHONY HALL

Next Tues. Eve., Dec. 5, at 8.15

BOSTON SYMPHONY ORCHESTRA

Trans 12/4

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Thurs. Eve., Dec. 14, at 8.15

HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—LOUISE **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Transcript Dec 4

SYMPHONY HALL

Next Tues. Eve., Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Post 12/4

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Tues. Eve., Dec. 12, at 8:15

HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director.
Soloist, LOUISE **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Dec 4

SYMPHONY HALL

Next Tues. Eve., Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Her 12-4

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Tues. Eve., Dec. 12, at 8:15

HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Herald Dec 4

SYMPHONY HALL

Next Tues. Eve., Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Globe 12/4

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Tues. Eve., Dec. 12, at 8:15

HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Globe Dec 4

SYMPHONY HALL

TONIGHT, Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Her 12-5

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

NEXT Thurs. Eve., Dec. 7, at 8:15
THIRD CONCERT STEINERT SERIES

McCORMACK
Last Time in Boston This Season

Thurs. Eve., Dec. 14, at 8:15

HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 22
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 17 / Mon. Eve., Dec. 18 **MESSIAH**
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Sun. Aft. Feb. 11 **DREAM of GERONTIUS**
MERLE ALCOCK MARIO CHAMLEE
CLARENCE WHITEHILL
Easter Sun. Aft., Apr. 1 **REDEMPTION**
FLORENCE HINKLE RICHARD CROOKS
JEANNE LAVAL PAUL BENDER
Season Ticket—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. "Messiah"

Herald Dec 5

SYMPHONY HALL

TONIGHT, Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Globe 12-5

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Next Thurs., Dec. 7, at 8:15
Third Concert Steinert Series

McCORMACK
Last Time in Boston This Season

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 22
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

Globe Dec 5

SYMPHONY HALL

TONIGHT, Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Post 12-5

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Next Thurs., Dec. 7, at 8:15
THIRD CONCERT STEINERT SERIES

McCORMACK
Last Time in Boston This Season

Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER

CHALIAPIN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Thurs. Eve., Dec. 14, at 8:15

HARVARD GLEE CLUB
DR. A. T. DAVISON, Conductor
Louise **HOMER** Soloist
Seats—$2.50, $2, $1.50, $1 (No Tax)

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 22
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

Post Dec 5

SYMPHONY HALL

Trans TONIGHT, Dec. 5, at 8.15

BOSTON SYMPHONY ORCHESTRA

12-5

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

NEXT Thurs. Eve., Dec. 7, at 8.15
THIRD CONCERT STEINERT SERIES

McCORMACK
Last Time in Boston This Season

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THE GREAT RUSSIAN SINGER

CHALIAPIN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Thurs. Eve., Dec. 14, at 8.15

HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—LOUISE **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

5 MON. EVES. Dec. 11, Jan. 29, Feb. 19 Mar. 26 April 22
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano); Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

Transcript Dec 5

SYMPHONY HALL

Next Fri., Dec. 8 at 8:15 | Sat. at 2:30
Across Africa—Cape to Cairo

NEWMAN Sensational Wild Animal Motion Pictures

Post 12/6

KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

1ST MON. EVE. CONCERT Dec. 11, at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano;
Tickets—$2.00, $1.50, $1.00 (No Tax)

Post Dec 6

CUT-OUT

Dec. 3-4-5-6, 1922

SYMPHONY HALL

TODAY at 3:30	The Great Coloratura Soprano **FRIEDA HEMPEL** In a Jenny Lind Concert Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)
NEXT TUES. EVE. Dec. 5 At 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor IN A CONCERT FOR THE BENEFIT OF **WILHELM GERICKE** ITS FORMER CONDUCTOR Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (No tax)
NEXT THURS. EVE. Dec. 7 at 8:15	THIRD STEINERT CONCERT LAST APPEARANCE THIS SEASON! **McCORMACK**
NEXT FRI. EVE. Dec. 8 at 8:15 SAT. MAT. At 2:30	**NEWMAN** Sensational Wild Animal Motion Pictures Across Africa—Cape to Cairo **Traveltalks** **KHARTOUM** Tickets—$1.50, $1.00, 75c, 50c (Plus tax)
NEXT SUN. AFT. Dec. 10 at 3:30	**CHALIAPIN** The Great Russian Singer Tickets—$3.00, $2.50, $2.00, $1.50, $1.00 (Plus tax)
TUES. EVE. Dec. 12 at 8:15	**HARVARD GLEE CLUB** DR. A. T. DAVISON Director ASSISTED BY Louise **HOMER** Tickets at $2.50, $2.00, $1.50, $1.00 (No tax)

Globe 12/3

5 MONDAY EVE. CONCERTS Dec. 11 Jan. 29 Feb. 19, Mar. 26 April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH and E. FERRABINI JACCHIA, Sopranos; MAGDALEINE BRARD, Piano

LAST DAYS OF SEASON SALE—$7.50, $5.00, $4.00 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor

Chorus of 400—Great Orchestra—Organ—Distinguished Soloists

Sun. Aft., Dec. 17 Mon. Eve., Dec. 18	**MESSIAH**	Ethel Hayden Charlotte Peege	Arthur Hackett Royal Dadmun
Sun. Aft., Feb. 11	**DREAM of GERONTIUS** (ELGAR)	Merle Alcock Clarence Whitehill	Mario Chamlee
EASTER Sun. Aft., Apr. 1	**REDEMPTION** (GOUNOD)	Florence Hinkle Jeanne Laval	Richard Crooks Paul Bender

Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon., "Messiah"

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe. Dec 3

SYMPHONY HALL

TODAY at 3:30	The Great Coloratura Soprano **FRIEDA HEMPEL** In a JENNY LIND CONCERT Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% tax)
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NEXT THURS. Eve. Dec. 7 at 8:15	Third Steinert Concert Last Appearance This Season! **McCORMACK**
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SUN. AFT. Dec. 31 at 3:30	**PADEREWSKI** Tickets on sale at box office.
TUES. EVE. Dec. 12 At 8:15	**HARVARD GLEE CLUB** DR. A. T. DAVISON Director ASSISTED BY Louise **HOMER** Tickets at $2.50, $2.00, $1.50, $1.00 (No Tax)

Post 12/3

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TUES. EVE. Dec. 12 at 8:15	**HARVARD GLEE CLUB** DR. A. T. DAVISON Director ASSISTED BY Louise **HOMER** Tickets at $2.50, $2.00, $1.50, $1.00 (No Tax)
SUN. AFT. Dec. 31 at 3:30	**PADEREWSKI** TICKETS ON SALE AT BOX OFFICE

Adv 12/3

FIVE MONDAY EVE. CONCERTS Dec. 11—Jan. 29—Feb. 19 Mar. 26—April 23

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist: ERNEST SCHELLING, Piano; RENEE CHEMET, Violin; FLORENCE MACBETH and E. FERRABINI JACCHIA, Sopranos; MAGDALEINE BRARD, Piano.

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Advertiser Dec 3

SYMPHONY HALL

Next Tues. Eve., Dec. 5, at 8.15

BOSTON SYMPHONY ORCHESTRA

Trans 12/4

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Thurs. Eve., Dec. 14, at 8.15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Director
Soloist—LOUISE **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Transcript Dec 4

SYMPHONY HALL

Next Tues. Eve., Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Her 12-4

PIERRE MONTEUX, Conductor
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Herald Dec 4

SYMPHONY HALL

Next Tues. Eve., Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Globe 12/4

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Dr. A. T. DAVISON, Director
Soloist Louise **HOMER**
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Globe Dec 4

SYMPHONY HALL

Next Tues, Eve., Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Post 12/4

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Dr. A. T. DAVISON, Director.
Soloist, LOUISE **HOMER**
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Post Dec 4

SYMPHONY HALL

TONIGHT, Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Her 12-5

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In a Concert for the Benefit of
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NEXT Thurs. Eve., Dec. 7, at 8:15
THIRD CONCERT STEINERT SERIES

McCORMACK

Last Time in Boston This Season

Thurs. Eve., Dec. 14, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 22
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor

Chorus of 400—Orchestra—Organ—Soloists

Sun. Aft., Dec. 17
Mon. Eve., Dec. 18 **MESSIAH**
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN

Sun. Aft. Feb. 11 **DREAM of GERONTIUS**
MERLE ALCOCK MARIO CHAMLEE
CLARENCE WHITEHILL

Easter Sun. Aft., Apr. 1 **REDEMPTION**
FLORENCE HINKLE RICHARD CROOKS
JEANNE LAVAL PAUL BENDER

Season Ticket—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. "Messiah"

Herald Dec 5

SYMPHONY HALL

TONIGHT, Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

Globe 12-5

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Next Thurs., Dec. 7, at 8:15
Third Concert Steinert Series

McCORMACK

Last Time in Boston This Season

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 22
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

Globe Dec 5

SYMPHONY HALL

Post TONIGHT, Dec. 5, at 8:15

BOSTON SYMPHONY ORCHESTRA

12-5

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

Next Thurs., Dec. 7, at 8:15
THIRD CONCERT STEINERT SERIES

McCORMACK

Last Time in Boston This Season

Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER

CHALIAPIN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Thurs. Eve., Dec. 14, at 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Conductor
Louise **HOMER** Soloist
Seats—$2.50, $2, $1.50, $1 (No Tax)

5 MON. EVES. Dec. 11 Jan. 29 Feb. 19 Mar. 26 April 22
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano; Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

Post Dec 5

SYMPHONY HALL

Trans TONIGHT, Dec. 5, at 8.15

BOSTON SYMPHONY ORCHESTRA

12-5

PIERRE MONTEUX, Conductor
In a Concert for the Benefit of
WILHELM GERICKE ITS FORMER CONDUCTOR
Seats—$3, $2.50, $2, $1.50, $1 (No Tax)

NEXT Thurs. Eve., Dec. 7, at 8.15
THIRD CONCERT STEINERT SERIES

McCORMACK

Last Time in Boston This Season

Next Sun. Aft., Dec. 10, at 3.30
THE GREAT RUSSIAN SINGER

CHALIAPIN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Thurs. Eve., Dec. 14, at 8.15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor
Soloist—LOUISE **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

5 MON. EVES. Dec. 11, Jan. 29, Feb. 19 Mar. 26 April 22
LAST DAYS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano; Renee Chemet, Violin; Florence Macbeth, Soprano); Magdeleine Brard, Piano; Ester Ferrabini Jacchia, Soprano.
Season Tickets—$7.50, $5, $4 (No Tax)

Transcript Dec 5

SYMPHONY HALL

Next Fri., Dec. 8 at 8:15 | Sat. at 2:30
Across Africa—Cape to Cairo

NEWMAN Sensational Wild Animal Motion Pictures

Post 12/6

KHARTOUM

Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

1ST MON. EVE. CONCERT Dec. 11, at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano;
Tickets—$2.00, $1.50, $1.00 (No Tax)

Post Dec 6

Dec 6-7-8-9, 1922.

Stor Jenny Lind Konsert

— gifves i —

SYMPHONY HALL

Mass. och Huntington Aves., Boston,

Nästa Söndag, den 3 December

klockan 3.30 e. m.

Operasångerskan Frieda Hempel kommer att uppträda som Jenny Lind och sjunga de sånger som den "svenska näktergalen" sjöng å sin första konsert här i landet.

Biljetter nu till salu i Symphony Halls biljettkontor.

Svea Dec 1st

SYMPHONY HALL
Tomorrow Eve., Dec. 7, at 8:15
Third Concert Steinert Series
McCORMACK
Last Time in Boston This Season

SYMPHONY HALL
Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

IST MON. EVE. CONCERT Dec. 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director.
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Herald Dec 6

SYMPHONY HALL
TOMORROW EVE., Dec. 7, at 8.15
McCORMACK
Last Time in Boston This Season

Next Fri., Dec. 8, at 8.15; Sat. at 2.30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

Next Sun. Aft., Dec. 10, at 3.30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

FIRST MON. EVE. CONCERT Dec. 11 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 17
Mon. Eve., Dec. 18 **MESSIAH**
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Sun. Aft. Feb. 11 **DREAM of GERONTIUS**
MERLE ALCOCK MARIO CHAMLEE
CLARENCE WHITEHILL
Easter Sun. Aft., April 1 **REDEMPTION**
FLORENCE HINKLE RICHARD CROOKS
JEANNE LAVAL PAUL BENDER
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% tax); Choice of Sun. or Mon. "Messiah"

SANDERS THEATRE—Cambridge
Tomorrow Eve, Dec. 7, at 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Beethoven, 9th Symphony; Franck, "Wild Huntsman"; Schumann, Concerto, with OLGA SAMAROFF, Soloist.
Seats at University Bookstore, Harvard Sq.

Transcript Dec 6

SYMPHONY HALL
Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
$2.50, $2, $1.50 (Plus Tax)

American Dec 7

SYMPHONY HALL
TOMORROW Eve., Dec. 7, at 8:15
Third Concert, Steinert Series
McCORMACK
Last Time in Boston This Season

IST MON. EVE. CONCERT Dec. 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 17
Mon. Eve., Dec. 18 **MESSIAH**
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Sun. Aft. Feb. 11 **DREAM of GERONTIUS**
MERLE ALCOCK MARIO CHAMLEE
CLARENCE WHITEHILL
Easter Sun. Aft., Apr. 1 **REDEMPTION**
FLORENCE HINKLE RICHARD CROOKS
JEANNE LAVAL PAUL BENDER
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. "Messiah"

Globe Dec 6

SYMPHONY HALL
Tomorrow Eve., Dec. 7, at 8:15
Third Concert Steinert Series
McCORMACK
Last Time in Boston This Season

Traveler Dec 6

SYMPHONY HALL
This Fri., Dec. 8, at 8:15; Sat. at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

IST MON. EVE. CONCERT Dec. 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Globe Dec 7

SYMPHONY HALL
TONIGHT at 8:15; Sat. at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

IST MON. EVE. CONCERT Dec. 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Globe 12/8

SYMPHONY HALL
TONIGHT, Dec. 7, at 8:15
THIRD CONCERT STEINERT SERIES
McCORMACK
Last Time in Boston This Season

This Fri., Dec. 8 at 8:15; Sat. at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

IST MON. EVE. CONCERT Dec. 11. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

SANDERS THEATRE—Cambridge
TONIGHT, Dec. 7, at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Beethoven, 9th Symphony; Franck, "Wild Huntsman"; Schumann, Concerto, with OLGA SAMAROFF, Soloist.
Admission $1.00

Herald Dec 7

MPHONY HALL
HT, Dec. 7, at 8:15
cert, Steinert Series
ORMACK
in Boston This Season
ft., Dec. at 3:30
RUSSIA SINGER

Post Dec 7

SYMPHONY HALL
TONIGHT AT 8.15
THIRD CONCERT STEINERT SERIES
McCORMACK
Last Time in Boston This Season

Thurs. Eve., Dec. 14, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

FIRST MON. EVE. CONCERT Dec. 11 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00. $1.50. $1.00 (No Tax)

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 17
Mon. Eve., Dec. 18 **MESSIAH**
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Sun. Aft. Feb. 11 **DREAM of GERONTIUS**
MERLE ALCOCK MARIO CHAMLEE
CLARENCE WHITEHILL
Easter Sun. Aft., April 1 **REDEMPTION**
FLORENCE HINKLE RICHARD CROOKS
JEANNE LAVAL PAUL BENDER
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% tax); Choice of Sun. or Mon. "Messiah"

Transcript Dec 7

SYMPHONY HALL
Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN

Advertiser Dec 8

SYMPHONY HALL
TONIGHT at 8:15; Sat. at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

IST MON. EVE. CONCERT Dec. 11. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST: Ernest Schelling, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 17
Mon. Eve., Dec. 18 **MESSIAH**
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Sun. Aft. Feb. 11 **DREAM of GERONTIUS**
MERLE ALCOCK MARIO CHAMLEE
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Easter Sun. Aft., Apr. 1 **REDEMPTION**
FLORENCE HINKLE RICHARD CROOKS
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Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. "Messiah"

Herald Dec 8.

SYMPHONY HALL
TONIGHT at 8:15; Sat. at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

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THE GREAT RUSSIAN SINGER
CHALIAPIN
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IST MON. EVE. CONCERT Dec. 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest Schelling, Piano;
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Dec 8

SYMPHONY HALL
TONIGHT at 8.15; Sat. at 2.30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

Next Sun. Aft., Dec. 10, at 3.30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

FIRST MON. EVE. CONCERT Dec. 11 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00. $1.50. $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Transcript Dec 8

SYMPHONY HALL
TODAY at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
FRANCK CENTENNIAL PROGRAM
Soloist—OLGA SAMAROFF, Piano
Tickets on Sale

Tomorrow Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50, (Plus Tax)

IST MON. EVE. CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Herald Dec 9

SYMPHONY HALL
TODAY at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
FRANCK CENTENNIAL PROGRAM
Tickets on Sale
Soloist, OLGA SAMAROFF, Piano

Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

IST MON. EVE. CONCERT Dec. 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Tues. Eve., Dec. 12, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Globe Dec 9

SYMPHONY HALL
TODAY at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
KHARTOUM
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
FRANCK CENTENNIAL PROGRAM
Soloist, OLGA SAMAROFF, Piano
Tickets on Sale

Next Sun. Aft., Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

IST MON. EVE. CONCERT Dec. 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Tues. Eve., Dec. 12, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Dec 9

SYMPHONY HALL
TOMORROW, Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

1ST MON. CONCERT Dec. 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—BRAHMS—1st Symphony; [illegible]—"Procession Nocturne"; LISZT—Concerto, E Flat; CHABRIER, "Espana."
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise **HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 17
Mon. Eve., Dec. 18 **MESSIAH**
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

American Dec 9

American Dec 9

Dec 9th

[30]

Dec 9-10-11-12-13, 1922

[illegible]
CLUB DR. [illegible] DAVISON
Conductor
[illegible] HOMER
THURS. EVE. Dec. 14 at 8.15
Tickets at $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. EVE. Dec. 15 At 8:15 SAT. MAT. At 2:30
NEWMAN
Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
Traveltalks SOUDAN to Cairo
Tickets—$1.50, $1.00, 75c, 50c (plus tax)

SUN. AFT. Dec. 17 at 3.30 MON. EVE. Dec. 18 at 8.15
HANDEL and HAYDN Society
Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE MESSIAH
Ethel Hayden
Charlotte Peege
Arthur Hackett
Royal Dadmun
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Dec 9

SYMPHONY HALL

TOMORROW AFT. Dec. 10 at 3:30
CHALIAPIN
The Great Russian Singer
Tickets—$3.00, $2.50, $2.00, $1.50 (Plus tax)

NEXT MON. EVE. Dec. 11 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert
Piano Soloist ERNEST SCHELLING
Program—BRAHMS, 1st Symphony; RABAUD, "Procession Nocturne"; LISZT, Concerto, E flat; CHABRIER, "Espana."
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT THURS. EVE. Dec. 14 at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON Conductor
ASSISTED BY LOUISE HOMER
Tickets at $2.50, $2.00, $1.50, $1.00 (No tax)

NEXT FRI. EVE. Dec. 15 at 8:15 SAT. MAT. at 2:30
NEWMAN
Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
Traveltalks SOUDAN to Cairo
Tickets—$1.50, $1.00, 75c, 50c (Plus tax)

SUN. AFT. Dec. 17 at 3:30 MON. EVE. Dec. 18 at 8:15
HANDEL and HAYDN Society
Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE MESSIAH
Ethel Hayden
Charlotte Peege
Arthur Hackett
Royal Dadmun
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Dec 9

SYMPHONY HALL
TOMORROW, Dec. 10, at 3:30
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)

1ST MONDAY CONCERT Dec. 11, at 8:15
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Program — BRAHMS — 1st Symphony; RABAUD—"Procession Nocturne"; LISZT—Concerto, E flat; CHABRIER, "Espana."
Soloist: Ernest SCHELLING, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8:15
Harvard Glee Club
Dr. A. T. DAVISON, Director
-Soloist-
Louise Homer
Seats—$2.50, $2, $1.50, $1 (No Tax)

Handel and Haydn
SOCIETY
EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 17
Mon. Eve., Dec. 18
MESSIAH
ETHEL HAYDEN
CHARLOTTE PEEGE
ARTHUR HASKETT
ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Monitor Dec 9

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HARVARD GLEE CLUB
DR. A. T. DAVISON Conductor
ASSISTED BY LOUISE HOMER
Tickets at $2.50, $2.00, $1.50, $1.00 (No tax)

NEXT FRI. EVE. Dec. 15 at 8:15 SAT. MAT. at 2:30
NEWMAN
Sensational Wild Animal Motion Pictures
Across Africa—Cape to Cairo
Traveltalks SOUDAN to Cairo
Tickets—$1.50, $1.00, 75c, 50c (Plus tax)

NEXT SUN. AFT. Dec. 17 at 3:30 MON. EVE. at 8:15 Dec. 18
HANDEL and HAYDN Society
Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE MESSIAH
Ethel Hayden
Charlotte Peege
Arthur Hackett
Royal Dadmun
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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Dec 10

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Globe Dec 10

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Advertiser Dec 10

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1st Mon. Eve. Concert
PIANO SOLOIST ERNEST SCHELLING
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Post Dec 10

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Herald Dec 11

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Globe Dec 11

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ORCHESTRA
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Tues. Eve., Dec. 12, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Louise HOMER
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN
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Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 17
Mon. Eve., Dec. 18
MESSIAH
[illegible]
ARTHUR HASKETT
ROYAL DADMUN
[illegible]

Transcript Dec 11

SYMPHONY HALL
THURS. EVE., DEC. 14, AT 8:15
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Globe Dec 12

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Post Dec 12

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Dr. A. T. DAVISON, Director
Soloist—LOUISE HOMER
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Next Fri., Dec. 15, at 8:15; Sat. at 2:30
Across Africa—Cape to Cairo
NEWMAN
Sensational Wild Animal Motion Pictures
SOUDAN to CAIRO
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)
EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23
"Wild Animal & Savage Life"
Sensational Motion Pictures—African Jungle Scenes
Seats—$1.50, $1.00, 75c, 50c. NOW

HANDEL and HAYDN
SOCIETY
EMIL MOLLENHAUER Conductor
Sun. Aft., Dec. 17—Mon. Eve., Dec. 18
MESSIAH
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ETHEL HAYDEN
CHARLOTTE PEEGE
ARTHUR HACKETT
ROYAL DADMUN
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Post Dec 13

Herald Dec 13

[31]

Dec 9-10-11-12-13, 1922

THURS. EVE. Dec. 14 at 8.15

CLUB DR. A. T. DAVISON Conductor

Tickets at $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. EVE. Dec. 15 At 8:15 SAT. MAT. At 2:30

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HANDEL and HAYDN Society Emil Mollenhauer Conductor

Chorus of 400—Orchestra—Organ—Noted Soloists

THE MESSIAH Ethel Hayden Charlotte Peege Arthur Hackett Royal Dadmun

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Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Dec 9

SYMPHONY HALL

TOMORROW AFT. Dec. 10 at 3:30

CHALIAPIN The Great Russian Singer

Trav 17/9

Tickets—$3.00, $2.50, $2.00, $1.50 (Plus tax)

NEXT MON. EVE. Dec. 11 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

1st Mon. Eve. Concert Piano Soloist **ERNEST SCHELLING**

Program—BRAHMS, 1st Symphony; RABAUD, "Procession Nocturne"; LISZT, Concerto, E flat; CHABRIER, "Espana."

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HARVARD GLEE CLUB DR. A. T. DAVISON Conductor ASSISTED BY **LOUISE HOMER**

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Traveler Dec 9

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Globe Dec 10

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Advertiser Dec 10

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CHALIAPIN The Great Russian Singer

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17/10

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

1st Mon. Eve. Concert PIANO SOLOIST **ERNEST SCHELLING**

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BOSTON SYMPHONY ORCHESTRA

Her 17/11

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Soloist—Louise **HOMER**

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Glob 17/11

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Globe Dec 11

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Dr. A. T. DAVISON, Director

Soloist—Louise **HOMER**

Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor

Chorus of 400—Orchestra—Organ—Soloists

Sun. Aft., Dec. 17 Mon. Eve., Dec. 18 **MESSIAH**

ETHEL HAYDEN ARTHUR HACKETT

CHARLOTTE PEEGE ROYAL DADMUN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Dec 11

SYMPHONY HALL

HANDEL and HADYN SOCIETY EMIL MOLLENHAUER Conductor

Sun. Aft., Dec. 17 Mon. Eve., Dec. 18

Her **MESSIAH** 17/12

Chorus of 400—Orchestra—Organ—Soloists

ETHEL HAYDEN ARTHUR HACKETT

CHARLOTTE PEEGE ROYAL DADMUN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Herald Dec 12

SYMPHONY HALL

TOMORROW, DEC. 14, AT 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Director

Post 17-13

Soloist—**LOUISE HOMER**

Seats—$2.50, $2, $1.50, $1 (No Tax)

Next Fri., Dec. 15, at 8:15; Sat. at 2:30

Across Africa—Cape to Cairo

NEWMAN Sensational Wild Animal Motion Pictures

SOUDAN to CAIRO

Seats—$1.50, $1.00, 75c, 50c (Plus Tax)

EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23

"Wild Animal & Savage Life"

Sensational Motion Pictures—African Jungle Scenes

Seats—$1.50, $1.00, 75c, 50c. NOW

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor

Sun. Aft., Dec. 17—Mon. Eve., Dec. 18

MESSIAH

Chorus of 400—Orchestra—Organ—Soloists

ETHEL HAYDEN ARTHUR HACKETT

CHARLOTTE PEEGE ROYAL DADMUN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Dec 13

Herald Dec 13

SYMPHONY HALL

1st Mon. Concert TONIGHT at 8.15

BOSTON SYMPHONY ORCHESTRA

Tran 12-11

PIERRE MONTEUX, Conductor

Programme — BRAHMS — 1st Symphony; RABAUD—"Procession Nocturne"; LISZT—Concerto, E Flat; CHABRIER, "Espana."

Soloist: ERNEST SCHELLING, Piano.

Tickets—$2.00, $1.50, $1.00 (No Tax)

Thurs. Eve., Dec. 14, at 8.15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Director

Soloist—Louise **HOMER**

Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor

Chorus of 400—Orchestra—Organ—Soloists

Sun. Aft., Dec. 17 Mon. Eve., Dec. 18 **MESSIAH**

ETHEL HAYDEN ARTHUR HASKETT

CHARLOTTE PEEGE ROYAL DADMUN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Transcript Dec 11

SYMPHONY HALL

THURS. EVE., DEC. 14, AT 8:15

HARVARD GLEE CLUB

Glob Dr. A. T. DAVISON, Director

Soloist— **LOUISE HOMER** 17-12

Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HADYN SOCIETY EMIL MOLLENHAUER Conductor

Sun. Aft., Dec. 17; Mon. Eve., Dec. 18

MESSIAH

Chorus of 400—Orchestra—Organ—Soloists

ETHEL HAYDEN ARTHUR HACKETT

CHARLOTTE PEEGE ROYAL DADMUN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Globe Dec 12

SYMPHONY HALL

THURS., DEC. 14, AT 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Director

Post Soloist—**LOUISE HOMER** 17-12

Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor

Sun. Aft., Dec. 17—Mon. Eve., Dec. 18

MESSIAH

Chorus of 400—Orchestra—Organ—Soloists

ETHEL HAYDEN ARTHUR HACKETT

CHARLOTTE PEEGE ROYAL DADMUN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Dec 12

[31]

CUT-OUT

Dec 13-14-15-16-18, 192–
19th wk

SYMPHONY HALL
TOMORROW, DEC. 14, AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—LOUISE HOMER
Seats—$2.50, $2, $1.50, $1 (No Tax)
Next Fri., Dec. 15, at 8:15; Sat. at 2:30
Across Africa—Cape to Cairo
[illegible] Sensational
[illegible] Animals
[illegible]ctures

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[illegible] exceptions, as
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[illegible]t is hoped that
[illegible]on may be the
[illegible]ments of even lo[illegible]

[illegible]GED TETS

SYMPHONY HALL
TONIGHT (Dec. 14) at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—LOUISE HOMER
Seats—$2.50, $2, $1.50, $1 (No Tax)
Next Fri., Dec. 15, at 8:15; Sat. at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
SOUDAN to CAIRO
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)
EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23
"Wild Animal & Savage Life"
Sensational Motion Pictures—African Jungle Scenes
Seats—$1.50, $1.00, 75c, 50c. NOW
Next Sun. Aft. and Mon. Eve., Dec 17-18
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Herald Dec 14

SYMPHONY HALL
TONIGHT—Dec. 14, at 8:15
HARVARD GLEE CLUB
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Soloist—Louise HOMER
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Globe Dec 14

SYMPHONY HALL
TONIGHT at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—LOUISE HOMER
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Dec 14

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
THIS Sun. at 3:30—Mon. (Dec. 18) at 8:15
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Monitor Dec 14

SYMPHONY HALL
TONIGHT, DEC. 14, AT 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—LOUISE HOMER
Seats—$2.50, $2, $1.50, $1 (No Tax)
NEXT SUN. AFT. & MON. EVE., DEC. 17-18
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HASKETT
CHARLOTTE PEEGE ROYAL DADMUN
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Transcript Dec 14

SYMPHONY HALL
Tonight at 8:15; Tomorrow at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
SOUDAN to CAIRO
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)
EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23
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Herald Dec 15

SYMPHONY HALL
TONIGHT at 8:15; TOMORROW at 2:30
Across Africa—Cape to Cairo
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SOUDAN to CAIRO
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Post Dec 15

SYMPHONY HALL
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HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

American Dec 15

SYMPHONY HALL
Tomorrow at 3:30. Mon., Dec. 18, at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
NEXT Sun. Aft. & Mon. Eve., Dec. 17 & 18
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Advertiser Dec 16

SYMPHONY HALL
TODAY AT 2.30 — SAT. AT 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS ON SALE
Tonight at 8.15—Tomorrow at 2.30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
SOUDAN to CAIRO
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)
EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23
"Wild Animal & Savage Life"
Sensational Motion Pictures—African Jungle Scenes. Seats—$1.50, $1.00, 75c, 50c, NOW
This Sun. Aft. & Mon. Eve., Dec. 17-18
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Transcript Dec 15

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NEWMAN Sensational Wild Animal Motion Pictures
SOUDAN to CAIRO
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)
EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23
"Wild Animal & Savage Life"
Sensational Motion Pictures—African Jungle Scenes
Seats—$1.50, $1.00, 75c, 50c NOW
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets on Sale
TOMORROW at 3:30, Mon., Dec 18 at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
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Herald Dec 16

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PIERRE MONTEUX, Conductor
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HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
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ETHEL HAYDEN ARTHUR HACKETT
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Globe Dec 16

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ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Dec 16

SYMPHONY HALL
Tomorrow At 3:30 Mon. Eve. at 8:15 Dec. 18
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEGEE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
Next Fri. Aft., Dec. 22, at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale
Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Sun. Eve., Jan. 7, at 8:15
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)

American Dec 16

SYMPHONY HALL
TOMORROW at 3.30
THIS MON. Dec. 18 at 8.15
HANDEL and HAYDN Society
Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—NOTED SOLOISTS
MESSIAH
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

NEXT FRI. AFT. Dec. 22 at 2.30
SAT. EVE. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)

EXTRA
NEXT FRI. EVE. Dec. 22 at 8.15
SAT. AFT. Dec. 23 at 2.30
NEWMAN
2 EXTRA TRAVELTALKS
"WILD ANIMAL AND SAVAGE LIFE"
Sensational Motion Pictures of African Jungle Scenes.
Popular Prices—50c to $1.50 (Plus Tax)

SUN. AFT. Jan. 7 at 3.30
REINALD WERRENRATH Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

SUN. EVE. Jan. 7 at 8.15
ROLAND HAYES Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES
FRIDAY EV'GS—SATURDAY MATS.
PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3
Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Transcript Dec 16

SYMPHONY HALL
TOMORROW at 3:30
NEXT MON. EVE. Dec. 18 at 8:15
HANDEL and HAYDN Society
Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—NOTED SOLOISTS
MESSIAH
ETHEL HAYDEN ARTHUR HACKETT
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Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

NEXT FRI. AFT. Dec. 22 at 2:30
SAT. EVE. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)

EXTRA
NEXT FRI. EVE. Dec. 22 at 8:15
SAT. AFT. Dec. 23 at 2:30
NEWMAN
2 EXTRA TRAVELTALKS
"WILD ANIMAL AND SAVAGE LIFE"
SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES
Popular Prices—50c to $1.50 (Plus Tax)

SUN. AFT. Jan. 7 at 3:30
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SUN. EVE. Jan. 7 at 8:15
ROLAND HAYES Tenor
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MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES
FRIDAY EVE'GS—SATURDAY MATS.
PRESENT DAY PEKING, Jan. 5 & 6
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UNFAMILIAR JAPAN, Jan. 19 & 20
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GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3
Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Traveler Dec 16th

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
THIS Sun. at 3:30—Mon. (Dec. 18) at 8:15
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Monitor Dec 16 [see over]

SYMPHONY HALL—TONIGHT at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEGEE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Herald Dec18

SYMPHONY HALL—TONIGHT at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
NEXT Sun. Aft. & Mon. Eve., Dec. 17 & 18
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Globe Dec 18

SYMPHONY HALL TONIGHT at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Dec 18

SYMPHONY HALL — TONIGHT at 8.15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Transcript Dec 18

CUT-OUT

Dec 13-14-15-16-18, 1922
19th an

SYMPHONY HALL
TOMORROW, DEC. 14, AT 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—**LOUISE HOMER**
Seats—$2.50, $2, $1.50, $1 (No Tax)
Next Fri., Dec. 15, at 8.15; Sat. at 2:30
Across Africa—Cape to Cairo
[illegible] Sensational
[illegible] Animals
[illegible]ctures

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Herald Dec 14

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Globe Dec 14

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Dr. A. T. DAVISON, Director
Soloist—**LOUISE HOMER**
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Post Dec 14

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NEXT SUN. AFT. & MON. EVE., DEC. 17-18
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HASKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Transcript Dec 14

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
THIS Sun. at 3:30—Mon. (Dec. 18) at 8:15
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Monitor Dec 14

SYMPHONY HALL
Tonight at 8:15; Tomorrow at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
SOUDAN to CAIRO
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)
EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23
"Wild Animal & Savage Life"
Sensational Motion Pictures—African Jungle Scenes
Seats—$1.50, $1.00, 75c, 50c. NOW

Herald Dec 15

SYMPHONY HALL
TONIGHT at 8:15; TOMORROW at 2:30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
SOUDAN to CAIRO
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)
EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23
"Wild Animal & Savage Life"
Sensational Motion Pictures—African Jungle Scenes
Seats—$1.50, $1.00, 75c, 50c. NOW
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
NEXT Sun. Aft. & Mon. Eve., Dec. 17 & 18
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Globe Dec 15

SYMPHONY HALL
TONIGHT at 8:15; TOMORROW at 2:30
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EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Dec 15

SYMPHONY HALL
Next Sun. Aft. and Mon. Eve. Dec. 17-18
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

American Dec 15

SYMPHONY HALL
Tomorrow at 3:30. Mon., Dec. 18, at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
NEXT Sun. Aft. & Mon. Eve., Dec. 17 & 18
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Advertiser Dec 16

SYMPHONY HALL
TODAY AT 2.30 — SAT. AT 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS ON SALE
Tonight at 8.15—Tomorrow at 2.30
Across Africa—Cape to Cairo
NEWMAN Sensational Wild Animal Motion Pictures
SOUDAN to CAIRO
Seats—$1.50, $1.00, 75c, 50c (Plus Tax)
EXTRA Fri. Eve., Dec. 22 Sat. Aft., Dec. 23
"Wild Animal & Savage Life"
Sensational Motion Pictures—African Jungle Scenes. Seats—$1.50, $1.00, 75c, 50c, NOW
This Sun. Aft. & Mon. Eve., Dec. 17-18
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Transcript Dec 15

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Sensational Motion Pictures—African Jungle Scenes
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TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets on Sale
TOMORROW at 3:30, Mon., Dec. 18 at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
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Herald Dec 16

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PIERRE MONTEUX, Conductor
Tickets on Sale
Tomorrow at 3:30, Mon., Dec. 18 at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
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Globe Dec 16

SYMPHONY HALL
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ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Dec 16

SYMPHONY HALL
Tomorrow At 3:30 Mon. Eve. at 8:15 Dec. 18
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEGEE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
Next Fri. Aft., Dec. 22, at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale
Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Sun. Eve., Jan. 7, at 8:15
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)

American Dec 16

SYMPHONY HALL

TOMORROW at 3.30
THIS MON. Dec. 18 at 8.15
HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—NOTED SOLOISTS
MESSIAH ETHEL HAYDEN ARTHUR HACKETT CHARLOTTE PEEGE ROYAL DADMUN
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

NEXT FRI. AFT. Dec. 22 at 2.30
SAT. EVE. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)

EXTRA
NEXT FRI. EVE. Dec. 22 at 8.15
SAT. AFT. Dec. 23 at 2.30
NEWMAN
2 EXTRA TRAVELTALKS
"WILD ANIMAL AND SAVAGE LIFE"
Sensational Motion Pictures of African Jungle Scenes.
Popular Prices—50c to $1.50 (Plus Tax)

SUN. AFT. Jan. 7 at 3.30
REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

SUN. EVE. Jan. 7 at 8.15
ROLAND HAYES Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES
FRIDAY EV'GS—SATURDAY MATS.
PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3
Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Transcript Dec 16

SYMPHONY HALL

TOMORROW at 3:30
NEXT MON. EVE. Dec. 18 at 8:15
HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—NOTED SOLOISTS
MESSIAH ETHEL HAYDEN ARTHUR HACKETT CHARLOTTE PEEGE ROYAL DADMUN
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

NEXT FRI. AFT. Dec. 22 at 2:30
SAT. EVE. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)

EXTRA
NEXT FRI. EVE. Dec. 22 at 8:15
SAT. AFT. Dec. 23 at 2:30
NEWMAN
2 EXTRA TRAVELTALKS
"WILD ANIMAL AND SAVAGE LIFE"
SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES
Popular Prices—50c to $1.50 (Plus Tax)

SUN. AFT. Jan. 7 at 3:30
REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

SUN. EVE. Jan. 7 at 8:15
ROLAND HAYES Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES
FRIDAY EVE'GS—SATURDAY MATS.
PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3
Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Traveler Dec 16th

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
THIS Sun. at 3:30—Mon. (Dec. 18) at 8:15
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Monitor Dec 16 [see over]

SYMPHONY HALL—TONIGHT at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEGEE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Herald Dec18

SYMPHONY HALL—TONIGHT at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
NEXT Sun. Aft. & Mon. Eve., Dec. 17 & 18
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Globe Dec 18

SYMPHONY HALL TONIGHT at 8:15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post Dec 18

SYMPHONY HALL — TONIGHT at 8.15
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
ETHEL HAYDEN ARTHUR HACKETT
CHARLOTTE PEEGE ROYAL DADMUN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Transcript Dec 18

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Dec 16, 17, 20, 1922

Monitor 12/16

SYMPHONY HALL

BURTON HOLMES

FRIDAY EVENINGS—SATURDAY MATINEES

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Monitor Dec 16

SYMPHONY HALL

TODAY at 3:30 TOMORROW EVE. Dec. 18 at 8:15	**HANDEL and HAYDN Society** Emil Mollenhauer Conductor Chorus of 400—Orchestra—Organ—NOTED SOLOISTS **MESSIAH** ETHEL HAYDEN ARTHUR HACKETT CHARLOTTE PEEGE ROYAL DADMUN Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)
NEXT FRI. AFT. Dec. 22 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)
EXTRA NEXT FRI. EVE. Dec. 22 at 8:15 SAT. AFT. Dec. 23 at 2:30	**NEWMAN** 2 EXTRA TRAVELTALKS "WILD ANIMAL AND SAVAGE LIFE" SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES Popular Prices—50c to $1.50 (Plus Tax)
SUN. AFT. Jan. 7 at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)
SUN. EVE. Jan. 7 at 8:15	**ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

BURTON HOLMES

FRIDAY EVE'GS—SATURDAY MATS.

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26.

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Dec 17

SYMPHONY HALL

TODAY at 3:30 TOMORROW EVE. Dec. 18 at 8:15	**HANDEL and HAYDN Society** Emil Mollenhauer Conductor Chorus of 400—Orchestra—Organ—NOTED SOLOISTS **MESSIAH** ETHEL HAYDEN ARTHUR HACKETT CHARLOTTE PEEGE ROYAL DADMUN Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)
NEXT FRI. AFT. Dec. 22 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)
EXTRA NEXT FRI. EVE. Dec. 22 at 8:15 SAT. AFT. Dec. 23 at 2:30	**NEWMAN** 2 EXTRA TRAVELTALKS "WILD ANIMAL AND SAVAGE LIFE" SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES Popular Prices—50c to $1.50 (Plus Tax)
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SUN. EVE. Jan. 7 at 8:15	**ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES

FRIDAY EVE'GS—SATURDAY MATS.

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Post Dec 17

SYMPHONY HALL

TODAY at 3:30 TOMORROW EVE. Dec. 18 at 8:15	**HANDEL and HAYDN Society** Emil Mollenhauer Conductor Chorus of 100—Orchestra—Organ—NOTED SOLOISTS **MESSIAH** ETHEL HAYDEN ARTHUR HACKETT CHARLOTTE PEEGE ROYAL DADMUN Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)
NEXT FRI. AFT. Dec. 22 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)
EXTRA NEXT FRI. EVE. Dec. 22 at 8:15 SAT. AFT. Dec. 23 at 2:30	**NEWMAN** 2 EXTRA TRAVELTALKS "WILD ANIMAL AND SAVAGE LIFE" SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES Popular Prices—50c to $1.50 (Plus Tax)
SUN. AFT. Jan. 7 at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)
SUN. EVE. Jan. 7 at 8:15	**ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES

FRIDAY EVE'GS—SATURDAY MATS.

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
Her 12/17
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Herald Dec 17

SYMPHONY HALL

TODAY at 3:30 TOMORROW EVE. Dec. 18 at 8.15	**HANDEL and HAYDN Society** Emil Mollenhauer, Conductor. Chorus of 400—Orchestra—Organ—NOTED SOLOISTS **MESSIAH** ETHEL HAYDEN ARTHUR HACKETT CHARLOTTE PEEGE ROYAL DADMUN Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)
NEXT FRI. AFT. Dec. 22 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)
EXTRA FRI. EVE. Dec. 22 at 8:15 SAT. AFT. Dec. 23 at 2:30	**NEWMAN** 2 Extra Traveltalks "WILD ANIMAL AND SAVAGE LIFE" SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES Popular Prices—50c to $1.50 (Plus Tax)
SUN. AFT. Jan. 7 at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)
SUN. EVE. Jan. 7 at 8:15	**ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES

FRIDAY EVE'GS—SATURDAY MATS.

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
Adv 12/17
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA & MANCHURIA, Jan. 26 & 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Advertiser Dec 17

SYMPHONY HALL

Her 12-20

BURTON HOLMES

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3

Course Sale $6, $5, $4, $3 and $2.50 TUES., DEC. 26

Herald Dec 20

SYMPHONY HALL

Globe 12-20

BURTON HOLMES

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3

Course Sale $6, $5, $4, $3 and $2.50 Tues., Dec. 26

Globe Dec 20

SYMPHONY HALL

This Fri., Dec. 22, at 2:30; Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

THIS FRI. at 8:15 SAT. at 2:30

NEWMAN

TRAVELT
"Wild An
Savage
Sensational A
gle Motion
50c to $1.50

Po

SYMPHONY HA

Post 12-20

BURTO HOLM

FRI. EVES. SAT'DAY

PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3

Course Sale $6, $5, $4, $3 and $2.50 TUES., DEC. 26

Post Dec 20

SYMPHONY HALL

Amer 12/20

BURTON HOLMES

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3

ourse Sale $6, $5, $4, $3 and $2.50 TUES., DEC 2

American Dec 20

SYMPHONY HALL

THIS FRI., Dec. 22, at 2.30; SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA

Trans 12/20

PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

THIS FRI. at 8.15 SAT. at 2.30

NEWMAN

TRAVELTALKS
"Wild Animal
Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus tax)

SYMPHONY HALL

BURTON HOLMES

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3

Course Sale $6, $5, $4, $3 and $2.50 Tues., Dec. 26

Transcript Dec 20

SYMPHONY HALL

Trav 12-20

BURTON HOLMES

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3

Course Sale $6, $5, $4, $3 and $2.50 TUES., DEC. 26

Traveler Dec 20

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CUT-OUT

Dec 16, 17, 20, 1922

Monitor 12/16

SYMPHONY HALL

BURTON HOLMES

FRIDAY EVENINGS—SATURDAY MATINEES

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Monitor Dec 16

SYMPHONY HALL

TODAY at 3:30 TOMORROW EVE. Dec. 18 at 8:15 — **HANDEL and HAYDN Society** Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—NOTED SOLOISTS
MESSIAH ETHEL HAYDEN, ARTHUR HACKETT, CHARLOTTE PEEGE, ROYAL DADMUN
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

NEXT FRI. AFT. Dec. 22 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)

EXTRA NEXT FRI. EVE. Dec. 22 at 8:15 SAT. AFT. Dec. 23 at 2:30 — **NEWMAN**
2 EXTRA TRAVELTALKS
"WILD ANIMAL AND SAVAGE LIFE"
SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES
Popular Prices—50c to $1.50 (Plus Tax)

SUN. AFT. Jan. 7 at 3:30 — REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

SUN. EVE. Jan. 7 at 8:15 — **ROLAND HAYES** Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

BURTON HOLMES

FRIDAY EVE'GS—SATURDAY MATS.

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26.

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Dec 17

SYMPHONY HALL

TODAY at 3:30 TOMORROW EVE. Dec. 18 at 8:15 — **HANDEL and HAYDN Society** Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—NOTED SOLOISTS
MESSIAH ETHEL HAYDEN, ARTHUR HACKETT, CHARLOTTE PEEGE, ROYAL DADMUN
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

NEXT FRI. AFT. Dec. 22 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)

EXTRA NEXT FRI. EVE. Dec. 22 at 8:15 SAT. AFT. Dec. 23 at 2:30 — **NEWMAN**
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"WILD ANIMAL AND SAVAGE LIFE"
SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES
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SUN. EVE. Jan. 7 at 8:15 — **ROLAND HAYES** Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES

FRIDAY EVE'GS—SATURDAY MATS.

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Post Dec 17

SYMPHONY HALL

TODAY at 3:30 TOMORROW EVE. Dec. 18 at 8:15 — **HANDEL and HAYDN Society** Emil Mollenhauer Conductor
Chorus of 100—Orchestra—Organ—NOTED SOLOISTS
MESSIAH ETHEL HAYDEN, ARTHUR HACKETT, CHARLOTTE PEEGE, ROYAL DADMUN
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

NEXT FRI. AFT. Dec. 22 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)

EXTRA NEXT FRI. EVE. Dec. 22 at 8:15 SAT. AFT. Dec. 23 at 2:30 — **NEWMAN**
2 EXTRA TRAVELTALKS
"WILD ANIMAL AND SAVAGE LIFE"
SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES
Popular Prices—50c to $1.50 (Plus Tax)

SUN. AFT. Jan. 7 at 3:30 — REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

SUN. EVE. Jan. 7 at 8:15 — **ROLAND HAYES** Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES

FRIDAY EVE'GS—SATURDAY MATS.

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Herald Dec 17

SYMPHONY HALL

TODAY at 3:30 TOMORROW EVE. Dec. 18 at 8.15 — **HANDEL and HAYDN Society** Emil Mollenhauer, Conductor.
Chorus of 400—Orchestra—Organ—NOTED SOLOISTS
MESSIAH ETHEL HAYDEN ARTHUR HACKETT CHARLOTTE PEEGE ROYAL DADMUN
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

NEXT FRI. AFT. Dec. 22 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin. (Tickets on Sale)

EXTRA FRI. EVE. Dec. 22 at 8:15 SAT. AFT. Dec. 23 at 2:30 — **NEWMAN**
2 Extra Traveltalks
"WILD ANIMAL AND SAVAGE LIFE"
SENSATIONAL MOTION PICTURES OF AFRICAN JUNGLE SCENES
Popular Prices—50c to $1.50 (Plus Tax)

SUN. AFT. Jan. 7 at 3:30 — REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

SUN. EVE. Jan. 7 at 8:15 — **ROLAND HAYES** Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)

MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES

FRIDAY EVE'GS---SATURDAY MATS.

PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA & MANCHURIA, Jan. 26 & 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3

Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26

Advertiser Dec 17

SYMPHONY HALL

BURTON **HOLMES**

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING .....JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 TUES., DEC. 26

Herald Dec 20

SYMPHONY HALL

BURTON **HOLMES**

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING ....JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 Tues., Dec. 26

Globe Dec 20

SYMPHONY HALL

This Fri., Dec. 22, at 2:30; Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

THIS FRI. at 8:15 SAT. at 2:30
NEWMAN
TRAVELT[illegible]
"Wild An[illegible]
Savage [illegible]
Sensational A[illegible]
gle Motion [illegible]
50c to $1.50 [illegible]

Post 12-20

SYMPHONY HA[illegible]

BURTON **HOLMES**

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING.......JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 TUES., DEC. 26

Post Dec 20

SYMPHONY HALL

BURTON **HOLMES**

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
ourse Sale $6, $5, $4, $3 and $2.50 TUES., DEC 2

American Dec 20

SYMPHONY HALL

THIS FRI., Dec. 22, at 2.30; SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

THIS FRI. at 8.15 SAT. at 2.30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus tax)

SYMPHONY HALL

BURTON **HOLMES**

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING......JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 Tues., Dec. 26

Transcript Dec 20

SYMPHONY HALL

BURTON **HOLMES**

FRI. EVES. SAT'DAY MATS.

PRESENT DAY PEKING ....JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 TUES., DEC. 26

Traveler Dec 20

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Dec 20, 21, 22, 23, 26th 1922

SYMPHONY HALL
BURTON
HOLMES
FRI. Eves. SAT'DAY Mats.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26, 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 Tues. Dec. 26

Monitor Dec 20

SYMPHONY HALL
This Fri., Dec. 22, at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

THIS FRI. at 8:15 SAT. at 2:30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus Tax)

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 Plus Tax TUES., DEC. 26

Herald Dec 21

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
TODAY at 2.30; TOMORROW at 8.15
Tickets on Sale

TONIGHT at 8.15
SAT. MAT. at 2.30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus tax)

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 (plus tax) Tues., Dec. 26

Transcript Dec 22

SYMPHONY HALL
TODAY AT 2:30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus Tax)

TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

Herald Dec 23

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 Plus Tax TUES., DEC. 26

SYMPHONY HALL
THIS FRI. AFT., DEC. 22, at 2:30. SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
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Sensational African Jungle Motion Pictures
50c to $1.50 (Plus tax)

Globe Dec 21

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 plus tax TUES., DEC. 26

Post Dec 21

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 Plus Tax TUES., DEC. 26

Traveler Dec 22

SYMPHONY HALL
BURTON
HOLMES
FRI. Eves. SAT'DAY Mats.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26, 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 Tues. Dec. 26
(Plus tax)

Monitor Dec 23

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Sensational African Jungle Motion Pictures
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TONIGHT AT 8:15
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PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

Globe Dec 23

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 TUES., DEC. 2 and $2.50, plus tax.

American Dec 21

SYMPHONY HALL
THIS FRI. at 8.15 SAT. at 2.30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus tax)

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 (plus tax) Tues., Dec. 26

Transcript Dec 21

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 plus tax TUES., DEC. 26

SYMPHONY HALL
Tonight at 8:15
Sat. Mat. at 2:30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus Tax)

Post Dec 22

SYMPHONY HALL
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NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures.
50c to $1.50 (Plus Tax)

TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

Post Dec 23

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 Plus Tax TUES., DEC. 26

Traveler Dec 21

SYMPHONY HALL
This Fri., Dec. 22, at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALBERT SPALDING, Violin
Tickets on Sale

THIS FRI. at 8:15 SAT. at 2:30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus Tax)

Traveler Dec 21

SYMPHONY HALL
BURTON
HOLMES
FRI. Eves. SAT'DAY Mats.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26, 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 Tues. Dec. 26
(Plus tax)

Monitor Dec 21

SYMPHONY HALL
THIS FRI. at 8:15 SAT. at 2:30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (plus tax)

American Dec 22

SYMPHONY HALL
Next Fri. Aft., Dec. 29, at 2:30. Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Tickets on Sale

Sun Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)

Sun. Eve., Jan. 7, at 8:15
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)

Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

American Dec 23

SYMPHONY HALL
BURTON HOLMES
FRIDAY EV'GS—SATURDAY MATS.
PRESENT DAY PEKING, JAN. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26 & 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3
Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26
(Plus 10% Tax)

American Dec 23

SYMPHONY HALL
TONIGHT at 8:15
SAT. MAT. at 2:30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus Tax)

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHJS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 Plus Tax TUES., DEC. 26

Herald Dec 22

Globe 12-22
SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 Tuesday, Dec. 26

SYMPHONY HALL
TONIGHT AT 8:15
SAT. MAT AT 2:30
NEWMAN
TRAVELTALKS
"Wild Animal Savage Life"
Sensational African Jungle Motion Pictures
50c to $1.50 (Plus tax)

Globe Dec 22

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 Plus Tax TUES., DEC. 26

Herald Dec 26

SYMPHONY HALL
BURTON
HOLMES
Globe 12/26
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING. . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 and $2.50 Tues., Dec. 26

Globe Dec 26

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Dec. 23, 24, 1922

SYMPHONY HALL

NEXT FRI. Dec. 29 at 2:30 SAT. EVE. at 8.15
BOSTON SYMPHONY ORCHESTRA
Tran 12/23
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano. (Tickets on Sale)

SUN. AFT. Jan. 7 at 3.30
REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

SUN. EVE. Jan. 7 at 8.15
Returning from Great European Successes
ROLAND HAYES Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

SUN. AFT. Jan. 14 at 3.30
LOUISE HOMER and DAUGHTER
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

BURTON HOLMES
FRIDAY EV'GS—SATURDAY MATS.
PRESENT DAY PEKING, Jan. 5 & 6
UP THE YANGTZE KIANG, Jan. 12 & 13
UNFAMILIAR JAPAN, Jan. 19 & 20
MODERNIZING KOREA and MANCHURIA, Jan. 26, 27
GREAT SIGHTS EAST OF SUEZ, Feb. 2 & 3
Sale Course Tickets—$6, $5, $4, $3, $2.50—Tues., Dec. 26
(Plus 10% Tax) N. B.!

Transcript Dec 23

SYMPHONY HALL

NEXT FRI. Dec. 29 at 2:30 SAT. EVE. at 8:15
BOSTON SYMPHONY ORCHESTRA
Herald
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano. (Tickets on Sale)

SUN. AFT. Jan. 7 at 3:30
REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

SUN. EVE. Jan. 7 at 8:15
Returning from Great European Successes
ROLAND HAYES Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

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Herald Dec 24

SYMPHONY HALL

NEXT FRI. Dec. 29 at 2:30 SAT. EVE. at 8.15
BOSTON SYMPHONY ORCHESTRA
Adv 12/24
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano (Tickets on Sale)

SUN. AFT. Jan. 7 at 3:30
REINALD **WERRENRATH** Baritone
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Advertiser Dec 24

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BOSTON SYMPHONY ORCHESTRA
Trav 12/23
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Traveler Dec 23

SYMPHONY HALL

Monitor

BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATINEES
PRESENT DAY PEKING, Jan. 5 & 6
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Monitor Dec 23

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Globe 12/24
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Globe Dec 24

SYMPHONY HALL

NEXT FRI. Dec. 29 at 2:30 SAT. EVE. at 8:15
Boston Symphony Orchestra
Post 12/24
PIERRE MONTEUX, Conductor
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Post Dec 24

Dec. 23, 24, 1922.

SYMPHONY HALL

NEXT FRI. Dec. 29 at 2.30 SAT. EVE. at 8.15

BOSTON SYMPHONY ORCHESTRA

Trans 1/23

PIERRE MONTEUX, Conductor (Tickets on Sale)
Soloist—JOHN POWELL, Piano.

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Traveler Dec 23

SYMPHONY HALL

BURTON HOLMES

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Globe Dec 24

SYMPHONY HALL

NEXT FRI. Dec. 29 at 2:30 SAT. EVE. at 8:15

Boston Symphony Orchestra

Post 12/24

PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano. (Tickets on Sale)

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[35]

29-30

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING....... JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 plus tax TUES., DEC. 26

Post Dec 26

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING.... JAN. 5 & 6
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UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Ticket Sale Now—Closes Sat.
$6, $5, $4, $3 & $2.50 (plus tax)
SINGLE TICKETS READY TUESDAY
2t(A)

Transcript Dec 28

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKIN - - - JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
COURSE TICKET SALE NOW $6, $5, $4, $3, $2.50 (Plus Tax) Closes SAT.
Single Tickets Ready Tuesday

Globe Dec 29

SYMPHONY HALL
12-26
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING .... JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
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GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 Plus Tax TUES., DEC. 26

Traveler Dec 26

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BURTON
HOLMES
Trav 12-29
FRI. EVES. SAT'DAY MATS.
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Post 12-29
BURTON
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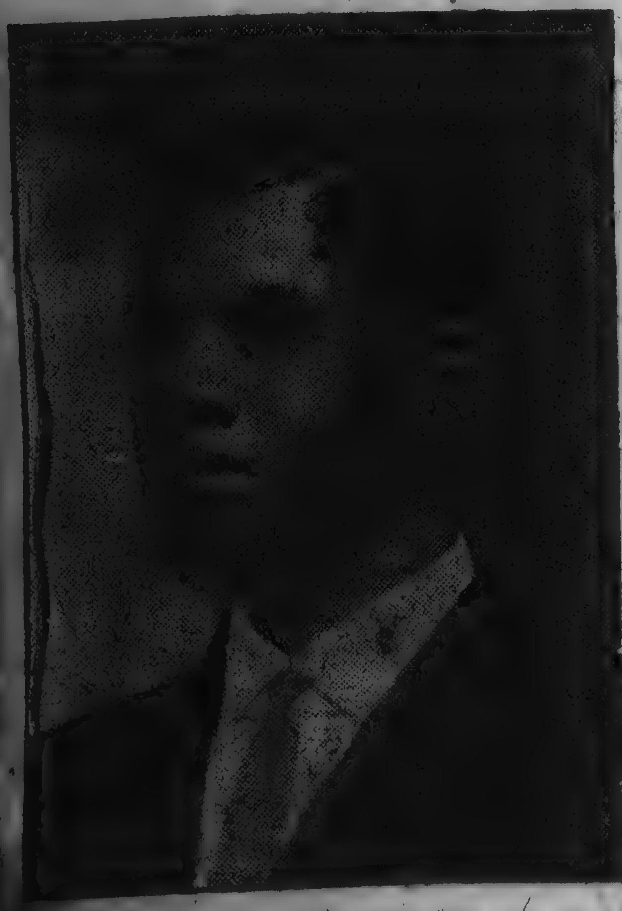
Single Tickets Ready Tuesday

Post Dec 29



Guardian 1/7/23

Symphony Hall

Sunday Eve., Jan. 7, 8.15

BOSTON WILL WELCOME THE RETURN OF AMERICA'S TENOR

ROLAND HAYES

First Concert here after two seasons of unqualified success in London, Paris and other European cities.

Tickets at Symphony Hall Box Office

NOW $1, $1.50 and $2 plus tax

Guardian Dec 23

SYMPHONY HALL
Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
1/7/30
Tickets—$2, $1.50, $1 (Plus Tax)
Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)
Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMPSON
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

American Dec 30

BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING. . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 (plus tax) Tues., Dec. 26
d.20.21.22.26

Transcript Dec 26

SYMPHONY HALL
BURTON
HOLMES
FRI. Eves. SAT'DAY Mats.
PRESENT DAY PEKING . . . . JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26, 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
COURSE TICKET SALE NOW
$6, $5, $4, $3 and $2.50 (Plus tax)
CLOSES SAT.
Single Tickets Ready Tuesday

Monitor Dec 28

SYMPHONY HALL
TODAY AT 2:30
SAT. AT 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Tickets on Sale
SUNDAY AFT., JAN. 7, AT 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
SUNDAY EVE., JAN. 7, AT 8:15
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Post Dec 29

SYMPHONY HALL
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2t(A) ■28

Transcript Dec 29

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Post 12/30
BURTON
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PRESENT DAY PEKING....... JAN. 5 & 6
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Single Tickets Ready Tuesday

Post Dec 30

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Herald Dec 29

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BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING ....JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
COURSE TICKET SALE NOW $6, $5, $4, $3, $2.50 (Plus Tax) CLOSES SAT.
Single Tickets Ready Tuesday

Herald Dec 30

SYMPHONY HALL Sunday Evening, Jan 7, at 8.15

Boston Will Welcome the Return of America's Tenor

ROLAND HAYES

First Concert Here After Two Seasons of Unqualified Success in Europe. Mr. Hayes gave six successive concerts to great audiences in London and sang before King George V at Buckingham Palace. He appeared with the same success in other English cities, and was received in Paris with the highest acclaim.

Tickets now on sale at Symphony Hall Box Office
$1, $1.50, $2 (Plux Tax)

Chronicle 1/7

Chronicle Dec 23

BOSTON SYMPHONY
Jan 1/28
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Tickets on Sale
Sun. Aft., Jan. 7, at 3.30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Sun. Eve., Jan. 7, at 8.15
Returning After Great European Successes
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)

Transcript Dec 28

SYMPHONY HALL
THIS Fri. Aft., Dec. 29, at 2:30. Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
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Globe Dec 28

SYMPHONY HALL
BURTON
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PRESENT DAY PEKING . . . . JAN. 5 & 6
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COURSE TICKET SALE NOW
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CLOSES SAT.
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Monitor Dec 29

SYMPHONY HALL
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HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKIN - - - JAN. 5 & 6
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COURSE TICKET SALE NOW $6, $5, $4, $3, $2.50 (Plus Tax) Closes SAT.
Single Tickets Ready Tuesday

Globe Dec 30

Others Dec. 30 are old

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SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING....... JAN. 5 & 6
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GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 plus tax TUES., DEC. 26

Post Dec 26

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING ....JAN. 5 & 6
UP THE YANGTZE KIANG. JAN. 12, 13
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GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Sale $6, $5, $4, $3 & $2.50 Plus Tax TUES., DEC. 26

Traveler Dec 26

BURTON
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Transcript Dec 26

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Monitor Dec 26

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SINGLE TICKETS READY TUESDAY

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Transcript Dec 28

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Trav 12-28
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Post Dec 29

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TODAY AT 2:30
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Tickets on Sale

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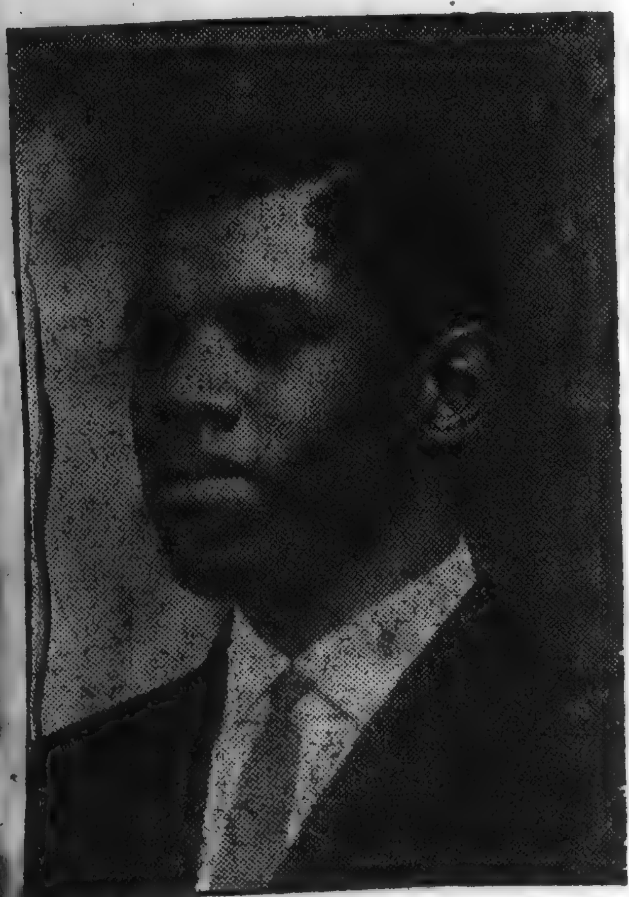
Single Tickets Ready Tuesday

Monitor Dec 29



Symphony Hall
Sunday Eve., Jan. 7, 8.15
BOSTON WILL WELCOME THE RETURN OF AMERICA'S TENOR
ROLAND HAYES

First Concert here after two seasons of unqualified success in London, Paris and other European cities.

Tickets at Symphony Hall Box Office
NOW $1, $1.50 and $2 plus tax

Guardian Dec 23

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. SAT'DAY MATS.
PRESENT DAY PEKING......JAN. 5 & 6
UP THE YANGTZE KIANG, JAN. 12, 13
UNFAMILIAR JAPAN, JAN. 19, 20
MODERNIZING KOREA and MANCHURIA, JAN. 26 27
GREAT SIGHTS EAST OF SUEZ, FEB. 2 & 3
Course Ticket Sale Now—Closes Sat.
$6, $5, $4, $3 & $2.50 (plus tax)
SINGLE TICKETS READY TUESDAY

2t(A) # 28

Transcript Dec 29

SYMPHONY HALL
Tonight at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Tickets on Sale

Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
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Globe Dec 30

(Others Dec. 30 ads ok)

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WERRENRATH Baritone
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Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)

Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMPSON
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

American Dec 30

SYMPHONY HALL
Post 12/30
BURTON
HOLMES
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PRESENT DAY PEKING....... JAN. 5 & 6
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Tickets now on sale at Symphony Hall Box Office
$1, $1.50, $2 (Plux Tax) Chronicle 1/2

Chronicle Dec 23

[36]

Dec 30-31st 1922 Jan-1, 2, 1923

SYMPHONY HALL

TOMORROW at 3.30 — **PADEREWSKI** Admission $2.00 (Plus Tax)

SUN. AFT. Jan. 7 at 3.30 — REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

SUN. EVE. Jan. 7 at 8.15 — Returning from Great European Successes
ROLAND HAYES Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

MON. EVE. Jan. 8 at 8.15 — "My Experiences at Scotland Yard"
SIR BASIL THOMPSON
Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus Tax)

SUN. AFT. Jan. 14 at 3.30 — **LOUISE HOMER and DAUGHTER**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TUES. EVE. Jan. 16 at 8.15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

BURTON HOLMES
FRIDAY EVE. Jan. 5 at 8.15
SAT'DAY MAT. Jan. 6 at 2.30
PRESENT DAY **PEKING**
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—ON SALE TUES., JAN. 2
Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Dec 30

SYMPHONY HALL

SUN. AFT. Jan. 7 at 3:30 — REINALD **WERRENRATH** Bariton
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

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ROLAND HAYES Ten
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MON. EVE. Jan. 8 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL THOMSON
Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus tax

SUN. AFT. Jan. 14 at 3:30 — **LOUISE HOMER and DAUGHTI**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

Sun. Eve. Jan. 14 7:30 — **EL AH** Mendelssohn's Beautifu ORATORIO
THE PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
RUS OF 300—ORCHESTRA—ORGAN
TS Marjor ody Wellington Smith
Rulon Robiso
ats $2 5c. Tax Free)

Traveler Dec 30

SYMPHONY HALL
Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)

Sun. Eve., Jan. 7, at 8:15
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ROLAND HAYES TENOR
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Sir BASIL THOMPSON
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

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Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
RESENT AY **PEKING**
Reserved—50c, 75c, $1, $1.50—Now

Monitor Dec 30

SYMPHONY HALL

TODAY at 3:30 — **PADEREWSKI** Her 12/31
Admission $2.00 (Plus Tax)

NEXT SUN. AFT. Jan. 7 at 3:30 — REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

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ROLAND HAYES Tenor
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Sun. 14 — **ELIJAH** Mendelssohn's Beautiful ORATORIO
BY THE PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Marjorie Moody Wellington Smith
Gertrude Tingle on Robison
Seats $2, $1.50, $1, 75

KREISLER ompanist

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Herald Dec 31

SYMPHONY HALL

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CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Marjorie Moody Wellington Smith
Gertrude Tingley Rulon Robison
Seats—$2, $1.50, $1, 75c, 50c (Tax Free)

TUES. EVE. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

SUN. EVE. Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director 60 Men and Boy Soloists
Reservations may now be made—Tickets $2, $1.50, $1 (Tax Free)

BURTON HOLMES
FRIDAY EVE. Jan. 5 at 8:15
SAT'DAY MAT. Jan. 6 at 2:30
PRESENT DAY **PEKING**
ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—ON SALE TUES., JAN. 2
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Dec 31

SYMPHONY HALL
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WERRENRATH Baritone
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Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Ma 2:
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50
(Plus tax)—On Sale Tomorrow

Herald Jan 1

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Tickets NOW

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HOLMES
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PRESENT DAY **PEKING**
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(Plus Tax)—On Sale Tomorrow

Post Jan 1

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SIR **BASIL THOMPSON**
Auspices, Boston Lions Club—$2, $1.50, $1, 50c (P

SUN. AF — LOUISE

American Dec 31

SYMPHONY HALL
Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone Glob 1/2
Tickets—$2, $1.50, $1 (Plus Tax)

Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Globe Jan 2

SYMPHONY HALL
NEXT Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone Post 1/2
Tickets—$2, $1.50, $1 (Plus Tax)

NEXT Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER, Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

[37] Post Jan 2

SYMPHONY HALL
Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone He 1/2
Tickets—$2, $1.50, $1 (Plus Tax)

Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Herald Jan 2

Dec 30-31st 1922 Jan-1, 2, 1923

SYMPHONY HALL

TOMORROW at 3.30	**PADEREWSKI** Admission $2.00 (Plus Tax)
SUN. AFT. Jan. 7 at 3.30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
SUN. EVE. Jan. 7 at 8.15	Returning from Great European Successes **ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
MON. EVE. Jan. 8 at 8.15	"My Experiences at Scotland Yard" **SIR BASIL THOMPSON** Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus Tax)
SUN. AFT. Jan. 14 at 3.30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
TUES. EVE. Jan. 16 at 8.15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW

BURTON HOLMES

FRIDAY EVE. Jan. 5 at 8.15
SAT'DAY MAT. Jan. 6 at 2.30
PRESENT DAY **PEKING**

ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—ON SALE TUES., JAN. 2

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Dec 30

SYMPHONY HALL

SUN. AFT. Jan. 7 at 3:30	REINALD **WERRENRATH** Bariton Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
NEXT SUN. EVE. Jan. 7 at 8:15	Returning from Great European Successes **ROLAND HAYES** Ten Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
MON. EVE. Jan. 8 at 8:15	"My Experiences at Scotland Yard" **SIR BASIL THOMSON** Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus ta
SUN. AFT. Jan. 14 at 3:30	**LOUISE HOMER and DAUGHT** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
Sun. Eve. Jan. 14 7:30	**EL AH** Mendelssohn's Beautifu ORATORIO THE PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor RUS OF 300—ORCHESTRA—ORGAN S TS Marjor ody gley Wellington Smith Rulon Robiso ats $2 5c. Tax Free)

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Traveler Dec 30

SYMPHONY HALL

Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)

Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
Sir BASIL THOMPSON
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
RESENT AY **PEKING**
Reserved—50c, 75c, $1, $1.50—Now

Monitor Dec 30

SYMPHONY HALL

TODAY at 3:30	**PADEREWSKI** Admission $2.00 (Plus Tax)
NEXT SUN. AFT. Jan. 7 at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
NEXT SUN. EVE. Jan. 7 at 8:15	Returning from Great European Successes **ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
MON. EVE. Jan. 8 at 8:15	"My Experiences at Scotland Yard" **SIR BASIL THOMPSON** Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus tax)
SUN. AFT. Jan. 14 at 3:30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
Sun. e. 14	**ELIJAH** Mendelssohn's Beautiful ORATORIO BY THE PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300—ORCHESTRA—ORGAN SOLOISTS Marjorie Moody Gertrude Tingle Wellington Smith on Robison Seats $2, $1.50, $1, 75

KREISLER mpanist

'**PA**

He 12/31

SYMPHONY HALL

SUN. AFT. Jan. 7 at 3;30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
SUN. EVE. Jan. 7 at 8:15	Returning from Great European Successes **ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
MON. EVE. Jan. 8 at 8:15	"My Experiences at Scotland Yard" **SIR BASIL THOMPSON** Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus Tax)
SUN. AFT. Jan. 14 at 3:30	**LOUISE HOMER and Daughter** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
SUN. EVE. Jan. 14 7:30	**ELIJAH** Mendelssohn's Beautiful ORATORIO BY THE PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300—ORCHESTRA—ORGAN SOLOISTS Marjorie Moody Gertrude Tingley Wellington Smith Rulon Robison Seats—$2, $1.50, $1, 75c, 50c (Tax Free)
TUES. EVE. Jan. 16 at 8:15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director 60 Men and Boy Soloists Reservations may now be made—Tickets $2, $1.50, $1 (Tax Free)

BURTON HOLMES

FRIDAY EVE. Jan. 5 at 8:15
SAT'DAY MAT. Jan. 6 at 2:30
PRESENT DAY **PEKING**

ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—ON SALE TUES., JAN. 2

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Dec 31

SYMPHONY HALL

Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)

Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Ma 2:
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50
(Plus tax)—On Sale Tomorrow

Herald Jan 1

SYMPHONY HALL

Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)

Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—
(Plus Tax)—On Sale Tomorrow

Post Jan 1

Herald Dec 31

SYMPHONY HALL

NEXT SUN. AFT. Jan. 7 at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
NEXT SUN. EVE. Jan. 7 at 8.15	Returning from Great European Successes **ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
MON. EVE. Jan. 8 at 8:15	"My Experiences at Scotland Yard" SIR **BASIL THOMPSON** Auspices, Boston Lions Club—$2, $1.50, $1, 50c (P
SUN. AF	OUISE

Monitor Dec 31

SYMPHONY HALL

Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)

Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Globe Jan 2

SYMPHONY HALL

NEXT Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)

NEXT Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER, Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

[37] Post Jan 2

SYMPHONY HALL

Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)

Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)

Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Herald Jan 2

Dec 31st 1922 — January 2, 3, 4, 5 — 1923

SYMPHONY HALL

TODAY At 3:30	**PADEREWSKI** Post 12/31 Admission $2.00 (Plus Tax)
NEXT SUN. AFT. Jan. 7 at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)
NEXT SUN. EVE. Jan. 7 at 8:15	Returning from Great European Successes **ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% tax)
MON. EVE. Jan. 8 at 8:15	"My Experiences at Scotland Yard" SIR **BASIL THOMSON** Auspices Boston Lions Club—$2, $1.50, $1, 50c (Plus Tax)
SUN. AFT. Jan. 14 at 3:30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
SUN. EVE. Jan 14 7:30	**ELIJAH** Mendelssohn's Beautiful ORATORIO BY THE PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300 — ORCHESTRA — ORGAN SOLOISTS Marjorie Moody, Wellington Smith, Gertrude Tingley, Rulon Robison Seats $2, $1.50, $1, 75c, 50c (Tax Free)
TUES. EVE. Jan. 16 at 8:15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director — 60 Men and Boy Soloists Reservations may now be made—Tickets $2, $1.50, $1 (Tax Free)

BURTON HOLMES

FRIDAY EVE. Jan. 5 at 8:15
SAT'DAY MAT. Jan. 6 at 2:30
PRESENT DAY
PEKING
LL SEATS RESERVED—50c, 75c, 1.00, 1.50—ON SALE TUES., JAN. 2
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Dec 31

SYMPHONY HALL
NEXT SUN. AFT., JAN. 7, AT 3.30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
NEXT SUN. EVE., JAN. 7, AT 8.15
After Great European Successes
ROLAND HAYES Teno
Tickets—$2, $1.50, $1 (Plus Tax)
Next Mon. Eve., Jan. 8, at 8.15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
SUN. AFT., JAN. 14, AT 3.30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)
TUES. EVE., JAN. 16, AT 8.15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8.15 SAT. Mat. 2.30
PRESENT DAY **PEKINC**
All Reserved—50c, 75c, $1, $1.50—Now

Transcript Jan 3

SYMPHONY HALL
Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)
Next Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Taax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
TONIGHT At 8:15 SAT. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Herald Jan 5

SYMPHONY HALL
Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Next Sun. Eve., Jan. 7, at 8:15
Returning After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

Traveler Jan 3

SYMPHONY HALL
Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)
Next Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

Herald Jan 4

SYMPHONY HALL
Next Sunday Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Next Sunday Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50 $1 (Plus Tax)
Next Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, $50c (Plus Tax)
Tuesday Eve., Jan. 16, at 8:15
KREISLER
(CARL LAMSON, Accompanist)
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
TONIGHT At 8:15 Sat. Mat 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Globe Jan 5

SYMPHONY HALL
NEXT SUN. AFT., JAN. 7, AT 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
NEXT SUN. EVE., JAN. 7, AT 8.15
After Great European Successes
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)
MON. EVE., JAN. 8, AT 8.15
"My Experiences at Scotland Yard"
SIR **BASIL THOMPSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
TUES. EVE., JAN. 16, AT 8.15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8.15 SAT. Mat. 2.30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Transcript Jan 2

SYMPHONY HALL
Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)
Next Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Globe Jan 3

SYMPHONY HALL
Next Sunday Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Next Sunday Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)
Sunday Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)
Tuesday Eve., Jan. 16, at 8:15
KREISLER
(CARL LAMSON, Accompanist)
Tickets NOW

Globe Jan 4

SYMPHONY HALL
NEXT Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
NEXT Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)
Next Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
Sunday Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
TONIGHT At 8:15 SAT. Mat 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Post Jan 5

SYMPHONY HALL
Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)
Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Traveler Jan 2

SYMPHONY HALL
NEXT Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
Tickets—$2, $1.50, $1 (Plus Tax)
NEXT Sun. Eve., Jan. 7, at 8:15
After Great European Successes
ROLAND HAYES TENOR
Tickets—$2, $1.50, $1 (Plus Tax)
Next Mon. Eve., Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Mat. 2:30
PRESENT DAY **PEKING**
All Reserved—50c, 75c, $1, $1.50—Now

Post Jan 3

SYMPHONY HALL
NEXT SUN. AFT., JAN. 7, AT 3.30
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After Great European Successes
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)
Next Mon. Eve., Jan. 8, at 8.15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
TUES. EVE., JAN. 16, AT 8.15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8.15 SAT. Mat. 2.30
PRESENT DAY **PEKINC**
All Reserved—50c, 75c, $1, $1.50—Now

Transcript Jan 4

SYMPHONY HALL
BURTON
HOLMES
TONIGHT At 8:15 SAT. Mat. 2.30
PRESENT DAY **PEKING**
All Reserved, 50c, 75c, $1, $1.50, Now

Advertiser Jan 5

SYMPHONY HALL
BURTON
HOLMES
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American Jan 5

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Next Sun. Aft., Jan. 7, at 3:30
WERRENRATH Baritone
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Next Sun. Eve., Jan. 7, at 8:15
After Great European Successes
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Herald Jan 3

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PRESENT DAY **PEKING**
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Traveler Jan 5

(Monitor Jan 5 — ok)

January 6, 7, 8, 1923

Stor KONSERT

— i —

SYMPHONY HALL,
hörn. Mass. och Huntington Aves.

Söndagen den 7 Januari 1923 kl. 3.30 e. m.

Den berömde Danske Baritonisten Reinald Werrenrath blir solist.

Detta blir hans enda uppträdande i Boston denna säsong.

Biljetter à $2.00, $1.50, $1.00, plus krigsskatt nu till salu i Symphony Hall's biljettkontor.

Svea Jan 3

SYMPHONY HALL

TOMORROW at 3.30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
TOMORROW Jan. 7 at 8.15	Returning from Great European Successes **ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
NEXT MON. EVE. Jan. 8 at 8.15	"My Experiences at Scotland Yard" **SIR BASIL THOMSON** Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus Tax)
NEXT FRI. AFT. Jan. 12 at 2.30 SAT. EVE. at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist—MARCEL DUPRE, Organ (Tickets on Sale)
SUN. AFT. Jan. 14 at 3.30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
SUN. EVE. Jan. 14 7.30	**ELIJAH** Mendelssohn's Beautiful ORATORIO PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM Coductor CHORUS OF 300—ORCHESTRA—ORGAN SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison Seats $2, $1.50, $1, 75c 50c (Tax Free)
TUES. EVE. Jan. 16 at 8.15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
SUN. AFT. Jan. 21 at 3.30	JOSEF **HOFMANN** PIANO Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 12 at 8.15 SAT'DAY MAT. Jan. 13 at 2.30
GREAT SCENIC SENSATION
INTO CHINA **THROUGH the GORGES** OF THE
YANGTZE KIANG
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50 (Plus Tax)
(Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Jan 6

SYMPHONY HALL

TOMORROW at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
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TUES. EVE. Jan. 16 at 8:15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
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Traveler Jan 6

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Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

SYMPHONY HALL
BURTON
HOLMES
TODAY AT 2:30
PRESENT DAY **PEKING**
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Herald Jan 6

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KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
UP the **YANTZE KIANG**
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Monitor Jan 6

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SIR **BASIL THOMSON**
AUSPICES BOSTON LIONS' CLUB
$2, $1.50, $1, 50c (Plus Tax)
Sun Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)
Tuesday Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

SYMPHONY HALL
BURTON
HOLMES
TODAY AT 2:30
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Globe Jan 6

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 Sat. Mat. 2:30
PRESENT DAY **PEKING**
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Monitor Jan 5

SYMPHONY HALL
Tomorrow Aft., Jan. 7 at 3:30
WERRENRATH Baritone
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Tomorrow Eve., Jan. 7, at 8:15
Returning After Great European Success
ROLAND HAYES Tenor
Tickets—$2, $1.50, $1 (Plus Tax)
Next Fri. Aft., Jan. 12, at 2.30
Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MARCEL DUPRE, Organ
Tickets on Sale
Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Telegram Jan 6

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BURTON
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Post Jan 6

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Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

SYMPHONY HALL
BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Mat. 2:30
UP The **YANGTZE KIANG**
Reserved, 50c, 75c, $1, $1.50, plus tax

American Jan 6

SYMPHONY HALL

TODAY at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
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SUN. AFT. Jan. 21 at 3:30	JOSEF **HOFMANN** PIANO Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)
SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director 60 Men and Boy Soloists Tickets $2, $1.50, $1 (Tax Free)
WED. EVE. Feb. 7	**MARY CLARK** SOPRANO Tickets 2.00, 1.50, 1.00 and 75c (plus 10% tax)

BURTON HOLMES
FRIDAY EVE., Jan. 12, at 8:15 SAT'DAY MAT., Jan. 13, at 2:30
GREAT SCENIC SENSATION
INTO CHINA **THROUGH the GORGES** OF THE
YANGTZE KIANG
ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Jan 7

SYMPHONY HALL
TONIGHT, Jan. 8, at 8:15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)
Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Herald Jan 8

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CARL LAMSON, Accompanist
TICKETS NOW

Post Jan 8

January 6, 7, 8, 1923

Stor KONSERT

— i —

SYMPHONY HALL,

hörn. Mass. och Huntington Aves.,

Söndagen den 7 Januari 1923 kl. 3.30 e. m.

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Detta blir hans enda uppträdande i Boston denna säsong.

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Sveo Jan 3

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BURTON HOLMES

FRIDAY EVE. Jan. 12 at 8.15 SAT'DAY MAT. Jan. 13 at 2.30

GREAT SCENIC SENSATION

INTO CHINA **THROUGH the GORGES** OF THE **YANGTZE KIANG**

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Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Jan 6

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KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

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BURTON

HOLMES

TODAY AT 2:30

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Herald Jan 6

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KREISLER

CARL LAMSON, Accompanist

Tickets NOW

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BURTON

HOLMES

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AUSPICES BOSTON LIONS' CLUB

$2, $1.50, $1, 50c (Plus Tax)

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LOUISE HOMER and LOUISE HOMER Jr.

Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tuesday Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

Tickets NOW

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BURTON

HOLMES

TODAY AT 2:30

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Globe Jan 6

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BURTON

HOLMES

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Monitor Jan 5

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Tomorrow Eve., Jan. 7, at 8:15

Returning After Great European Success

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Next Fri. Aft., Jan. 12, at 2.30

Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—MARCEL DUPRE, Organ

Tickets on Sale

Sun. Aft., Jan. 14, at 3:30

LOUISE HOMER and LOUISE HOMER Jr.

Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Telegram Jan 6

SYMPHONY HALL

TODAY at 3:30	REINALD **WERRENRATH** Baritone Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
TONIGHT Jan. 7 at 8:15	Returning from Great European Successes **ROLAND HAYES** Tenor Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)
TOMORROW Jan. 8 at 8:15	"My Experiences at Scotland Yard" **SIR BASIL THOMSON** Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus tax)
NEXT FRI. AFT. JAN. 12 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist—MARCEL DUPRE, Organ (Tickets on Sale)
NEXT SUN. AFT. Jan. 14 at 3:30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
NEXT Sun. Eve. Jan. 14 7:30	**ELIJAH** Mendelssohn's Beautiful ORATORIO PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM Conductor CHORUS OF 300 — ORCHESTRA — ORGAN SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison Seats $2, $1.50, $1, 75c, 50c (Tax Free)
TUES. EVE. Jan. 16 at 8:15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
SUN. AFT. Jan. 21 at 3:30	JOSEF **HOFMANN** PIANO Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)
SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director 60 Men and Boy Soloists Tickets $2, $1.50, $1 (Tax Free)
WED. EVE. Feb. 7	**MARY CLARK** SOPRANO Tickets 2.00, 1.50, 1.00 and 75c (plus 10% tax)

BURTON HOLMES

FRIDAY EVE., Jan. 12, at 8:15 SAT'DAY MAT., Jan. 13, at 2:30

GREAT SCENIC SENSATION

INTO CHINA **THROUGH the GORGES** OF THE **YANGTZE KIANG**

ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—Plus Tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Jan 7

SYMPHONY HALL

Tomorrow Aft., Jan. 7, at 3:30

WERRENRATH Baritone

Tickets—$2, $1.50, $1 (Plus Tax)

Tomorrow Eve., Jan. 7, at 8:15

Returning After Great European Successes

ROLAND HAYES TENOR

Tickets—$2, $1.50, $1 (Plus Tax)

Next Mon. Eve., Jan. 8, at 8:15

"My Experiences at Scotland Yard"

SIR **BASIL THOMSON**

Auspices Boston Lions Club

$2, $1.50, $1, 50c (Plus Tax)

Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

SYMPHONY HALL

BURTON

HOLMES

TODAY AT 2:30

PRESENT DAY **PEKING**

Reserved, 50c, 75c, $1, $1.50 (Plus Tax)

Post Jan 6

SYMPHONY HALL

Tomorrow Aft., Jan. 7, at 3:30

WERRENRATH Baritone

Tickets—$2, $1.50, $1 (Plus Tax)

Tomorrow Eve., Jan. 7, at 8:15

Returning After Great European Successes

ROLAND HAYES Tenor

Tickets—$2, $1.50, $1 (Plus Tax)

Next Mon. Eve., Jan. 8, at 8:15

"My Experiences at Scotland Yard"

SIR **BASIL THOMSON**

AUSPICES BOSTON LIONS' CLUB

$2, $1.50, $1, 50c (Plus Tax)

Sun. Aft., Jan. 14, at 3:30

LOUISE HOMER and LOUISE HOMER Jr.

Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

SYMPHONY HALL

BURTON

HOLMES

Next Fri. Eve. 8:15 SAT. Mat. 2:30

UP The **YANGTZE KIANG**

Reserved, 50c, 75c, $1, $1.50, plus tax

American Jan 6

SYMPHONY HALL

TONIGHT, Jan. 8, at 8:15

"My Experiences at Scotland Yard"

SIR **BASIL THOMSON**

Auspices Boston Lions Club

$2, $1.50, $1, 50c (Plus Tax)

Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

Herald Jan 8

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Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

Tickets NOW

Globe Jan 8

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TONIGHT AT 8:15

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Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

Post Jan 8

[39]

Jan 7, 8, 9, 10, 11, 1923

SYMPHONY HALL

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NEXT SUN. AFT. Jan. 14 at 3:30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
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SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director 60 Men and Boy Soloists Tickets—$2.00, $1.50, $1.00 (Tax Free)

1-7

BURTON HOLMES

FRIDAY EVE. Jan. 12 at 8:15 SAT'DAY MAT. Jan. 13 at 2:30

GREAT SCENIC SENSATION

INTO CHINA THROUGH THE GORGES OF THE

YANGTZE KIANG

ALL SEATS RESERVED—50c, 75c, $1.00, $1.50 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Jan. 7

SYMPHONY HALL

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Post Jan 7

SYMPHONY HALL

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HOMER AND DAUGHTER

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Sun. Eve., Jan. 21, at 8:15

PAULIST CHOIR

60 Men and Boy Soloists

Rev. WM. J. FINN, Director

Seats—$2, $1.50, $1 (Tax Free)

BURTON **HOLMES**

Next Fri. Eve. 8:15 SAT. Mat. 2:30

YANGTZE KIANG

Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 11

SYMPHONY HALL

Next Sun. Aft., Jan 14, at 3:30

HOMER AND Daughter

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

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Rev. WM. J. FINN, Director

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BURTON **HOLMES**

Next Fri. Eve. 8:15 SAT. Mat. 2:30

Up The YANGTZE KIANG

Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 11

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BURTON HOLMES

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GREAT SCENIC SENSATION

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Advertiser Jan 7

SYMPHONY HALL

TONIGHT, Jan. 8, at 8.15

"My Experiences at Scotland Yard"

SIR **BASIL THOMSON**

Auspices Boston Lions Club

$2, $1.50, $1, 50c (Plus Tax)

NEXT SUN. AFT., JAN. 14, AT 3.30

LOUISE HOMER and LOUISE HOMER Jr.

Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

TUES. EVE., JAN. 16, AT 8.15

KREISLER

CARL LAMSON, Accompanist

Tickets Now

Transcript Jan 8

SYMPHONY HALL

Next Sun. Aft., Jan. 14, at 3:30

LOUISE HOMER and LOUISE HOMER Jr.

Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

Tickets NOW

Globe Jan 9

SYMPHONY HALL

Next Sun. Aft., Jan. 14, at 3.30

HOMER AND DAUGHTER X

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8.15

KREISLER

CARL LAMSON, Accompanist

Tickets Now

Sun. Aft., Jan. 21, at 3.30

HOFMANN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

SUN. EVE., JAN. 21, at 8.15

PAULIST CHOIR

60 Men and Boy Soloists

Rev. WM. J. FINN, Director

Seats—$2, $1.50, $1 (Tax Free)

BURTON **HOLMES**

Next Fri. Eve. 8.15 SAT. Mat. 2.3

Up The YANGTZE KIANG

Reserved—50c, 75c, $1, $1.50—plus

Transcript Jan 10

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SYMPHONY HALL

Next Sun. Aft., Jan. 14, at 3:30

LOUISE HOMER and LOUISE HOMER, Jr.

Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tuesday Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

Tickets NOW

Sun. Aft., Jan. 21 at 3:30

JOSEF **HOFMANN**

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Herald Jan 9

SYMPHONY HALL

Next Sun. Aft., Jan. 14, at 3:30

LOUISE HOMER and LOUISE HOMER Jr.

Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

Sun. Aft., Jan. 21, at 3:30

JOSEF **HOFMANN**

Seats $2.50, $2, $1.50, $1 (Plus Tax)

Post Jan 9

SYMPHONY HALL

Next Sun. Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Sun. Eve., Jan. 21, at 8:15

PAULIST CHOIR

60 Men and Boy Soloists

Rev. WM. J. FINN, Director

Seats—$2, $1.50, $1 (Tax Free)

BURTON **HOLMES**

Next Fri. Eve. 8:15 SAT. Mat. 2:30

Up the YANGTZE KIANG

Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 11

SYMPHONY HALL

NEXT SUN. AFT., JAN. 14, AT 3:30

LOUISE HOMER and LOUISE HOMER Jr.

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

TUES. EVE., JAN. 16, AT 8.15

KREISLER

CARL LAMSON, Accompanist

Tickets Now

Sun. Aft., Jan. 21, at 3.30

JOSEF **HOFMANN**

Seats—$2.50, $2, $1.50, $1 (Plus tax)

Transcript Jan 9

CARL

Sun.

HO

Seats—$2.50, $2, $1.50, $1 (Plus Ta

Sun. Eve., Jan. 21, at 8:15

PAULIST CHOIR

60 Men and Boy Soloists

Rev. WM. J. FINN, Director

Seats—$2, $1.50, $1 (Tax Free)

BURTON **HOLMES**

Next Fri. Eve. 8:15 SAT. Mat. 2:30

Up The YANGTZE KIANG

Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 10

CAI

Sun.

HOFMAN

Seats—$2.50, $2, $1.50, $1 (Plus

Sun. Eve., Jan. 21, at 8:15

PAULIST CHOI

60 Men and Boy Soloists

Rev. WM. J. FINN, Director

Seats—$2, $1.50, $1 (Tax Free)

Globe Jan 10

SYMPHONY HALL

Tr 1-10

Next Sun. Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Sun. Eve., Jan. 21, at 8:15

America's Famous

PAULIST CHOIR

60 Men and Boy Soloists

Rev. WM. J. FINN, Director

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Post Jan 10

SYMPHONY HALL

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Next Tues. Eve., Jan. 16, at 8.15

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CARL LAMSON, Accompanist

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SUN. EVE., JAN. 21, at 8.15

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Rev. WM. J. FINN, Director

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BURTON **HOLMES**

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Transcript Jan

Jan 7, 8, 9, 10, 11, 1923

SYMPHONY HALL

TODAY at 3:30 — REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

TONIGHT Jan. 7 at 8:15 — Returning from Great European Successes
ROLAND HAYES Tenor
Tickets—$2.00, $1.50, $1.00 (Plux 10% Tax)

1-7

TOMORROW Jan. 8 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL THOMSON
Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus Tax)

NEXT FRI. AFT. JAN. 13 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist—MARCEL DUPRE, Organ — Tickets on Sale

NEXT SUN. AFT. Jan. 14 at 3:30 — **LOUISE HOMER and DAUGHTER**
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FRIDAY EVE. Jan. 12 at 8:15 — SAT'DAY MAT. Jan. 13 at 2:30
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Globe Jan. 7

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PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM Conductor
CHORUS OF 300 — ORCHESTRA — ORGAN
SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

TUES. EVE. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
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Post Jan 7

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TICKETS NOW

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BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Mat. 2:30
Up The **YANGTZE KIANG**
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Herald Jan 11

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HOMER AND Daughter
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TODAY at 3:30 — REINALD **WERRENRATH** Baritone
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

TONIGHT Jan. 7 at 8:15 — Returning from Great European Successes
ROLAND HAYES Tenor
Tickets—$2.00, $1.50, $1.00 (Plus 10% Tax)

TOMOR-ROW Jan 8 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL THOMSON
Auspices, Boston Lions Club—$2, $1.50, $1, 50c (Plus tax)

NEXT FRI. AFT. JAN. 13 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist—MARCEL DUPRE, Organ — (Tickets on Sale)

SUN. AFT. Jan. 14 at 3:30 — **LOUISE HOMER and DAUGHTER**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TUES. EVE. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

SUN. AFT. Jan. 21 at 3:30 — JOSEF **HOFMANN** PIANO
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

SUN. EVE. Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director — 60 Men and Boy Soloists
Tickets $2.00, $1.50, $1.00 (Tax Free)

BURTON HOLMES
FRIDAY EVE. JAN. 12 AT 8:15 — SATURDAY MAT. JAN. 13 AT 2:30
GREAT SCENIC SENSATION
Into China THROUGH the GORGES of the
YANGTZE KIANG
ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Jan 7

SYMPHONY HALL
TONIGHT, Jan. 8, at 8.15
"My Experiences at Scotland Yard"
SIR **BASIL THOMSON**
Auspices Boston Lions Club
$2, $1.50, $1, 50c (Plus Tax)

NEXT SUN. AFT., JAN. 14, AT 3.30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

TUES. EVE., JAN. 16, AT 8.15
KREISLER
CARL LAMSON, Accompanist
Tickets Now

Transcript Jan 8

SYMPHONY HALL
Next Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

Globe Jan 9

SYMPHONY HALL
Next Sun. Aft., Jan. 14, at 3.30
HOMER AND DAUGHTER X
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8.15
KREISLER
CARL LAMSON, Accompanist
Tickets Now

Sun. Aft., Jan. 21, at 3.30
HOFMANN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

SUN. EVE., JAN. 21, at 8.15
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

BURTON
HOLMES
Next Fri. Eve. 8.15 SAT. Mat. 2.30
Up The **YANGTZE KIANG**
Reserved—50c, 75c, $1, $1.50—plus

Transcript Jan 10

[40]

SYMPHONY HALL
Next Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER, Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tuesday Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets NOW

Sun. Aft., Jan. 21 at 3:30
JOSEF **HOFMANN**
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Herald Jan 9

SYMPHONY HALL
Next Sun. Aft., Jan. 14, at 3:30
LOUISE HOMER and LOUISE HOMER Jr.
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30
JOSEF **HOFMANN**
Seats $2.50, $2, $1.50, $1 (Plus Tax)

Post Jan 9

SYMPHONY HALL
Next Sun. Aft., Jan. 14, at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30
HOFMANN
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Sun. Eve., Jan. 21, at 8:15
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Mat. 2:30
Up the **YANGTZE KIANG**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 11

SYMPHONY HALL
NEXT SUN. AFT., JAN. 14, AT 3.30
LOUISE HOMER and LOUISE HOMER Jr.
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

TUES. EVE., JAN. 16, AT 8.15
KREISLER
CARL LAMSON, Accompanist
Tickets Now

Sun. Aft., Jan. 21, at 3.30
JOSEF **HOFMANN**
Seats—$2.50, $2, $1.50, $1 (Plus tax)

Transcript Jan 9

CARL

Sun.
HO
Seats—$2.50, $2, $1.5.

Sun. Eve., Jan. 21, at 8:15
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

BURTON
HOLMES
Next Fri. Eve. 8:15 SAT. Mat. 2:30
Up The **YANGTZE KIANG**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 10

CA

Sun.
HOFMAN
Seats—$2.50, $2, $1.50, $1 (Plus

Sun. Eve., Jan. 21, at 8:15
PAULIST CHOI
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
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Globe Jan 10

SYMPHONY HALL
Next Sun. Aft., Jan. 14, at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

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America's Famous
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Post Jan 10

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Transcript Jan 11

January 12, 13, 14, 1923.

SYMPHONY HALL

Next Sun. Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

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HOFMANN

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Herald Jan 12

SYMPHONY HALL

Next Sun. Aft., Jan 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

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Globe Jan 12

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HOMER AND DAUGHTER

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BURTON

HOLMES

TONIGHT AT 8:15 SAT. MAT. 2:30

Up the **YANGTZE KIANG**

Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 12

SYMPHONY HALL

TOMORROW AT 8.15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—MARCEL DUPRE—Organ

Tickets on Sale

Next Sun. Aft., Jan. 14, at 3.30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8.15

KREISLER

CARL LAMSON, Accompanist

Tickets Now

Sun. Aft., Jan. 21, at 3.30

HOFMANN

SUN. EVE., JAN. 21, at 8.15

America's Famous

PAULIST CHOIR

60 Men and Boy Soloists

Rev. WM. J. FINN, Director

Seats—$2, $1.50, $1 (Tax Free)

BURTON

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Transcript Jan 12

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TONIGHT at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—MARCEL DUPRE, Organ

Tickets on Sale

Next Sun. Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

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HOFMANN

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Rev. WM. J. FINN, Director

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HOLMES

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Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 13

SYMPHONY HALL

TONIGHT at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, Marcel Dupre, Organ

Tickets on Sale

Next Sun. Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

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HOFMANN

Sun. Eve., Jan. 21, at 8:15

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60 Men and Boy Soloists

Rev. WM. J. FINN, Director

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BURTON

HOLMES

TODAY at 2:30

Up The **YANGTZE KIANG**

Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 13

SYMPHONY HALL

TONIGHT at 8:15

BOSTON SYMPHONY

Post 1-13

ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, MARCEL DUPRE, Organ

Next Sun. Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Sun. Eve., Jan. 21, at 8:15

America's Famous

PAULIST CHOIR

60 Men and Boy Soloists

Rev. WM. J. FINN, Director

Seats—$2, $1.50, $1 (Tax Free)

BURTON

HOLMES

TODAY AT 2:30 SAT. MAT. 2:30

Up the **YANGTZE KIANG**

Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 13

SYMPHONY HALL 1-13

Tomorrow Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

TICKETS NOW

Next Fri., Jan. 19, at 2:30, Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

GEORGES ENESCO—Violin Soloist and Guest Conductor.

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Sun. Aft., Jan. 28, at 3:15

4th STEINERT Concert—Joint Recital

FRANCES ALDA

SOPRANO

ALEXANDER SILOTI

RUSSIAN PIANIST

Seats—$1 to $2.50 (Plus Tax), at Symphony Hall and downtown at Steinert Hall.

American Jan 13

SYMPHONY HALL

TOMORROW AFT. at 3.30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
TOMORROW EVE. Jan. 14 7.30	**ELIJAH** PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300—ORCHESTRA—ORGAN SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison Seats $2, $1.50, $1, 75c 50c (Tax Free)
NEXT TUES. Jan. 16 at 8.15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
NEXT FRI. AFT. Jan. 19 at 2.30 SAT. EVE. at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor GEORGES ENESCO, Violin Soloist and Guest Conductor
SUN. AFT. Jan. 21 at 3.30	**JOSEF HOFMANN** PIANO Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)
SUN. AFT. Jan. 28 at 3.45	FOURTH STEINERT CONCERT—JOINT RECITAL BY **FRANCES ALDA** Soprano **ALEXANDER SILOTI** Russian Pianist Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
WED. EVE. Feb. 7	**MARY CLARK** SOPRANO Tickets—$2, $1.50, $1 and 75c (Plus 10% Tax)

BURTON HOLMES

FRIDAY EVE. Jan. 19 at 8.15 SAT'DAY MAT. Jan. 20 at 2.30

LAFCADIO HEARN'S

UNFAMILIAR JAPAN

ALL SEATS RESERVED—50c, 75c, $1.00, $1.50 (Plus Tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Jan 13

SYMPHONY HALL

TOMORROW Aft. at 3:30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
Jan 1/13 TOMORROW Eve. at 7:30	**ELIJAH** PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300—ORCHESTRA—ORGAN SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison Seats $2, $1.50, $1, 75c, 50c (Tax Free)
NEXT TUES. Jan. 16 at 8:15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
NEXT FRI. AFT. Jan. 19 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor GEORGES ENESCO, Violin Soloist and Guest Conductor
NEXT SUN. AFT. Jan. 21 at 3:30	**JOSEF HOFMANN** Piano Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)
NEXT SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director 60 Men and Boy Soloists Tickets $2, $1.50, $1 (Tax Free)
SUN. AFT. Jan. 28 at 3:15	FOURTH STEINERT CONCERT—Joint Recital by **FRANCES ALDA** Soprano **ALEXANDER SILOTI** Russian Pianist Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
WED. EVE. Feb. 7	**MARY CLARK** SOPRANO Tickets, $2, $1.50, $1 and 75c (Plus 10% tax)

BURTON HOLMES

FRIDAY EVE. Jan. 19 at 8:15 SAT'DAY MAT. Jan. 20 at 2:30

LAFCADIO HEARN'S

UNFAMILIAR JAPAN

ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Jan 13

SYMPHONY HALL

TOMORROW Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

TOMORROW Eve., Jan. 14, at 7:30

Mon 1/13

ELIJAH

PEOPLE'S CHORAL UNION

GEO. SAWYER DUNHAM, Conductor

Chorus of 300—Orchestra—Organ

SOLOISTS

Marjorie Moody Wellington Smith

Gertrude Tingley Rulon Robison

Seats $2, $1.50, $1, 75c, 50c (Tax Free)

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist

Tickets Now

Next Fri., Jan. 19, at 2:30; Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

GEORGES ENESCO, Violin Soloist and Guest Conductor

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Sun. Aft., Jan. 28, at 3:15

FOURTH STEINERT CONCERT

JOINT RECITAL

FRANCES ALDA

Soprano

ALEXANDER SILOTI

Russian Pianist

Seats—$1 to $2.50 (Plus Tax) at Symphony Hall and downtown at Steinert Hall.

Monitor Jan 13

SYMPHONY HALL

TODAY At 3:30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
Jan 1-15 TONIGHT Jan. 14 at 7:30	**ELIJAH** PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300—ORCHESTRA—ORGAN SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison Seats $2, $1.50, $1, 75c, 50c (Tax Free)
NEXT TUES. Jan. 16 at 8:15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
NEXT FRI. AFT. Jan. 19 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor GEORGES ENESCO, Violin Soloist and Guest Conductor
NEXT SUN. AFT. Jan. 21 at 3:30	**JOSEF HOFMANN** Piano Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)
NEXT SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director 60 Men and Boy Soloists Tickets $2, $1.50, $1 (Tax Free)
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WED. EVE. Feb. 7	**MARY CLARK** SOPRANO Tickets, $2, $1.50, $1 and 75c (Plus 10% tax)

BURTON HOLMES

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LAFCADIO HEARN'S

UNFAMILIAR JAPAN

ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald, Jan 14

[41]

January 12, 13, 14, 1923.

SYMPHONY HALL

Next Sun. Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Sun. Eve., Jan. 21, at 8:15

PAULIST CHOIR

60 Men and Boy Soloists
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Seats—$2, $1.50, $1 (Tax Free)

BURTON
HOLMES

TONIGHT at 8:15 SAT. Mat. 2:30
Up The YANGTZE KIANG
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 12

SYMPHONY HALL

Next Sun. Aft., Jan 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

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Globe Jan 12

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Post Jan 12

SYMPHONY HALL

TOMORROW AT 8.15

BOSTON SYMPHONY

ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MARCEL DUPRE—Organ
Tickets on Sale

Next Sun. Aft., Jan. 14, at 3.30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8.15

KREISLER

CARL LAMSON, Accompanist
Tickets Now

Sun. Aft., Jan. 21, at 3.30

HOFMANN

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America's Famous

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Transcript Jan 12

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ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MARCEL DUPRE, Organ
Tickets on Sale

Next Sun. Aft., Jan. 14, at 3:30

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Next Tues. Eve., Jan. 16, at 8:15

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BOSTON SYMPHONY

ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Marcel Dupre, Organ
Tickets on Sale

Next Sun. Aft., Jan 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Sun. Eve., Jan. 21, at 8:15

PAULIST CHOIR

60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

BURTON
HOLMES

TODAY at 2:30
Up The YANGTZE KIANG
Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 13

SYMPHONY HALL

TONIGHT at 8:15

BOSTON SYMPHONY

Post 1-13

ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, MARCEL DUPRE, Organ

Next Sun. Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Sun. Eve., Jan. 21, at 8:15
America's Famous

PAULIST CHOIR

60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

BURTON
HOLMES

TODAY AT 8:30 SAT, MAT. 2:30
Up the YANGTZE KIANG
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 13

SYMPHONY HALL 1-13

Tomorrow Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist
TICKETS NOW

Next Fri., Jan. 19, at 2:30, Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
GEORGES ENESCO—Violin Soloist and Guest Conductor.

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT Concert-Joint Recital

FRANCES ALDA

SOPRANO

ALEXANDER SILOTI

RUSSIAN PIANIST
Seats—$1 to $2.50 (Plus Tax), at Symphony Hall and downtown at Steinert Hall.

American Jan 13

SYMPHONY HALL

TOMORROW AFT. at 3.30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
TOMORROW EVE. Jan. 14 7.30	**ELIJAH** PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300—ORCHESTRA—ORGAN SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison Seats $2, $1.50, $1, 75c 50c (Tax Free)
NEXT TUES. Jan. 16 at 8.15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
NEXT FRI. AFT. Jan. 19 at 2.30 SAT. EVE. at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor GEORGES ENESCO, Violin Soloist and Guest Conductor
SUN. AFT. Jan. 21 at 3.30	**JOSEF HOFMANN** PIANO Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)
SUN. AFT. Jan. 28 at 3.45	FOURTH STEINERT CONCERT—JOINT RECITAL BY **FRANCES ALDA** Soprano **ALEXANDER SILOTI** Russian Pianist Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
WED. EVE. Feb. 7	**MARY CLARK** SOPRANO Tickets—$2, $1.50, $1 and 75c (Plus 10% Tax)

BURTON HOLMES

FRIDAY EVE. Jan. 19 at 8.15 SAT'DAY MAT. Jan. 20 at 2.30
LAFCADIO HEARN'S UNFAMILIAR JAPAN
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50 (Plus Tax)
Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Jan 13

SYMPHONY HALL

TOMORROW Aft. at 3:30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
TOMORROW Eve. at 7:30	**ELIJAH** PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300 — ORCHESTRA — ORGAN SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison Seats $2, $1.50, $1, 75c, 50c (Tax Free)
NEXT TUES. Jan. 16 at 8:15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
NEXT FRI. AFT. Jan. 19 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor GEORGES ENESCO, Violin Soloist and Guest Conductor
NEXT SUN. AFT. Jan. 21 at 3:30	**JOSEF HOFMANN** Piano Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)
NEXT SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director 60 Men and Boy Soloists Tickets $2, $1.50, $1 (Tax Free)
SUN. AFT. Jan. 28 at 3:15	FOURTH STEINERT CONCERT—Joint Recital by **FRANCES ALDA** Soprano **ALEXANDER SILOTI** Russian Pianist Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
WED. EVE. Feb. 7	**MARY CLARK** SOPRANO Tickets, $2, $1.50, $1 and 75c (Plus 10% tax)

Jan 1/13

BURTON HOLMES

FRIDAY EVE. Jan. 19 at 8:15 SAT'DAY MAT. Jan. 20 at 2:30
LAFCADIO HEARN'S UNFAMILIAR JAPAN
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Jan 13

SYMPHONY HALL

TOMORROW Aft., Jan. 14, at 3:30

HOMER AND DAUGHTER

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

TOMORROW Eve., Jan. 14, at 7:30

Mon 1/13

ELIJAH

PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
Chorus of 300—Orchestra—Organ

SOLOISTS
Marjorie Moody Wellington Smith
Gertrude Tingley Rulon Robison
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

Next Tues. Eve., Jan. 16, at 8:15

KREISLER

CARL LAMSON, Accompanist
Tickets Now

Next Fri., Jan. 19, at 2:30; Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
GEORGES ENESCO, Violin Soloist and Guest Conductor

Sun. Aft., Jan. 21, at 3:30

HOFMANN

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Sun. Aft., Jan. 28, at 3:15
FOURTH STEINERT CONCERT
JOINT RECITAL
FRANCES ALDA
Soprano
ALEXANDER SILOTI
Russian Pianist
Seats—$1 to $2.50 (Plus Tax) at Symphony Hall and downtown at Steinert Hall.

Monitor Jan 13

SYMPHONY HALL

TODAY At 3:30	**LOUISE HOMER and DAUGHTER** Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)
TONIGHT Jan. 14 at 7:30	**ELIJAH** PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor CHORUS OF 300 — ORCHESTRA — ORGAN SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison Seats $2, $1.50, $1, 75c, 50c (Tax Free)
NEXT TUES. Jan. 16 at 8:15	**KREISLER** Carl Lamson, Accompanist TICKETS NOW
NEXT FRI. AFT. Jan. 19 at 2:30 SAT. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor GEORGES ENESCO, Violin Soloist and Guest Conductor
NEXT SUN. AFT. Jan. 21 at 3:30	**JOSEF HOFMANN** Piano Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)
NEXT SUN. EVE. Jan. 21 at 8:15	America's Famous **PAULIST CHOIR** REV. WM. J. FINN, Director 60 Men and Boy Soloists Tickets $2, $1.50, $1 (Tax Free)
SUN. AFT. Jan. 28 at 3:15	FOURTH STEINERT CONCERT—Joint Recital by **FRANCES ALDA** Soprano **ALEXANDER SILOTI** Russian Pianist Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
WED. EVE. Feb. 7	**MARY CLARK** SOPRANO Tickets, $2, $1.50, $1 and 75c (Plus 10% tax)

BURTON HOLMES

FRIDAY EVE. Jan. 19 at 8:15 SAT'DAY MAT. Jan. 20 at 2:30
LAFCADIO HEARN'S UNFAMILIAR JAPAN
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald, Jan 14

[41]

Jan. 14, 15, 16, 17, 1923.

SYMPHONY HALL

TODAY At 3:30 — **LOUISE HOMER and DAUGHTER**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TONIGHT Jan. 14 at 7:30 — **ELIJAH** PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison
Seats—$2, $1.50, $1, 75c, 50c (Tax Free)

NEXT TUES. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

NEXT FRI. AFT. Jan. 19 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
GEORGES ENESCO, Violin Soloist and Guest Conductor

NEXT SUN. AFT. Jan. 21 at 3:30 — **JOSEF HOFMANN** Piano
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

NEXT SUN. EVE. Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director 60 Men and Boy Soloists
Tickets—$2, $1.50, $1 (Tax Free)

SUN. AFT. Jan. 28 — Fourth Steinert Concert. Joint Recital by
FRANCES ALDA Soprano
ALEXANDER SILOTI Russian Pianist
Tickets—$1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

WED. EVE. Feb. 7 — **MARY CLARK** Soprano
Tickets—$2, $1.50, $1 and 75c (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 19 at 8:15 SAT'DAY MAT. Jan. 20 at 2:30
LAFCADIO HEARN'S UNFAMILIAR JAPAN
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Jan 14

SYMPHONY HALL

TODAY At 3:30 — **LOUISE HOMER and DAUGHTER**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TONIGHT Jan. 14 at 7:30 — **ELIJAH** PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

NEXT TUES. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

NEXT FRI. AFT. Jan. 19 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
GEORGES ENESCO, Violin Soloist and Guest Conductor

NEXT SUN. AFT. Jan. 21 at 3:30 — **JOSEF HOFMANN** Piano
Tickets $2.50, $2.00, $1.50, $1.00 (Plus Tax)

NEXT SUN. EVE. Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director 60 Men and Boy Soloists
Tickets $2, $1.50, $1 (Tax Free)

SUN. AFT. Jan. 28 — FOURTH STEINERT CONCERT—Joint Recital by
Frances Alda Soprano
Alexander Siloti Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

WED. EVE. Feb. 7 — **MARY CLARK** SOPRANO
Tickets $2, $1.50, $1 and 75c (plus 10% tax)

BURTON HOLMES
FRIDAY EVE. Jan. 19 at 8:15 SAT'DAY MAT. Jan. 20 at 2:30
LAFCADIO HEARN'S UNFAMILIAR JAPAN
ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Jan 14

SYMPHONY HALL

Tues. and Thurs., Jan. 16 & 18, at 4
Young People's Concerts
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Public Sale Today, 35c (no tax)

Tomorrow Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
Tickets Now

Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sunday Aft., Jan. 28, at 3:15
4th Steinert Concert—Joint Recital
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Transcript Jan 15

SYMPHONY HALL

TODAY at 3:30 — **LOUISE HOMER and DAUGHTER**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TONIGHT Jan. 14 at 7:30 — **ELIJAH** PEOPLE'S CHORAL UNION
GEORGE SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

NEXT TUES. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

NEXT FRI. AFT. JAN. 19 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
GEORGES ENESCO, Violin Soloist and Guest Conductor

NEXT SUN. AFT. JAN. 21 at 3:30 — **JOSEF HOFMANN** PIANO
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

NEXT SUN. EVE. Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director 60 Men and Boy Soloists
Tickets $2.00, $1.50, $1.00 (Tax Free)

SUN. AFT. Jan. 28 — FOURTH STEINERT CONCERT—JOINT RECITAL BY
FRANCES ALDA Soprano
ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall.

BURTON HOLMES
FRIDAY EVE. Jan. 19 at 8:15 SAT'DAY MAT. Jan. 20 at 2:30
LAFCADIO HEARN'S UNFAMILIAR JAPAN
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Jan 14

SYMPHONY HALL

Tues. and Thurs., Jan. 16 & 18, at 4
Young People's Concerts
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Public Sale Today, 35c (no tax)

Tomorrow Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Herald Jan 15

SYMPHONY HALL

Tues. and Thurs., Jan. 16 and 18, at
YOUNG PEOPLES' CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Public sale today—35c (no tax)

Tomorrow Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Post Jan 15

SYMPHONY HALL

TONIGHT, Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND. MON. EVE. CONCERT Jan. 29, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Herald Jan 16

SYMPHONY HALL

Tomorrow Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Globe Jan 15

SYMPHONY HALL

TONIGHT—Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MONDAY EVE. CONCERT Jan. 29, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats $2, $1.50, $1 (No Tax)

Post Jan 16

SYMPHONY HALL

TONIGHT, JAN. 16, AT 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Globe Jan 16

SYMPHONY HALL

TONIGHT, Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun Aft., Jan. 28, at 3:15
4th Steinert Concert—Joint Recital
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Transcript Jan 16

SYMPHONY HALL

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

BURTON
HOLMES
Next Fri'y Eve. 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
[illegible] $1.50—plus tax

Herald Jan 17

SYMPHONY HALL

Tomorrow Aft., Jan. 14, at 3:30
HOMER AND DAUGHTER

Next Fri., Jan. 19 at 2:30 Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Georges Enesco, Violin Soloist and Guest Conductor

Sun. Aft., Jan. 21, at 3:30
HOFMANN

Jan 13

SYMPHONY HALL

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Globe Jan 17

[42]

SYMPHONY HALL

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Post Jan 17

January 14, 15, 16, 17, 1923.

SYMPHONY HALL

TODAY At 3:30 — **LOUISE HOMER and DAUGHTER**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TONIGHT Jan. 14 at 7:30 — **ELIJAH** PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison
Seats—$2, $1.50, $1, 75c, 50c (Tax Free)

NEXT TUES. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

NEXT FRI. AFT. Jan. 19 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
GEORGES ENESCO, Violin Soloist and Guest Conductor

NEXT SUN. AFT. Jan. 21 at 3:30 — **JOSEF HOFMANN** Piano
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

NEXT SUN. EVE. Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director — 60 Men and Boy Soloists
Tickets—$2, $1.50, $1 (Tax Free)

SUN. AFT. Jan. 28 — Fourth Steinert Concert. Joint Recital by
FRANCES ALDA Soprano
ALEXANDER SILOTI Russian Pianist
Tickets—$1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

WED. EVE. Feb. 7 — **MARY CLARK** Soprano
Tickets—$2, $1.50, $1 and 75c (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 19 at 8:15 — SAT'DAY MAT. Jan. 20 at 2:30
LAFCADIO HEARN'S UNFAMILIAR **JAPAN**
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Jan 14

SYMPHONY HALL

TODAY At 3:30 — **LOUISE HOMER and DAUGHTER**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TONIGHT Jan. 14 at 7:30 — **ELIJAH** PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

NEXT TUES. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

NEXT FRI. AFT. Jan. 19 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
GEORGES ENESCO, Violin Soloist and Guest Conductor

NEXT SUN. AFT. Jan. 21 at 3:30 — **JOSEF HOFMANN** Piano
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

NEXT SUN. EVE. Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director — 60 Men and Boy Soloists
Tickets $2, $1.50, $1 (Tax Free)

SUN. AFT. Jan. 28 — FOURTH STEINERT CONCERT—Joint Recital by
Frances Alda Soprano
Alexander Siloti Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

WED. EVE. Feb. 7 — **MARY CLARK** SOPRANO
Tickets $2, $1.50, $1 and 75c (plus 10% tax)

BURTON HOLMES
FRIDAY EVE. Jan. 19 at 8:15 — SAT'DAY MAT. Jan. 20 at 2:30
LAFCADIO HEARN'S UNFAMILIAR **JAPAN**
ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Jan 14

SYMPHONY HALL

Tues. and Thurs., Jan. 16 & 18, at 4
Young People's Concerts
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Public Sale Today, 35c (no tax)

Tomorrow Eve., Jan. 16, at 8.15
KREISLER
CARL LAMSON, Accompanist
Tickets Now

Sun. Aft., Jan. 21, at 3.30
HOFMANN

Sunday Aft., Jan. 28, at 3.15
4th Steinert Concert—Joint Recital
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Transcript Jan 15

SYMPHONY HALL

TODAY at 3:30 — **LOUISE HOMER and DAUGHTER**
Tickets—$2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

TONIGHT Jan. 14 at 7:30 — **ELIJAH** PEOPLE'S CHORAL UNION
GEORGE SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Marjorie Moody, Gertrude Tingley, Wellington Smith, Rulon Robison
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

NEXT TUES. Jan. 16 at 8:15 — **KREISLER** Carl Lamson, Accompanist
TICKETS NOW

NEXT FRI. AFT. JAN. 19 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
GEORGES ENESCO, Violin Soloist and Guest Conductor

NEXT SUN. AFT. JAN. 19 at 3:30 — **JOSEF HOFMANN** PIANO
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

NEXT SUN. EVE. Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director — 60 Men and Boy Soloists
Tickets $2.00, $1.50, $1.00 (Tax Free)

SUN. AFT. Jan. 28 — FOURTH STEINERT CONCERT—JOINT RECITAL BY
FRANCES ALDA Soprano
ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall.

BURTON HOLMES
FRIDAY EVE. Jan. 19 at 8:15 — SAT'DAY MAT. Jan. 20 at 2:30
LAFCADIO HEARN'S UNFAMILIAR **JAPAN**
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Jan 14

SYMPHONY HALL

Tues. and Thurs., Jan. 16 & 18, at 4
Young People's Concerts
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Public Sale Today, 35c (no tax)

Tomorrow Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Herald Jan 15

SYMPHONY HALL

Tues. and Thurs., Jan. 16 and 18, at
YOUNG PEOPLES' CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Public sale today—35c (no tax)

Tomorrow Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Post Jan 15

SYMPHONY HALL

TONIGHT, Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND. MON. EVE. CONCERT Jan. 29, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Herald Jan 16

SYMPHONY HALL

Tomorrow Eve., Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Globe Jan 15

SYMPHONY HALL

TONIGHT—Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MONDAY EVE. CONCERT Jan. 29, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats $2, $1.50, $1 (No Tax)

Post Jan 16

SYMPHONY HALL

TONIGHT, JAN. 16. AT 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
60 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Globe Jan 16

SYMPHONY HALL

TONIGHT, Jan. 16, at 8:15
KREISLER
CARL LAMSON, Accompanist
TICKETS NOW

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun Aft., Jan. 28, at 3:15
4th Steinert Concert—Joint Recital
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Transcript Jan 16

SYMPHONY HALL 1-13

Tomorrow Aft., Jan. 14, at 3:30
HOMER AND DAUGHTER

Next Fri., Jan. 19 at 2:30 Sat. at 8:15
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Georges Enesco, Violin Soloist and Gerest Conductor

Sun. Aft., Jan. 21, at 3:30
HOFMANN

[illegible] Jan 13

SYMPHONY HALL

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

BURTON
HOLMES
Next Fri'y Eve. 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 17

SYMPHONY HALL

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Globe Jan 17

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SYMPHONY HALL

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Post Jan 17

January 17, 18, 19, 20, 1923

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
HOFMANN
Sun Aft., Jan. 28, at 3:15
4th Steinert Concert—Joint Recital
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
2ND MON. EVE. CONCERT Jan. 29 at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)
BURTON
HOLMES
Next Fri'y Eve. 8.15 Sat'y Mat. 2.30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Transcript Jan 17

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
ONLY RECITAL IN BOSTON THIS SEASON
HOFMANN
BEETHOVEN — Sonata, Op. 106; CHOPIN, 6 Etudes; HOFMANN, "Children's Corner"; LISZT, Consolation and Rhapsody.
Seats—$2.50, $2, $1.50 (Plus Tax)
Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
BURTON
HOLMES
Next Fri'y Eve. 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 18

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
Only Recital in Boston This Season
HOFMANN
Beethoven, Sonata, Op. 106; Chopin, 6 Etudes; Hofmann, "Children's Corner"; Liszt, Consolation and Rhapsody.
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
Mme. Frances Alda
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
BURTON
HOLMES
Next Fri'y Eve. 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 18

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
Only Boston Recital This Season
HOFMANN
BEETHOVEN—Sonata, Op. 106; CHOPIN—6 Etudes; HOFMANN—"Children's Corner"; LISZT—Consolation and Rhapsody.
Seats—$2.50, $2, $1.50, $1 (plus tax)
Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)
BURTON
HOLMES
Next Fri'y Eve. 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 18

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
Only Recital in Boston This Season
HOFMANN
Beethoven, Sonata, Op. 106; Chopin, 6 Etudes; Hofmann, "Children's Corner"; Liszt, Consolation and Rhapsody.
Seats $2.50, $2, $1.50, $1 (Plus tax)
Sun Aft., Jan. 28, at 3.15
4th Steinert Concert—Joint Recital
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus tax) at Symphony Hall and Downtown at Steinert Hall
2ND MON. EVE. CONCERT Jan. 29 at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)
BURTON
HOLMES
Next Fri'y Eve. 8.15 Sat'y Mat. 2.30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Transcript Jan 18

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
HOFMANN
Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
2ND. MON. EVE. CONCERT Jan. 29, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)
BURTON
HOLMES
TONIGHT at 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 19

SYMPHONY HALL
Next Sun. Aft., Jan 21, at 3:30
HOFMANN
Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)
BURTON
HOLMES
TONIGHT At 8:15 Saturday Mat. 2:30
Lafcadio Hearn's UNFAMILIAR **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 19

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
HOFMANN
Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
BURTON
HOLMES
TONIGHT At 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 19

SYMPHONY HALL
TODAY AT 2:30—SAT. AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Violin Soloist and Guest Conductor
GEORGES ENESCO (Tickets on Sale)
Next Sun. Aft., Jan. 21, at 3:30
HOFMANN
Sun Aft., Jan. 28, at 3.15
4th Steinert Concert—Joint Recital
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus tax) at Symphony Hall and Downtown at Steinert Hall
BURTON
HOLMES
TONIGHT at 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Trans 1/19

Transcript Jan 19

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Violin Soloist and Guest Conductor
GEORGES ENESCO (Tickets on Sale)
Tomorrow Aft., Jan. 21, at 3:30
HOFMANN
Richard Aldrich, N. Y. Times (Jan. 7):
"Josef Hofmann appeared for the second time this season at Carnegie Hall before such an audience as he always plays for in New York, one that filled every seat in the hall, and that was raised to the highest pitch of imagination. . . . Such piano playing has only most rarely been heard in New York; or say, never."
W. J. Henderson, N. Y. Herald:
"The writer makes no hesitation in declaring that yesterday afternoon he heard the greatest piano recital within his recollection."
Tomorrow Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
BURTON
HOLMES
TODAY MAT. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 20

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Violin Soloist and Guest Conductor
GEORGES ENESCO (Tickets on Sale)
TOMORROW AFT., Jan. 21, at 3:30
HOFMANN
Richard Aldrich, N. Y. Times (Jan. 7):
"Josef Hofmann appeared for the second time this season at Carnegie Hall before such an audience as he always plays for in New York, one that filled every seat in the hall, and that was raised to the highest pitch of imagination . . . Such piano playing has only most rarely been heard in New York; or say, never."
W. J. Henderson, N. Y. Herald:
"The writer makes no hesitation in declaring that yesterday afternoon he heard the greatest piano recital within his recollection."
TOMORROW EVE., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50 $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
BURTON
HOLMES
TODAY MAT. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—Plus Tax

Globe Jan 20

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Violin Soloist and Guest Conductor
GEORGES ENESCO (Tickets on Sale)
Tomorrow Aft., Jan. 21, at 3:30
HOFMANN
Richard Aldrich, N. Y. Times (Jan. 7)—
"Josef Hofmann appeared for the second time this season at Carnegie Hall before such an audience as he always plays for in New York, one that filled every seat in the hall, and that was raised to the highest pitch of imagination. . . . Such piano playing has only most rarely been heard in New York; or say, never."
W. J. Henderson, N. Y. Herald—
"The writer makes no hesitation in declaring that yesterday afternoon he heard the greatest piano recital within his recollection."
Tomorrow Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)
Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
BURTON
HOLMES
TODAY MAT. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 20

SYMPHONY HALL
1/20 Tomorrow, Jan. 21, at 3:30
HOFMANN
Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall
2nd MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tchaikowsky, 4th Symphony; Mendelssohn, "Ruy Blas" Overt.; Sibelius, "Finlandia;" Lalo, "Symphonie Espagnole," with Soloist—RENEE CHEMET, Violin.
Seats $2, $1.50, $1 (No Tax)
Sun. Aft., Feb. 4, at 3:30
MARIA IVOGUN Coloratura Soprano
Seats $2, $1.50, $1 (Plus Tax)
Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Contralto, Metropolitan Opera Co.
Seats $2.50, $2, $1.50, $1 (Plus Tax)

American Jan 20

SYMPHONY HALL
Tomorrow, Jan. 21, at 3:30
HOFMANN
2nd MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tchaikowsky, 4th Symphony; Mendelssohn, "Ruy Blas" Overture; Sibelius, "Finlandia;" Lalo, "Symphonie Espagnole," with Soloist—RENEE CHEMET, Violin.
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Contralto, Metropolitan Opera Co.
Seats $2.50, $2, $1.50, $1 (Plus Tax)

Monitor Jan 20

[43]

SYMPHONY HALL

Trans 1/20

TOMORROW AFT. at 3.30 ✓

Richard Aldrich, N. Y. Times (Jan. 7):
"Josef Hofmann appeared for the second time this season at Carnegie Hall before such an audience as he always plays for in New York, one that filled every seat in the hall, and that was raised to the highest pitch of imagination. Such piano playing has only most rarely been heard in New York; or say, never."
W. J. Henderson, N. Y. Herald:
"The writer makes no hesitation in declaring that yesterday afternoon he heard the greatest piano recital within his recollection."

JOSEF HOFMANN PIANO
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

SUN. AFT. Jan. 28 at 3.15 ✓
FOURTH STEINERT CONCERT—JOINT RECITAL BY
FRANCES ALDA Soprano
ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

SECOND MON. EVE. CONCERT Jan. 29 at 8.15 ✓
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—Fourth Symphony; MENDELSSOHN—"Ruy Blas" Overt.; SIBELIUS—"Finlandia"; LALO—"Symphonie Espagnole"; RENEE CHEMET, the Celebrated European Violinist.
Tickets—$2, $1.50, $1 (No Tax)

SUN. AFT. Feb. 4 at 3.30
MARIA IVOGUN Coloratura Soprano
Tickets—$2, $1.50, $1 (Plus 10% Tax)

WED. EVE. Feb. 7
MARY CLARK SOPRANO
Tickets—$2, $1.50, $1 and 75c (Plus Tax) Mgt. R. deC. Leland

THURS. EVE. Feb. 8 at 8.15
SIGRID ONEGIN Contralto Metropolitan Opera Co.
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 26 at 8.15 SAT'DAY MAT. Jan. 27 at 2.30
MODERNIZING KOREA & **MANCHURIA**
SPECIAL EXTRA — BENEFIT Under Auspices of Hospital Dept. Community Service of Boston, Inc.
FOR OUR DISABLED EX-SERVICE MEN, NOW IN HOSPITALS
SAT. MAT. 2.30 FEB. 10 "THREE DECADES OF THE PASSION PLAY OF OBERAMMERGAU"
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50 (Plus Tax)
Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Jan 21

January 17, 18, 19, 20; 1923.

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun Aft., Jan. 28, at 3:15
4th Steinert Concert—Joint Recital
FRANCES ALDA
SOPRANO
ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

BURTON
HOLMES
Next Fri'y Eve. 8.15 Sat'y Mat. 2.30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Transcript Jan 17

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
ONLY RECITAL IN BOSTON THIS SEASON
HOFMANN
BEETHOVEN — Sonata, Op. 106; CHOPIN, 6 Etudes; HOFMANN, "Children's Corner"; LISZT, Consolation and Rhapsody.
Seats—$2.50, $2, $1.50 (Plus Tax)

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
Next Fri'y Eve. 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 18

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
Only Recital in Boston This Season
HOFMANN
Beethoven, Sonata, Op. 106; Chopin, 6 Etudes; Hofmann, "Children's Corner"; Liszt, Consolation and Rhapsody.
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
Mme. Frances Alda
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
Next Fri'y Eve. 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 18

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
Only Boston Recital This Season
HOFMANN
BEETHOVEN—Sonata, Op. 106; CHOPIN—6 Etudes; HOFMANN—"Children's Corner"; LISZT—Consolation and Rhapsody.
Seats—$2.50, $2, $1.50, $1 (plus tax)

Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

BURTON
HOLMES
Next Fri'y Eve. 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 18

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
Only Recital in Boston This Season
HOFMANN
Beethoven, Sonata, Op. 106; Chopin, 6 Etudes; Hofmann, "Children's Corner"; Liszt, Consolation and Rhapsody.
Seats $2.50, $2, $1.50, $1 (Plus tax)

Sun Aft., Jan. 28, at 3.15
4th Steinert Concert—Joint Recital
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

BURTON
HOLMES
Next Fri'y Eve. 8.15 Sat'y Mat. 2.30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Transcript. Jan 18

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND. MON. EVE. CONCERT Jan. 29. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

BURTON
HOLMES
TONIGHT at 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 19

SYMPHONY HALL
Next Sun. Aft., Jan 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

BURTON
HOLMES
TONIGHT At 8:15 Saturday Mat. 2:30
Lafcadio Hearn's UNFAMILIAR **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 19

SYMPHONY HALL
Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Next Sun. Eve., Jan. 21, at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
TONIGHT At 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 19

SYMPHONY HALL
TODAY AT 2:30—SAT. AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Violin Soloist and Guest Conductor
GEORGES ENESCO (Tickets on Sale)

Next Sun. Aft., Jan. 21, at 3:30
HOFMANN

Sun Aft., Jan. 28, at 3.15
4th Steinert Concert—Joint Recital
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
TONIGHT at 8:15 Sat'y Mat. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Transcript Jan 19

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Violin Soloist and Guest Conductor
GEORGES ENESCO (Tickets on Sale)

Tomorrow Aft., Jan. 21, at 3:30
HOFMANN
Richard Aldrich, N. Y. Times (Jan. 7):
"Josef Hofmann appeared for the second time this season at Carnegie Hall before such an audience as he always plays for in New York, one that filled every seat in the hall, and that was raised to the highest pitch of imagination. . . . Such piano playing has only most rarely been heard in New York; or say, never."
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"The writer makes no hesitation in declaring that yesterday afternoon he heard the greatest piano recital within his recollection."

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America's Famous
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4th STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
TODAY MAT. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 20

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Violin Soloist and Guest Conductor
GEORGES ENESCO (Tickets on Sale)

TOMORROW AFT., Jan. 21, at 3:30
HOFMANN
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AMERICA'S FAMOUS
PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50 $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
TODAY MAT. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—Plux Tax

Globe Jan 20

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Violin Soloist and Guest Conductor
GEORGES ENESCO (Tickets on Sale)

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PAULIST CHOIR
65 Men and Boy Soloists
Rev. WM. J. FINN, Director
Seats—$2, $1.50, $1 (Tax Free)

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
TODAY MAT. 2:30
Lafcadio Hearn's Unfamiliar **JAPAN**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 20

SYMPHONY HALL
Tomorrow, Jan. 21, at 3:30
HOFMANN

Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2nd MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tchaikowsky, 4th Symphony; Mendelssohn, "Ruy Blas" Overt.; Sibelius, "Finlandia;" Lalo, "Symphonie Espagnole," with Soloist—RENEE CHEMET, Violin.
Seats $2, $1.50, $1 (No Tax)

Sun. Aft., Feb. 4, at 3:30
MARIA IVOGUN Coloratura Soprano
Seats $2, $1.50, $1 (Plus Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Contralto, Metropolitan Opera Co.
Seats $2.50, $2, $1.50, $1 (Plus Tax)

American Jan 20

SYMPHONY HALL
Tomorrow, Jan. 21, at 3:30
HOFMANN

2nd MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tchaikowsky, 4th Symphony; Mendelssohn, "Ruy Blas" Overture; Sibelius, "Finlandia;" Lalo, "Symphonie Espagnole," with Soloist—RENEE CHEMET, Violin.
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Seats $2.50, $2, $1.50, $1 (Plus Tax)

Monitor Jan 20

SYMPHONY HALL

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FOURTH STEINERT CONCERT—JOINT RECITAL BY
FRANCES ALDA Soprano
ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

SECOND MON. EVE. CONCERT Jan. 29 at 8.15 ✓

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—Fourth Symphony; MENDELSSOHN—"Ruy Blas" Overt.; SIBELIUS—"Finlandia"; LALO—"Symphonie Espagnole"; RENEE CHEMET, the Celebrated European Violinist.
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MARIA IVOGUN Coloratura Soprano
Tickets—$2, $1.50, $1 (Plus 10% Tax)

WED. EVE. Feb. 7

MARY CLARK SOPRANO
Tickets—$2, $1.50, $1 and 75c (Plus Tax) Mgt. R. deC. Leland

THURS. EVE. Feb. 8 at 8.15

SIGRID ONEGIN Contralto Metropolitan Opera Co.
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 26 at 8.15 SAT'DAY MAT. Jan. 27 at 2.30
MODERNIZING KOREA & **MANCHURIA**
SPECIAL EXTRA — BENEFIT Under Auspices of Hospital Dept. Community Service of Boston, Inc.
FOR OUR DISABLED EX-SERVICE MEN, NOW IN HOSPITALS
SAT. MAT. 2.30 FEB. 10 "THREE DECADES OF THE PASSION PLAY OF OBER-AMMERGAU"
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50 (Plus Tax)
Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Jan 20

[43]

CUT-OUT

January 20, 21, 23, 24, 25, 1923

SYMPHONY HALL

TOMORROW Aft. at 3:30 — **JOSEF HOFMANN** Piano
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

Trav 1-20

SUN. AFT. Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—Joint Recital by
Mme. FRANCES ALDA Soprano
Mr. ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

SECOND MON. EVE. CONCERT JAN. 29 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TCHAIKOWSKY—4th Symphony; MENDELSSOHN, "Ruy Blas" Overt.; SIBELIUS, "Finlandia"; LALO, "Symphonie Espagnole" with Soloist—RENEE CHEMET, the Celebrated European Violinist.
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SUN. AFT. FEB. 4 at 3:30 — **MARIA IVOGUN** Coloratura Soprano
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WED. EVE. Feb. 7 — **MARY CLARK** SOPRANO
Tickets—$2, $1.50, $1 and 75c (Plus Tax)—Mgt. R. deC. Leland

THURS. EVE. FEB. 8 at 8:15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 26 at 8:15 — SAT'DAY MAT. Jan. 27 at 2:30
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Jan 20

SYMPHONY HALL

TODAY at 3:30 — **JOSEF HOFMANN** Piano
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TONIGHT Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director 65 Men and Boy Soloists
Tickets $2, $1.50, $1 (Tax Free)

NEXT SUN. AFT. Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—Joint Recital by
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PIERRE MONTEUX, Conductor
TCHAIKOWSKY—4th Symphony; MENDELSSOHN, "Ruy Blas" Overt.; SIBELIUS, "Finlandia"; LALO, "Symphonie Espagnole" with Soloist—RENEE CHEMET, the Celebrated European Violinist.
Tickets—$2, $1.50, $1 (No Tax)

SUN. AFT. FEB. 4 at 3:30 — **MARIA IVOGUN** Coloratura Soprano
Tickets—$2, $1.50, $1 (Plus 10% Tax)

WED. EVE. Feb. 7 — **MARY CLARK** SOPRANO
Tickets—$2, $1.50, $1 and 75c (Plus Tax)—Mgt. R. deC. Leland

THURS. EVE. FEB. 8 at 8:15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
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BURTON HOLMES
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Herald Jan 21

SYMPHONY HALL

Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Thurs. Eve., Feb. 8 at 8:15
SIGRID ONEGIN
CONTRALTO Metropolitan Opera Co.

Globe Jan 23

SYMPHONY HALL

Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
CONTRALTO Metrop. Opera Co.

Post Jan 23

SYMPHONY HALL

TODAY at 3:30 — **JOSEF HOFMANN** Piano
Tickets, $2.50, $2.00, $1.50 $1.00 (Plus Tax)

TONIGHT Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director 65 Men and Boy Soloists
Tickets, $2, $1.50, $1 (Tax Free)

NEXT SUN. AFT. Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—Joint Recital by
Mme. FRANCES ALDA Soprano
Mr. ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

SECOND MON. EVE. CONCERT JAN. 29 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—4th Symphony; MENDELSSOHN, "Ruy Blas" Overt.; SIBELIUS, "Finlandia"; LALO, "Symphonie Espagnole" with Soloist—RENEE CHEMET, the Celebrated European Violinist. Tickets—$2, $1.50, $1 (No Tax)

SUN. AFT. FEB. 4 at 3:30 — **MARIA IVOGUN** Coloratura Soprano
Tickets—$2, $1.50, $1 (Plus 10% Tax)

WED. EVE. Feb. 7 — **MARY CLARK** SOPRANO
Tickets—$2, $1.50, $1 and 75c (Plus Tax) Mgt. R. deC. Leland

THURS. EVE. FEB. 8 at 8:15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 26 at 8:15 — SAT'DAY MAT. Jan 27 at 2:30
MODERNIZING KOREA & MANCHURIA
SPECIAL EXTRA—BENEFIT Under Auspices of Hospital Dept., Community Service of Boston, Inc.
FOR OUR DISABLED EX-SERVICE MEN, NOW IN HOSPITALS
SAT. MAT. 2:30 FEB. 10 "THREE DECADES OF THE PASSION PLAY OF OBERAMMERGAU"
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Jan 21

SYMPHONY HALL

TODAY at 3:30 — **JOSEF HOFMANN** PIANO
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TONIGHT Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director 65 Men and Boy Soloists
Tickets $2.00, $1.50, $1.00 (Tax Free)

NEXT SUN. AFT. Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—JOINT RECITAL BY
Mme. FRANCES ALDA Soprano
Mr. ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

SECOND MON. EVE. CONCERT JAN. 29 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—4th Symphony; LALO, "King of Ys" Overt.; SIBELIUS, "Finlandia"; BRUCH, Concerto in G minor with Soloist—RENEE CHEMET, the Celebrated European Violinist.
Tickets—$2, $1.50, $1 (No Tax)

SUN. AFT. FEB. 4 at 3:30 — **MARIA IVOGUN** Coloratura Soprano
Tickets $2, $1.50, $1 (Plus 10% Tax)

WED. EVE. Feb. 7 — **MARY CLARK** Soprano
Tickets—$2, $1.50, $1 & 75c (Plus Tax)—Mgt. R. deC. Leland

THURS. EVE., FEB. 8, at 8:15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
Tickets, $2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 26 at 8:15 — SAT'DAY MAT. Jan. 27 at 2:30
MODERNIZING KOREA AND MANCHURIA
SPECIAL EXTRA-BENEFIT Under Auspices of Hospital Dept., Community Service of Boston, Inc.
FOR OUR DISABLED EX-SERVICE MEN, NOW IN HOSPITALS
SAT. MAT. 2:30 FEB. 10 'Three Decades of the PASSION PLAY OF OBERAMMERGAU"
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Jan 21

SYMPHONY HALL

Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
Her 1-24
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Thurs. Eve., Feb. 8 at 8:15
SIGRID ONEGIN
CONTRALTO METROP. OPERA CO.

BURTON HOLMES
Next FRI'Y EVE. 8:15 SAT'Y MAT. 2:30
MODERNIZING KOREA & MANCHURIA
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 24

SYMPHONY HALL

Next Sun. Aft., Jan. 28, at 3:15
4th Steinert Concert—Joint Recital
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Sun. Aft., Feb. 4 at 3:30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plus Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
CONTRALTO METROP. OPERA CO.

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Next FRI'
MODERNIZI
KOREA &
Reserved—50c,

Transcript Jan 24

SYMPHONY HALL

Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

Thurs. Eve., Feb. 8 at 8:15
SIGRID ONEGIN
CONTRALTO METROP. OPERA CO.

BURTON HOLMES
Next FRI'Y EVE. 8:15 SAT'Y MAT. 2:30
MODERNIZING KOREA & MANCHURIA
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 25

SYMPHONY HALL

Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
CONTRALTO, Metrop. Opera Co.

BURTON HOLMES
Next FRI'Y EVE. 8:15 SAT'Y MAT. 2:30
MODERNIZING KOREA & MANCHURIA
Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 25

SYMPHONY HALL

Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
CONTRALTO Metrop. Opera Co.

BURTON HOLMES
Next FRI'Y EVE. 8:15 SAT'Y MAT. 2:30
MODERNIZING KOREA & MANCHURIA
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 25

SYMPHONY HALL

Next Sun. Aft., Jan. 28, at 3:15
4th Steinert Concert—Joint Recital
MME. FRANCES ALDA
Trans 1/25
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus tax) at Symphony Hall and Downtown at Steinert Hall

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
CONTRALTO
METROPOLITAN OPERA CO.

BURTON HOLMES
Next FRI'Y EVE. 8:15 SAT'Y MAT. 2:30
MODERNIZING KOREA & MANCHURIA
Reserved—50c, 75c, $1, $1.50—plus tax

[44] Transcript Jan 25

CUT-OUT

January 21, 26, 27, 1923

SYMPHONY HALL

TODAY at 3:30 — **JOSEF HOFMANN** Piano
Tickets, $2.50, $2.00, $1.50, $1.00 (Plus Tax)

TONIGHT Jan. 21 at 8:15 — America's Famous **PAULIST CHOIR**
REV. WM. J. FINN, Director — 65 Men and Boy Soloists
Tickets $2, $1.50, $1 (Tax Free)

SUN. AFT. Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—Joint Recital by
Mme. **FRANCES ALDA** Soprano
Mr. **ALEXANDER SILOTI** Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

SECOND MON. EVE. CONCERT JAN. 29 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—4th Symphony; Mendelssohn "Ruy Blas" Overt.
SIBELIUS, "Finlandia"; LALO "Symphonie Espagnole," with Soloist—RENEE CHEMET, the Celebrated European Violinist.
Tickets—$2, $1.50, $1 (No Tax)

SUN. AFT. FEB. 4 at 3:30 — **MARIA IVOGUN** Coloratura Soprano
Tickets—$2.50, $2 $1.50, $1 (Plus 10% Tax)

WED. EVE. Feb. 7 — **MARY CLARK** SOPRANO
Tickets—$2, $1.50 $1 and 75c (Plus Tax)—Mgt. R. deC. Leland

THURS. EVE. FEB. 8 at 8:15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Jan. 26 at 8:15 — SAT'DAY MAT. Jan. 27 at 2:30
MODERNIZING KOREA & **MANCHURIA**
SPECIAL EXTRA — BENEFIT Under Auspices of Hospital Dept., Community Service of Boston, Inc.
FOR OUR DISABLED EX-SERVICE MEN, NOW IN HOSPITALS
SAT. MAT. 2:30 FEB. 10 "THREE DECADES OF THE PASSION PLAY OF OBER-AMMERGAU"
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50 (Plus Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Jan 21

SYMPHONY HALL
Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Sun. Aft., Feb. 4, at 3:30
MARIA IVOGUN Coloratura Soprano
Seats $2, $1.50, $1 (Plus Tax)

BURTON
HOLMES
TONIGHT at 8:15 — SAT'Y MAT. 2:30
MODERNIZING KOREA & **MANCHURIA**
Reserved—50c, 75c, $1, $1.50—plus tax

Herald Jan 26

SYMPHONY HALL
Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Sun. Aft., Feb. 4 at 3:30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plus Tax)

BURTON
HOLMES
TONIGHT at 8:15 — SAT'Y MAT. 2:30
MODERNIZING KOREA & **MANCHURIA**
Reserved—50c, 75c, $1, $1.50—plus tax

Globe Jan 26

SYMPHONY HALL

TOMORROW SUN. AFT. Jan. 28 at 3.15 — FOURTH STEINERT CONCERT—JOINT RECITAL BY
Mme. **FRANCES ALDA** Soprano
Mr. **ALEXANDER SILOTI** Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

NEXT MON. EVE. CONCERT Jan. 29 at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—Fourth Symphony; MENDELSSOHN, "Ruy Blas" Overt.; SIBELIUS, "Finlandia"; LALO, "Symphonie Espagnole" with Soloist—RENEE CHEMET, the Celebrated European Violinist.
Tickets—$2, $1.50, $1 (No Tax)

SUN. AFT. Feb. 4 at 3.30 — **MARIA IVOGUN** "A Voice of Matchless Charm"
Tickets—$2, $1.50, $1 (Plus 10% Tax)

WED. EVE. Feb. 7 at 8.15 — **MARY CLARK** America's Own Singer
In a "COLOR CONCERT"—Mgt. R. deC. Leland
Tickets—$2, $1.50, $1 (Plus Tax)

THURS. EVE. Feb. 8 at 8.15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

FRI. EVE. Feb. 9 at 8.15 — **M. I. T.** Combined Musical Clubs
MARJORY MOODY, Soprano—Soloist
Tickets Now—50c, $1, $1.50, $2 (No Tax)

THURS. EVE. Feb. 15 at 8.15 — **HARVARD GLEE CLUB** DR. A. T. DAVISON Conductor — Assisted by the Famous Pianist—GUIOMAR **NOVAES**
Tickets—$2.50, $2, $1.50, $1 (No Tax)

SUN. AFT., FEB. 11, at 3.30 — SIR EDWARD ELGAR'S
"THE DREAM OF GERONTIUS" Text by CARDINAL NEWMAN
HANDEL and HAYDN SOCIETY Conductor EMIL MOLLENHAUER
CHORUS of 400—Enlarged ORCHESTRA—Organ—Soloists—
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Feb. 2 at 8.15 — SAT'DAY MAT. Feb. 3 at 2.30
EAST OF SUEZ
SPECIAL EXTRA — BENEFIT Under Auspices of Hospital Dept. Community Service of Boston, Inc.
FOR OUR DISABLED EX-SERVICE MEN, NOW IN HOSPITAL
SAT. MAT. 2.30 FEB. 10 "THREE DECADES OF THE PASSION PLAY OF OBER-AMMERGAU"
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50 (Plus Tax)
Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Jan 27

SYMPHONY HALL
TODAY at 2.30—SAT. at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
HOLST—"Planets"
MacDOWELL—"Indian Suite"

Next Sun. Aft., Jan. 28, at 3:15
4th Steinert Concert—Joint Recital
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus tax) at Symphony Hall and Downtown at Steinert Hall

Sun. Aft., Feb. 4 at 3.30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plus Tax)

BURTON
HOLMES
TONIGHT At 8.15 — SATUR'Y MAT. 2.30
MODERNIZING KOREA & **MANCHURIA**
Reserved—50c, 75c, $1, $1.50—plus tax

Transcript Jan 26

SYMPHONY HALL
Next Sun. Aft., Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2ND MON. EVE. CONCERT Jan. 29, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Sun Aft., Feb. 4, at 3:30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plus Tax)

BURTON
HOLMES
TONIGHT at 8:15 — SAT'Y MAT. 2:30
MODERNIZING KOREA & **MANCHURIA**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 26

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
HOLST—"The Planets"
MacDOWELL—Indian Suite

TOMORROW, Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
TODAY MAT. 2:30
Modernizing KOREA and **MANCHURIA**
Reserved—50c 75c, $1, $1.50—Plus Tax

Globe Jan 27

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
HOLST—"THE PLANETS"
MacDOWELL—INDIAN SUITE

TOMORROW, Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

[redacted]

Herald Jan 27

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
HOLST—"THE PLANETS"
MacDOWELL—"INDIAN SUITE"

TOMORROW, Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

BURTON
HOLMES
TODAY MAT. 2:30
Modernizing Korea and **Manchuria**
Reserved—50c, 75c, $1, $1.50—plus tax

Post Jan 27

SYMPHONY HALL
TOMORROW, Jan. 28, at 3:15
4TH STEINERT CONCERT—JOINT RECITAL
MME. FRANCES ALDA
SOPRANO
MR. ALEXANDER SILOTI
RUSSIAN PIANIST
Seats $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

2nd MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tchaikowsky, 4th Symphony; Mendelssohn, "Ruy Blas," Overt.; Sibelius, "Finlandia"; Lalo, "Symphonie Espagnole," with Soloist—RENEE CHEMET, Violin.
Seats $2, $1.50, $1 (No Tax)

Sun. Aft., Feb. 4, at 3:30
MARIA IVOGUN Coloratura Soprano
Seats $2, $1.50, $1 (Plus Tax)

WED. EVE., Feb. 7, at 8:15
MARY CLARK America's Own Singer
In a "COLOR CONCERT"
Mgt. R. deC. Leland
Tickets—$2, $1.50, $1 (Plus Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Contralto, Metropolitan Opera Co.
Seats $2.50, $2, $1.50, $1 (Plus Tax)

American Jan 27

SYMPHONY HALL
2ND MON. EVE. CONCERT Jan. 29 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tchaikowsky, 4th Symphony; Mendelssohn—"Ruy Blas" Overture; Sibelius, "Finlandia"; Lalo—"Symphonie Espagnole," with Soloist—RENEE CHEMET, Violin.
Seats $2, $1.50, $1 (No Tax)

Sun. Aft., Feb. 4, at 3:30
MARIA IVOGUN Coloratura Soprano
Seats $2, $1.50, $1 (Plus Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Contralto, Metropolitan Opera Co.
Seats $2.50, $2, $1.50, $1 (Plus Tax)

Monitor Jan 27

SYMPHONY HALL

TOMORROW Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—Joint Recital by
Mme. **FRANCES ALDA** Soprano
Mr. **ALEXANDER SILOTI** Russian Pianist
Tickets $1 to $2.50 (Plus Tax)

NEXT MON. EVE. JAN. 29 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TCHAIKOWSKY—4th Symphony; MENDELSSOHN, "Ruy Blas" Overt.; SIBELIUS, "Finlandia"; LALO, "Symphonie Espagnole" with Soloist—RENEE CHEMET, the Celebrated European Violinist.
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In a "COLOR CONCERT" — Mgt. R. deC. Leland
Tickets—$2, $1.50, $1 (Plus Tax)

THURS. EVE. FEB. 8 at 8:15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

FRI. EVE. FEB. 9 at 8:15 — **M. I. T.** Combined Musical Clubs
MARJORY MOODY, Soprano—Soloist
Tickets Now—50c, $1, $1.50, $2, (No Tax)

THURS. EVE. FEB. 15 at 8:15 — **HARVARD GLEE CLUB** Dr. A. T. DAVISON Conductor — Assisted by the Famous Pianist—GUIOMAR **NOVAES**
Tickets—$2.50, $2, $1.50, $1 (No Tax)

SUN. AFT., FEB. 11, at 3:30 — SIR EDWARD ELGAR'S
"THE DREAM OF GERONTIUS" Text by CARDINAL NEWMAN
HANDEL and HAYDN SOCIETY Conductor EMIL MOLLENHAUER
CHORUS of 400—Enlarged ORCHESTRA—Organ—Soloists—
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Feb. 2 at 8:15 — SAT'DAY MAT. Feb. 3 at 2:30
EAST OF SUEZ
SPECIAL EXTRA—BENEFIT Under Auspices of Hospital Dept. Community Service of Boston, Inc.
FOR OUR DISABLED EX-SERVICE MEN, NOW IN HOSPITAL
SAT. MAT. 2:30 FEB. 10 "THREE DECADES OF THE PASSION PLAY OF OBER-AMMERGAU"
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Jan 27

[45]

Jan. 28, 29, 30, 31, 1923.

SYMPHONY HALL

Her 1/28

TODAY Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—Joint Recital by
Mme. FRANCES ALDA Soprano
Mr. ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax)

TOMORROW MON. EVE. JAN. 29 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TCHAIKOWSKY—4th Symphony; MENDELSSOHN, "Ruy Blas" Overt.; SIBELIUS, "Finlandia"; LALO, "Symphonie Espagnole" with Soloist—RENEE CHEMET, the Celebrated European Violinist.
Tickets—$2, $1.50, $1 (No Tax)

NEXT SUN. AFT. FEB. 4 at 3:30 — **MARIA IVOGUN** "A Voice of Matchless Charm"
Tickets—$2, $1.50, $1 (Plus 10% Tax)

WED. EVE. Feb. 7 at 8:15 — **MARY CLARK** America's Own Singer
In a "COLOR CONCERT" Mgt. R. deC. Leland
Tickets—$2, $1.50, $1 (Plus Tax)

THURS. EVE. FEB. 8 at 8:15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

FRI. EVE. FEB. 9 at 8:15 — **M. I. T.** Combined Musical Clubs
MARJORY MOODY, Soprano—Soloist
Tickets Now—50c, $1, $1.50, $2, (No Tax)

THURS. EVE. FEB. 15 at 8:15 — **HARVARD GLEE CLUB** Dr. A. T. DAVISON Conductor
Assisted by the Famous Pianist—GUIOMAR **NOVAES**
Tickets—$2.50, $2, $1.50, $1 (No Tax)

SUN. AFT., FEB. 11, at 3:30 SIR EDWARD ELGAR'S
"THE DREAM OF GERONTIUS" Text by CARDINAL NEWMAN
HANDEL and HAYDN SOCIETY Conductor EMIL MOLLENHAUER
CHORUS of 400—Enlarged ORCHESTRA—Organ—Soloists—RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL
Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)

BURTON HOLMES
FRIDAY EVE. Feb. 2 at 8:15 SAT'DAY MAT. Feb. 3 at 2:30
EAST OF SUEZ
SPECIAL EXTRA—BENEFIT Under Auspices of Hospital Dept., Community Service of Boston, Inc.
FOR OUR DISABLED EX-SERVICE MEN, NOW IN HOSPITAL
SAT. MAT. 2:30 **FEB. 10** "THREE DECADES OF THE **PASSION PLAY** OF OBERAMMERGAU"
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—Plus Tax
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Jan 28

SYMPHONY HALL

Adv 1/28

TODAY Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—JOINT RECITAL BY
Mme. FRANCES ALDA Soprano
Mr. ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

TOMORROW MON. EVE. JAN. 29 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TCHAIKOWSKY—4th Symphony; MENDELSSOHN, "Ruy Blas" Overt.; SIBELIUS, "Finlandia"; LALO, "Symphonie Espagnole" with Soloist—RENEE CHEMET, the Celebrated European Violinist.
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THURS. EVE., FEB. 8, at 8:15 — **SIGRID ONEGIN** Contralto Metropolitan Opera Co.
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SUN. AFT., FEB. 11, at 3:30 SIR EDWARD ELGAR'S
"THE DREAM OF GERONTIUS" Text by CARDINAL NEWMAN
HANDEL and HAYDN SOCIETY Conductor EMIL MOLLENHAUER
CHORUS OF 400—ENLARGED ORCHESTRA—ORGAN—SOLOISTS
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL
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Advertiser Jan 28

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Herald Jan 29

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BOSTON SYMPHONY ORCHESTRA
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Globe Jan 29

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Seats—$2, $1.50, $1 (No Tax)

Thurs. Eve., Feb. 8 at 8:15
SIGRID ONEGIN
CONTRALTO METROP. OPERA CO.

Post Jan 29

SYMPHONY HALL

Gl 1/28

TODAY Jan. 28 at 3:15 — FOURTH STEINERT CONCERT—Joint Recital by
Mme. FRANCES ALDA Soprano
Mr. ALEXANDER SILOTI Russian Pianist
Tickets $1 to $2.50 (Plus Tax) at Symphony Hall and Downtown at Steinert Hall

TOMORROW MON. EVE. JAN. 29 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—4th Symphony; MENDELSSOHN, 'Ray Blas" Overt.; SIBELIUS, "Finlandia"; LALO, "Symphonie Espagnole" with Soloist—RENEE CHEMET, the Celebrated European Violinist.
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FRI. EVE. FEB. 9 at 8:15 — **M. I. T.** Combined Musical Clubs
MARJORY MOODY, Soprano—Soloist
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THURS. EVE. FEB. 15 at 8:15 — **HARVARD GLEE CLUB** Dr. A. T. DAVISON Conductor
Pianist—GUIOMAR Assisted by the Famous **NOVAES**
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HANDEL and HAYDN SOCIETY Conductor—EMIL MOLLENHAUER
CHORUS of 400—Enlarged ORCHESTRA—Organ—Soloists—RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL
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Globe Jan 28

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Post Jan 28

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TONIGHT at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RENEE CHEMET, Violin
Seats—$2, $1.50, $1 (No Tax)

Thurs. Eve., Feb. 8, at 8.15
SIGRID ONEGIN
Contralto, Metropolitan Opera Co.

Transcript Jan 29

SYMPHONY HALL
Thurs. Eve., Feb. 8 at 8:15
SIGRID ONEGIN
CONTRALTO METROP. OPERA CO.

Thurs. Eve., Feb. 15 at 8:15
HARVARD GLEE CLUB
Dr. A. T. Davison, Conductor—and GUIOMAR **NOVAES**

Herald Jan 30

SYMPHONY HALL
FRI. EVE., FEB. 9, AT 8:15
M. I. T. COMBINED MUSICAL CLUBS
MARJORY MOODY, Soprano Soloist
Seats—50c, $1, $1.50, $2 (No Tax)

SUN. AFT., FEB. 11, AT 3:30
SIR EDWARD ELGAR'S
"THE DREAM OF GERONTIUS"
HANDEL and HAYDN SOCIETY
Emil Mollenhauer, Conductor
CHORUS OF 400—ORCHESTRA—ORGAN—SOLOISTS
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL

Post Jan 30

SYMPHONY HALL

Her 1/31

Next Sun. Aft., Feb. 4, at 3:30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plus Tax)

FRI. EVE., FEB. 9 AT 8:15
M. I. T. COMBINED MUSICAL CLUBS
MARJORY MOODY, Soprano Soloist
Seats—50c, $1, $1.50, $2 (No Tax)

SUN. AFT., Feb. 11 ELGAR'S **"DREAM OF GERONTIUS"**
HANDEL and HAYDN SOCIETY
Emil Mollenhauer, Conductor
Chorus of 400—Orchestra—Soloists
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL

Herald Jan 31

SYMPHONY HALL
Next Sun. Aft. Feb. 4, at 3:30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plus Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Contralto, Metropolitan Opera Co.

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MARJORY MOODY, Soprano-Soloist
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HANDEL and HAYDN SOCIETY
Emil Mollenhauer, Conductor
Chorus of 400—Orchestra—Soloists
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL

Globe Jan 31

SYMPHONY HALL

1/31

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Emil Mollenhauer, Conductor
CHORUS OF 400—ORCHESTRA—SOLOISTS
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Thurs. Eve., Feb. 15, at 8:15
HARVARD GLEE CLUB
Dr. A. T. Davison, Conductor — and GUIOMAR **NOVAES**

BURTON HOLMES
Next FRI'Y EVE. 8:15 SAT'Y MAT. 2:30
EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" Benefit Disabled Ex-Soldiers
Reserved—50c, 75c, $1, $1.50—plus tax

Transcript Jan 31

[46]

February 1, 2, 3, 4, 6, 1923

SYMPHONY HALL

NEXT Sun., Feb. 4 (at 3:30)—MARIA **IVOGUN**
Seats $2, $1.50, $1

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Famous New Contralto, Met. Op. Co.

BURTON
HOLMES
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EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" BENEFIT DISABLED EX-SOLDIERS
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Herald Feb 1

SYMPHONY HALL

NEXT Sun., Feb. 4 (at 3:30)—MARIA **IVOGUN**
Seats $2, $1.50, $1

BURTON
HOLMES
TONIGHT at 8:15 SAT'Y MAT. 2:30
EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" BENEFIT DISABLED EX-SOLDIERS
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Herald Feb 2

SYMPHONY HALL

NEXT Sun., Feb. 4 (at 3:30)—MARIA **IVOGUN**
Seats $2, $1.50, $1

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MARJORY MOODY, Soprano Soloist
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HANDEL and HAYDN SOCIETY
Emil Mollenhauer, Conductor
Chorus of 400—Orchestra—Soloists
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL

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Post Feb 2

SYMPHONY HALL

TOMORROW (at 3:30) — MARIA **IVOGUN**
Seats $2, $1.50, $1

BURTON
HOLMES
TODAY MAT. 2:30
EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" BENEFIT DISABLED EX-SOLDIERS
Reserved—50c, 75c, $1, $1.50

Globe Feb 3

SYMPHONY HALL

Tomorrow Aft., Feb. 4, at 3:30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plus Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Contralto, Metropolitan Opera Co.

Next Fri., Feb. 9, at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—TOSCHA SEIDEL, Violin
(Seats on Sale)

Sun, Aft., Feb. 11 ELGAR'S **"DREAM OF GERONTIUS"**
HANDEL and HAYDN SOCIETY
Emil Mollenhauer, Conductor
Chorus of 400—Orchestra—Soloists
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL

Thurs. Eve., Feb. 15, at 8:15
HARVARD GLEE CLUB
Dr. A. T. Davison, Conductor — and GUIOMAR **NOVAES**

Monitor Feb 3

SYMPHONY HALL

NEXT Sun., Feb. 4 (at 3:30)—MARIA **IVOGUN**
Seats $2, $1.50, $1

Thurs. Eve., Feb. 8 at 8:15
SIGRID ONEGIN
FAMOUS NEW CONTRALTO, METROP. OP. CO.

Thurs. Eve., Feb. 15 at 8.15
HARVARD GLEE CLUB
Dr. A. T. Davison, Conductor—and GUIOMAR **NOVAES**

BURTON
HOLMES
Next FRI'Y EVE. 8:15 SAT'Y MAT. 2:30
EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" BENEFIT DISABLED EX-SOLDIERS
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Post Feb 1

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Famous New Contralto, Met. Op. Co.

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Dr. A. T. Davison, Conductor — And **NOVAES**

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HOLMES
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EAST OF SUEZ
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Reserved—50c, 75c, $1, $1.50

Globe Feb 2

SYMPHONY HALL

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Seats—$2, $1.50, $1

BURTON
HOLMES
TONIGHT At 8.15 SAT'Y MAT. 2.30
EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" Benefit Disabled Ex-Soldiers
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Transcript Feb 2

SYMPHONY HALL

TOMORROW, Feb. 4, at 3:30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plux Tax)

BURTON
HOLMES
TODAY, Mat. 2:30
EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" BENEFIT DISABLED EX-SOLDIERS
Reserved—50c, 75c, $1, $1.50

Post Feb 3

SYMPHONY HALL

Next Wed. Eve., Feb. 7, at 8:15
MARY CLARK America's Own Singer
In a "Color Concert"—Seats $1 to $3

Next Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Famous New Contralto Met. Op. Co.

Next Fri., Feb. 9, at 8:15
M. I. T. Combined Musical Clubs
Marjory Moody, Soprano—Soloist
Seats 50c, $1, $1.50, $2 (no tax)

Herald Feb 5

SYMPHONY HALL

Next Wed. Eve., Feb. 7, at 8.15
MARY CLARK America's Own Singer
In a "Color Concert"—Seats $1 to $2

Next Thurs. Eve., Feb. 8, at 8.15
SIGRID ONEGIN
Famous New Contralto Met. Op. Co.

SUN. AFT., Feb. 11 (3.30) ELGAR'S **"DREAM OF GERONTIUS"**
HANDEL and HAYDN SOCIETY
Emil Mollenhauer, Conductor
Chorus of 400—Orchestra—Soloists
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL

Transcript Feb 5

SYMPHONY HALL

NEXT Sun., Feb. 4 (at 3.30) — MARIA **IVOGUN**
Seats—$2, $1.50, $1

FRI. EVE., FEB. 9, AT 8.15
M. I. T. COMBINED MUSICAL CLUBS
MARJORY MOODY, Soprano Soloist
Seats—50c, $1, $1.50, $2 (No Tax)

BURTON
HOLMES
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EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" Benefit Disabled Ex-Soldier
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Transcript Feb 1

SYMPHONY HALL

The Celebrated Hungarian Soprano
Tomorrow, Feb. 4 (at 3:30) — MARIA **IVOGUN**
Seats $2, $1.50, $1

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
FAMOUS NEW CONTRALTO, METROP. OP. CO.

Next Fri., Feb. 9, at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—TOSCHA SEIDEL, Violin
(Seats on Sale)

Sun. Aft., Feb. 11, at 3.30
"THE DREAM OF GERONTIUS" (Elgar)
Chorus of 400—Orchestra—Soloists
CROOKS—ALCOCK—WHITEHILL
Handel and Haydn Society
Conductor, EMIL MOLLENHAUER

American Feb 2

SYMPHONY HALL

TOMORROW, Feb. 4, at 3:30
MARIA IVOGUN
Famous Hungarian Coloratura Soprano
Seats—$2, $1.50, $1 (Plus Tax)

Thurs. Eve., Feb. 8, at 8:15
SIGRID ONEGIN
Famous New Contralto, Met. Op. Co.

BURTON
HOLMES
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EAST OF SUEZ
SAT. MAT. **FEB. 10** "PASSION PLAY" BENEFIT DISABLED EX-SOLDIERS
Reserved—50c, 75c, $1, $1.50

Herald Feb 3

SYMPHONY HALL

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CROOKS—ALCOCK—WHITEHILL
Handel and Haydn Society
Conductor, EMIL MOLLENHAUER

American Feb 2

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HANDEL and HAYDN SOCIETY
Emil Mollenhauer, Conductor
Chorus of 400—Orchestra—Soloists
RICHARD CROOKS—MERLE ALCOCK—CLARENCE WHITEHILL

Thurs. Eve., Feb. 15 at 8:15
HARVARD GLEE CLUB
Dr. A. T. Davison, Conductor—and GUIOMAR **NOVAES**

Herald Feb 6

SYMPHONY HALL

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Transcript Feb 3

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Post Feb 4

(Herald 2/6 Preceding Page)

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HANDEL and HAYDN SOCIETY
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Chorus of 400—Orchestra—Soloists
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Globe Feb 6

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Globe Feb 7th over

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Soloist—TOSCHA SEIDEL, Violin
(Seats on Sale)
TOMORROW AFT., Feb. 11, at 3:30
CHORUS OF 400—ENLARGED ORCHESTRA—ORGAN
IN ELGAR'S
DREAM OF GERONTIUS
SOLOISTS
CROOKS
ALCOCK
WHITEHILL
HANDEL and HAYDN SOCIETY
Emil Mollenhauer, Conductor
BURTON HOLMES
TODAY MAT. 2:30
SPECIAL EXTRA — BENEFIT
Under Auspices of Hospital Dept., Community Service of Boston, Inc.
For Our Disabled Ex-Service Men
"THREE DECADES OF THE PASSION PLAY OF OBER-AMMERGAU"
Reserved Seats, 50c to $1.50 (no tax)

Herald Feb 10

SYMPHONY HALL
FEB. 8, AT 8:15—TONIGHT
FOREMOST NEW SINGER of the SEASON
ONEGIN
Contralto, Metropolitan Opera Co.
NEXT SUN. AFT., Feb. 11, at 3:30
CHORUS OF 400—ENLARGED ORCHESTRA—ORGAN
IN ELGAR'S
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Globe Feb 8

SYMPHONY HALL
TONIGHT, Feb. 9, at 8:15
M. I. T. COMBINED MUSICAL CLUBS
MARJORIE MOODY, Soprano, Soloist
Seats 50c, $1, $1.50, $2 (No Tax)
NEXT SUN. AFT., Feb. 11, at 3:30
CHORUS OF 400—ENLARGED ORCHESTRA—ORGAN
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DREAM OF GERONTIUS
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Thurs. Eve., Feb. 15 at 8:15
HARVARD GLEE CLUB
Dr. A. T. Davison, Conductor—and GUIOMAR NOVAES
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Post Feb. 10

CUT-OUT

Feb. 10, 11, 12, 13, 1923

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Chorus of 400—Enlarged Orchestra—Organ
IN ELGAR'S
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Next Sun. Aft., Feb. 18
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BOSTON SYMPHONY
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PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD, Piano
Seats—$2, $1.50, $1 (No Tax)

Wed. Eve., Feb. 21, at 8:15
Europe's Foremost Author
HILAIRE BELLOC
Auspices Mass. K. of C.—$2, $1.50, $1 (Plus Tax)

American Feb 10

SYMPHONY HALL
TOMORROW, Feb. 11, at 3:30
Chorus of 400—Enlarged Orchestra—Organ
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BOSTON SYMPHONY ORCHESTRA
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WED. EVE. FEB. 21 at 8.15
Europe's Foremost Author, Publicist and Lecturer
HILAIRE BELLOC
Auspices Mass. Knights of Columbus—$2, $1.50, $1 (Plus Tax)

SUN. AFT. FEB. 25 at 3.30
GANNA **WALSKA**
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THURS. EVE. MAR. 1 at 8.15
Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin
DIXIE CONCERT DIRECTION

SAT. AFT. MAR. 10 at 2.30
RACHMANINOFF Tickets Now

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Feb 10

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Globe Feb 11

Her 2/12 SYMPHONY HALL
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Herald Feb 12

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[redacted]

Feb 13

CUT-OUT

Feb. 11, 14, 15, 16, 17 — 1923.

SYMPHONY HALL

TODAY FEB. 11 at 3:30	**"THE DREAM OF GERONTIUS"** (Elgar) CHORUS of 400—Orchestra—Organ—Soloists Richard CROOKS—Merle ALCOCK—Clarence WHITEHILL **HANDEL and HAYDN** SOCIETY—Conductor EMIL MOLLENHAUER Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)
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SAT. AFT. MAR. 10 at 2:30	**RACHMANINOFF** Tickets Now

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SAT. AFT. MAR. 10 at 2:30	**RACHMANINOFF** TICKETS NOW

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Post Feb. 11

SYMPHONY HALL

TONIGHT, Feb. 15, at 8:15

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THE FAMOUS PIANIST

Tickets on Sale at the Box Office

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Globe Feb 15

SYMPHONY HALL

Tomorrow Eve., Feb. 15 at 8:15

HARVARD GLEE CLUB

Dr. A. T. Davison, Conductor—and GUIOMAR **NOVAES**

PALESTRINA	Adoramus Te
TSCHESNOKOV	Cherubic Hymn
BACH	Break Forth, O Heav'nly Light
WILBYE	Adieu, Sweet Amarillis
BOULANGER	Vieille Priere Bouddhique
BAX	Now Is the Time of Christymas
HOLST	Choral Hymns from the Rig-Veda
GILBERT	Pirate Song
MENDELSSOHN	The Hunter's Farewell
OLD GERMAN MELODY	Ye Watchers and Ye Holy Ones

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JACQUES THIBAUD Violinist

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD, Piano
Seats—$2, $1.50, $1 (No Tax)

Wed. Eve., Feb. 21, at 8:15

Europe's Foremost Author

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Sun. Feb. 25, at 3:30 GANNA **WALSKA**

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Herald Feb 14

SYMPHONY HALL

TOMORROW, Feb. 15, at 8:15

HARVARD GLEE CLUB

Dr. A. T. Davison, Conductor—and GUIOMAR **NOVAES**

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Globe Feb 17

CUT-OUT

Feb. 11, 14, 15, 16, 17 — 1923.

SYMPHONY HALL

TODAY FEB. 11 at 3:30	**"THE DREAM OF GERONTIUS"** (Elgar) CHORUS of 400—Orchestra—Organ—Soloists Richard CROOKS—Merle ALCOCK—Clarence WHITEHILL **HANDEL and HAYDN** SOCIETY—Conductor, EMIL MOLLENHAUER Tickets—$2.50, $2, $1.50, $1 (Plus 10% Tax)
NEXT THURS. EVE. FEB. 15 at 8:15	**HARVARD GLEE CLUB** Dr. A. T. DAVISON Conductor Assisted by the Famous Pianist—GUIOMAR **NOVAES** Tickets—$2.50, $2, $1.50, $1 (No Tax)
Next Sunday Afternoon FEB. 18	Last STEINERT CONCERT Joint Concert by Two Great French Artists **ALFRED CORTOT** Pianist **JACQUES THIBAUD** Violinist Tickets, $1.00 to $2.50 (plus tax) now at the Hall Downtown at Steinert Hall
3rd MON. EVE. CONCERT FEB. 19 at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor BEETHOVEN—"Eroica" Symphony No. 3; ENESCO, Roumanian Rhapsody; GRIEG Piano Concerto with MAGDELEINE BRARD, Soloist. Tickets $2, $1.50, $1 (no tax)
WED. EVE. FEB. 21 at 8:15	Europe's Foremost Author, Publicist, and Lecturer **HILAIRE BELLOC** Auspices Mass. Knights of Columbus—$2, $1.50, $1 (Plus Tax)
SUN. AFT. FEB. 25 at 3:30	GANNA **WALSKA** Tickets $2.50, $2, $1.50, $1 (plus 10% tax)
SAT. AFT. MAR. 10 at 2:30	**RACHMANINOFF** Tickets Now

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Feb. 11

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Post Feb. 11

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CUT-OUT

Feb. 17-18-19-20, 1923

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Tickets Now Lyric Soprano

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TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SEATS ON SALE

TOMORROW, Next Sun. Aft., Feb. 18 at 3:15
LAST STEINERT CONCERT—Joint Concert by Two Great French Artists
ALFRED CORTOT Pianist
JACQUES THIBAUD Violinist
SEATS—$1 to $2.50 (Plus Tax) Now at the Hall
Downtown at Steinert Hall

Sun., Feb. 25, at 3:30
GANNA **WALSKA**
Tickets Now

Post Feb 17

SYMPHONY HALL
3RD MON. EVE. CONCERT Feb. 19 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD, Piano
Seats—$2, $1.50, $1 (No Tax)

Wed. Eve., Feb. 21, at 8:15
"Europe's Foremost Author"
HILAIRE BELLOC
Auspices Mass. K. of C.—$2, $1.50, $1 (Plus Tax)

Sun. Feb. 25, at 3:30
GANNA **WALSKA**
Tickets Now
Lyric Soprano

Thurs. Eve., Mar. 1, at 8:15
Sophie **BRASLAU**
Contralto
Albert **SPALDING**
Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
Dixey Concert Direction

Sun. Aft. Mar. 4 **PENSION WAGNER**
Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—SIGRID Onegin Contralto Met. Op. Co. C. H. BENNETT Baritone

American Feb 17

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Monitor Feb 17

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Under the Auspices and for the Benefit of the Boston Legal Aid Society
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SAT. AFT. MAR. 10 at 2.30
RACHMANINOFF Tickets Now

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Transcript Feb 17

SYMPHONY HALL

Her 2/18

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Telegram Feb 17

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Transcript Feb 19

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Traveler Feb 17

SYMPHONY HALL

Gl 2/18

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NEXT SUN. AFT. FEB. 25 at 3:30
GANNA **WALSKA** LYRIC SOPRANO (Tickets Now)

THURS. EVE. MAR. 1 at 8:15
Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin
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Globe Feb 18

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(Tickets Now) Lyric Soprano

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BOSTON SYMPHONY
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PIERRE MONTEUX, Conductor
Soloists—SIGRID **ONEGIN** Contralto, Met. Op. Co. C. H. BENNETT Baritone

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Herald Feb 20

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GANNA **WALSKA**
Tickets Now LYRIC SOPRANO

SUN. AFT., Mar. 4 **PENSION** Fund Concert **WAGNER** Program

[redacted]

Globe Feb 20

(Other Feb 18-19-20th OVER)

[52]

CUT-OUT

Feb. 17-18-19-20, 1923

SYMPHONY HALL
NEXT MON. EVE., Feb. 19, at 8.15
BOSTON SYMPHONY
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PIERRE MONTEUX, Conductor
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Tickets Now Lyric Soprano

Advertiser Feb 17

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Herald Feb 20

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SUN. AFT., Mar. 4 **PENSION** Fund Concert **WAGNER** Program

Globe Feb 20

(Other Feb 18-19-20th OVER)

[52]

CUT-OUT

Feb. 18-19-20-21-22-23-24, 1923

SYMPHONY HALL

Last STEINERT CONCERT

Joint Concert by Two Great French Artists

TODAY FEB. 18 at 3:15 — **ALFRED CORTOT** Pianist **JACQUES THIBAUD** Violinist

Tickets, $1.00 to $2.50 (plus tax) now at the Hall

TOMORROW MON. EVE. FEB. 19 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**

PIERRE MONTEUX, Conductor

BEETHOVEN—"Eroica" Symphony No. 3; ENESCO, Roumanian Rhapsody; GRIEG Piano Concerto with MAGDELEINE BRARD, Soloist.

Tickets $2, $1.50, $1 (no tax)

NEXT WED. EVE. FEB. 21 at 8:15 — "Europe's Foremost Author, Publicist, and Lecturer"

HILAIRE BELLOC

"THE DAWNING OF A NEW WORLD ERA"

Auspices Mass. Knights of Columbus—$2, $1.50, $1 (Plus Tax)

NEXT SUN. AFT. FEB. 25 at 3:30 — GANNA **WALSKA** Lyric Soprano (Tickets Now)

THURS. EVE. MAR. 1 at 8:15 — Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin

(DIXEY CONCERT DIRECTION)

Tickets $2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT. MAR. 4 at 3:30 — **PENSION** FUND CONCERT **WAGNER** PROGRAM

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles H. BENNETT Baritone

Tickets $2.50, $2, $1.50, $1 (No Tax)

SAT. AFT. MAR. 10 at 2:30 — **RACHMANINOFF** Tickets Now

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Feb 18

SYMPHONY HALL

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WED. EVE. MAR. 7 at 8:15 — "My Experiences at Scotland Yard"

SIR BASIL **THOMSON**

Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)

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ORCHESTRA

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Herald Feb 19

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ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists-SIGRID **ONEGIN** Contralto, Met.Op.Co. C. H. BENNETT Baritone

Sat. Aft., Mar. 10, at 2.30

RACHMANINOFF

(Tickets Now)

Transcript Feb 20

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(Seats on Sale)

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SOPHIE **BRASLAU** Contralto

ALBERT **SPALDING** Violin

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DIXEY CONCERT DIRECTION

Herald Feb 21

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Wed. Eve., Mar. 7, at 8:15

"MY EXPERIENCES AT SCOTLAND YARD"

SIR BASIL **THOMSON**

Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)

Sat. Aft., Mar. 10, at 2:30

RACHMANINOFF

Tickets Now

Herald Feb 22

SYMPHONY HALL

TONIGHT, Feb. 21, at 8:15

"Europe's Foremost Author"

HILAIRE BELLOC

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ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—ALFRED CORTOT, Piano

(Seats now on sale)

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WALSKA

Tickets Now LYRIC SOPRANO

Thurs. Eve., March 1, at 8:15

SOPHIE **BRASLAU** Contralto

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RACHMANINOFF

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Globe Feb 21

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Seats—$2.50, $2. $1.50, $1 (Plus Tax)

DIXEY CONCERT DIRECTION

Sat. Aft., Mar. 10. at 2:30

RACHMANINOFF

Tickets Now

Post Feb 21

Symphony Hall—Sun., Feb. 25 (3:30) GANNA

WALSKA

LYRIC SOPRANO (Tickets Now)

Advertiser Feb 21

SYMPHONY HALL

Sun., Feb. 25 (3:30)—GANNA

WALSKA

Lyric Soprano (Tickets now)

American Feb 21

SYMPHONY HALL

TONIGHT, Feb. 21, at 8.15

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DIXEY CONCERT DIRECTION

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RACHMANINOFF

(Tickets Now)

Transcript Feb 21

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WALSKA

(Tickets Now) Lyric Soprano

SUN. AFT., Mar. 4 **PENSION** Fund Concert **WAGNER** Program

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor

Soloists—SIGRID **ONEGIN** Contralto, Met. Op. Co. C. H. BENNETT Baritone

Wed. Eve., Mar. 7 at 8:15

[redacted]

Tickets Now

Post Feb 22

SYMPHONY HALL

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WALSKA

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Experiences at Scotland Yard"

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Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (No Tax)

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SOPHIE **BRASLAU** (Contralto)

ALBERT **SPALDING** (Violin)

Seats—$2.50, $2, $1.50, $1 (Plus Tax)

DIXEY CONCERT DIRECTION

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RACHMANINOFF

Tickets Now

Post Feb 23

SYMPHONY HALL

TONIGHT at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—ALFRED COURTOT, Piano

SEATS NOW ON SALE

Tomorrow, Feb. 25, at 3:30—GANNA

WALSKA

LYRIC SOPRANO

Assisted by MAX KAPLICK, Baritone

SAT. AFT., MAR. 10, at 2:30

RACHMANINOFF

TICKETS NOW

Globe Feb 24

SYMPHONY HALL

TODAY at 2.30. SAT. EVE. at 8.15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—ALFRED CORTOT, Piano

Seats on Sale

Next Sun., Feb. 25 at 3.30—GANNA

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PIERRE MONTEUX, Conductor

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RACHMANINOFF

(Tickets Now)

Transcript

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Post Feb 24

CUT-OUT

Feb 18-19-20-21-22-23-24, 1923

SYMPHONY HALL

Last STEINERT CONCERT

TODAY FEB. 18 at 3:15	Joint Concert by Two Great French Artists **ALFRED CORTOT** Pianist **JACQUES THIBAUD** Violinist Tickets, $1.00 to $2.50 (plus tax) now at the Hall
TOMOR-ROW MON. EVE. FEB. 19 at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor BEETHOVEN—"Eroica" Symphony No. 3; ENESCO, Roumanian Rhapsody; GRIEG Piano Concerto with MAGDELEINE BRARD, Soloist. Tickets $2, $1.50, $1 (no tax)
NEXT WED. EVE. FEB. 21 at 8:15	"Europe's Foremost Author, Publicist, and Lecturer" **HILAIRE BELLOC** "THE DAWNING OF A NEW WORLD ERA" Auspices Mass. Knights of Columbus—$2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT. FEB. 25 at 3:30	GANNA **WALSKA** Lyric Soprano (Tickets Now)
THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin (DIXEY CONCERT DIRECTION) Tickets $2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT. MAR. 4 at 3:30	**PENSION** FUND CONCERT **WAGNER** PROGRAM **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles H. BENNETT Baritone Tickets $2.50, $2, $1.50, $1 (No Tax)
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Transcript Feb 20

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ALBERT **SPALDING** Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
DIXEY CONCERT DIRECTION

Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
Tickets Now

Post Feb 21

Symphony Hall—Sun., Feb. 25 (3:30) GANNA
WALSKA
LYRIC SOPRANO (Tickets Now)

Advertiser Feb 21

SYMPHONY HALL

Sun., Feb. 25 (3:30)—GANNA
WALSKA
Lyric Soprano (Tickets now)

American Feb 21

SYMPHONY HALL

TONIGHT, Feb. 21, at 8.15
"Europe's Foremost Author"
HILAIRE BELLOC
"Dawn of a New World Era"
Auspices Mass. K. of C.-$2, $1.50, $1 (plus tax)

Next Fri. Aft., Feb. 23, at 2.30; Sat. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALFRED CORTOT, Piano
Seats Now on Sale

NEXT SUN., Feb. 25, at 3.30—GANNA
WALSKA
(Tickets Now) LYRIC SOPRANO

Thurs. Eve., Mar. 1, at 8.15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
DIXEY CONCERT DIRECTION

Sat. Aft., Mar. 10, at 2.30
RACHMANINOFF
(Tickets Now)

Transcript Feb 21

SYMPHONY HALL

Next Sun., Feb. 25 at 3:30—GANNA
WALSKA
(Tickets Now) Lyric Soprano

Thurs., Eve., Mar 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
DIXEY CONCERT DIRECTION

Wed. Eve., Mar. 7, at 8:15
"MY EXPERIENCES AT SCOTLAND YARD"
SIR BASIL **THOMSON**
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)

Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
Tickets Now

Herald Feb 22

SYMPHONY HALL

Next Sun., Feb. 25 at 3:30—GANNA
WALSKA
(Tickets Now) Lyric Soprano

SUN. AFT., Mar. 4 **PENSION** Fund Concert **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—SIGRID **ONEGIN** Contralto, Met. Op. Co. C. H. BENNETT Baritone

Wed. Eve., Mar. 7 at 8:15

[redacted]

Tickets Now

Post Feb 22

SYMPHONY HALL

Next Sun., Feb. 25 at 3:30—GANNA
WALSKA
Tickets Now LYRIC SOPRANO

Thurs. Eve., March 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
DIXEY CONCERT DIRECTION

Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now

Globe Feb 22

SYMPHONY HALL

Next Sun., Feb. 25, at 3:30—GANNA
WALSKA
(Tickets Now LYRIC SOPRANO

SUN. AFT., Mar. 4 **PENSION** Fund Concert **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
MONTEUX, Conductor
ONEGIN Contralto, Met. Op. Co. C. H. BENNETT Baritone

EVE., MAR. 7, AT 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (No Tax)

Globe Feb 23

SYMPHONY HALL

Next Sun., Feb. 25, at 3:30—GANNA
WALSKA
Lyric Soprano (Tickets on Sale)

Thurs. Eve., Mar. 1, at 8:15
SOPHIE **BRASLAU** (Contralto)
ALBERT **SPALDING** (Violin)
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
DIXEY CONCERT DIRECTION

Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
Tickets Now

Post Feb 23

SYMPHONY HALL

TODAY at 2.30. SAT. EVE. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALFRED CORTOT, Piano
Seats on Sale

Next Sun., Feb. 25 at 3.30—GANNA
WALSKA
(Tickets Now) LYRIC SOPRANO

Thurs. Eve., Mar. 1, at 8.15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
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DIXEY CONCERT DIRECTION

SUN. AFT., Mar. 4 **PENSION** Fund Concert **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—SIGRID **ONEGIN** Contralto, Met. Op. Co. C. H. Bennett Baritone

Sat. Aft., Mar. 10, at 2.30
RACHMANINOFF
(Tickets Now)

Transcript Feb 23

SYMPHONY HALL

TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALFRED COURTOT, Piano
SEATS NOW ON SALE

Tomorrow, Feb. 25, at 3:30—GANNA
WALSKA
LYRIC SOPRANO
Assisted by MAX KAPLICK, Baritone

SAT. AFT., MAR. 10, at 2:30
RACHMANINOFF
TICKETS NOW

Globe Feb 24

SYMPHONY HALL

TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALFRED CORTOT, Piano
SEATS NOW ON SALE

Tomorrow, Feb 25, at 3:30—GANNA
WALSKA
LYRIC SOPRANO,
Assisted by MAX KAPLICK, Baritone

NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)

Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
Tickets Now

Post Feb 24

[53]

CUT-OUT

Feb 24 - 25 - 26, 1923.

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALFRED CORTOT, Piano
SEATS NOW ON SALE
Tomorrow, Feb. 25, at 3:30—GANNA
WALSKA
LYRIC SOPRANO, Assisted by
MAX KAPLICK, Baritone, formerly of
Boston Opera Co.
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)
SUN. AFT. **PENSION WAGNER**
Mar. 4 Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—**SIGRID ONEGIN** Contralto, Met. Op. Co.
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid
Society—$1, $1.50, $2 (no tax)
SAT. AFT., MAR. 10, at 2:30
RACHMANINOFF
TICKETS NOW

Herald Feb 24

SYMPHONY HALL
Tomorrow, Feb. 25, at 3:30—GANNA
WALSKA
LYRIC SOPRANO, Assisted by
MAX KAPLICK, Baritone
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)
Sun. Aft. Mar. 4 **PENSION WAGNER**
Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, **SIGRID ONEGIN**
Contralto Metropolitan Opera Co.
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal
Aid Society—$1, $1.50, $2 (no tax)
SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50 $2 (Plus tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

American Feb 24

SYMPHONY HALL

TOMORROW Feb. 25 at 3.30	GANNA **WALSKA** Lyric Soprano Assisted by Max Kaplick, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8.15	Sophie **BRASLAU** AND Albert **SPALDING** Contralto DIXEY CONCERT DIRECTION Violin Tickets $2.50, $2.00, $1.50, $1 (plus tax)
SUN. AFT. Mar. 4 at 3.30	**PENSION** FUND CONCERT **WAGNER** Program **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles BENNETT Baritone Tickets $2.50, $2.00, $1.50, $1.00 (no tax)
WED. EVE. Mar. 7 at 8.15	"My Experiences at Scotland Yard" SIR BASIL **THOMSON** Under the Auspices and for the Benefit of the Boston Legal Aid Society Tickets $1.00, $1.50, $2.00 (no tax)
SAT. AFT. MAR. 10 at 2.30	**RACHMANINOFF** Tickets Now
SUN. AFT. Mar. 11 at 3.30	First Boston Appearance of the Celebrated Tenor **COLIN O'MORE** Tickets—$1, $1.50, $2 (Plus Tax)
MON. EVE. Mar. 12 at 8.15	**UKRAINIAN** NATIONAL CHORUS ALEXANDER KOSHETZ, Conductor Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Feb 24

SYMPHONY HALL
Tomorrow, Feb. 25, at 3:30—GANNA
WALSKA
LYRIC SOPRANO, Assisted by
MAX KAPLICK, Baritone
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)
Dixey Concert Direction
SUN. AFT. **PENSION WAGNER**
Mar. 4 Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—SIGRID **ONEGIN** Contralto, C. H. Bennett
Met. Op. Co. Baritone
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid
Society—$1, $1.50, $2 (no tax)

Monitor Feb 24

SYMPHONY HALL
Tomorrow, 3:30—GANNA
WALSKA
LYRIC SOPRANO
Assisted by MAX KAPLICK, Baritone

Telegram Feb 24

SYMPHONY HALL, Tomorrow, 3:30—GANNA
WALSKA
LYRIC SOPRANO,
Assisted by MAX KAPLICK, Baritone

Advertiser Feb 24

SYMPHONY HALL

TOMORROW FEB. 25 at 3:30	GANNA **WALSKA** LYRIC SOPRANO Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** AND Albert **SPALDING** Contralto (DIXEY CONCERT DIRECTION) Violin Tickets, $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT. MAR. 4 at 3:30	[redacted] ad plenty of chance to points of the puzzles
WED. EVE. MAR. 7 at 8:15	"My Experiences at SIR BASIL THO Under the Auspices and for the Bene Society—Tickets $1, $1.50
SAT. AFT. MAR. 10 at 2:30	**RACHMANINO**
SUN. AFT. MAR. 11 at 3:30	First Boston Appearance of the **COLIN O'MORE** Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15	**UKRAINIAN** NATIONAL CHORUS ALEXANDER KOSHETZ, Conductor Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Feb 24

SYMPHONY HALL

TODAY FEB. 25 at 3:30	GANNA **WALSKA** LYRIC SOPRANO Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** AND Albert **SPALDING** Contralto (DIXEY CONCERT DIRECTION) Violin Tickets, $2.50, $2, $1.50, $1 (Plus Tax)
	"My Experiences at Scotland Yard" SIR BASIL **THOMSON** Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
	RACHMANINOFF Tickets Now
SUN. AFT. MAR. 11 at 3:30	First Boston Appearance of the Celebrated Tenor **COLIN O'MORE** Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15	**UKRAINIAN** NATIONAL CHORUS ALEXANDER KOSHETZ, Conductor Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Feb 25

SYMPHONY HALL

TODAY FEB. 25 at 3:30	GANNA **WALSKA** LYRIC SOPRANO Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** AND Albert **SPALDING** Contralto (DIXEY CONCERT DIRECTION) Violin Tickets, $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT. MAR. 4 at 3:30	**PENSION** FUND CONCERT **WAGNER** Program **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles BENNETT Baritone Tickets $2.50, $2, $1.50, $1 (No Tax)
WED. EVE. MAR. 7 at 8:15	"My Experiences at Scotland Yard" SIR BASIL **THOMSON** Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
SAT. AFT. MAR. 10 at 2:30	**RACHMANINOFF** Tickets Now
SUN. AFT. MAR. 11 at 3:30	First Boston Appearance of the Celebrated Tenor **COLIN O'MORE** Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15	**UKRAINIAN** NATIONAL CHORUS ALEXANDER KOSHETZ, Conductor Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Feb 25

SYMPHONY HALL

TODAY FEB. 25 at 3:30	GANNA **WALSKA** Lyric Soprano (Tickets Now) Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** AND Albert **SPALDING** Contralto (DIXEY CONCERT DIRECTION) Violin Tickets $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT. MAR. 4 at 3:30	**PENSION** FUND CONCERT **WAGNER** PROGRAM **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles BENNETT Baritone Tickets $2.50, $2, $1.50, $1 (No Tax)
WED. EVE. MAR. 7 at 8:15	"My Experiences at Scotland Yard" SIR BASIL **THOMSON** Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
SAT. AFT. MAR. 10 at 2:30	**RACHMANINOFF** Tickets Now
SUN. AFT. MAR. 11 at 3:30	First Boston Appearance of the Celebrated Tenor **COLIN O'MORE** Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15	**UKRAINIAN** NATIONAL CHORUS Alexander Koshetz, Conductor Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Feb 25

SYMPHONY HALL
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)
SUN. AFT. **PENSION WAGNER**
Mar. 4 Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—**SIGRID ONEGIN** Contralto, Met. Op. Co.
SAT. AFT., MAR. 10, at 2:30
RACHMANINOFF
TICKETS NOW

Herald Feb 26

SYMPHONY HALL
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus Tax)
Dixey Concert Direction
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
TICKETS NOW
SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus Tax)

Post Feb 26

PENSION FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles BENNETT Baritone
Tickets $2.50, $2, $1.50, $1 (No Tax)

Post Yrs or

[54]

CUT-OUT

Feb 24 – 25 – 26, 1923.

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ALFRED CORTOT, Piano
SEATS NOW ON SALE

Tomorrow, Feb. 25, at 3:30—GANNA
WALSKA
LYRIC SOPRANO, Assisted by MAX KAPLICK, Baritone, formerly of Boston Opera Co.

NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)

SUN. AFT. Mar. 4 **PENSION** Fund Concert **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—**SIGRID ONEGIN** Contralto, Met. Op. Co.

WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)

SAT. AFT., MAR. 10, at 3:30
RACHMANINOFF
TICKETS NOW

Herald Feb 24

SYMPHONY HALL
Tomorrow, Feb. 25, at 3:30—GANNA
WALSKA
LYRIC SOPRANO, Assisted by MAX KAPLICK, Baritone

NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)

Sun. Aft. Mar. 4 **PENSION WAGNER** Fund Concert Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, **SIGRID ONEGIN**
Contralto Metropolitan Opera Co.

WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)

SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50 $2 (Plus tax)

MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

American Feb 24

SYMPHONY HALL

TOMORROW Feb. 25 at 3.30	GANNA **WALSKA** Lyric Soprano Assisted by Max Kaplick, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8.15	Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin DIXEY CONCERT DIRECTION Tickets $2.50, $2.00, $1.50, $1 (plus tax)
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WED. EVE. Mar. 7 at 8.15	"My Experiences at Scotland Yard" SIR BASIL **THOMSON** Under the Auspices and for the Benefit of the Boston Legal Aid Society Tickets $1.00, $1.50, $2.00 (no tax)
SAT. AFT. MAR. 10 at 2.30	**RACHMANINOFF** Tickets Now
SUN. AFT. Mar. 11 at 3.30	First Boston Appearance of the Celebrated Tenor **COLIN O'MORE** Tickets—$1, $1.50, $2 (Plus Tax)
MON. EVE. Mar. 12 at 8.15	**UKRAINIAN** NATIONAL CHORUS ALEXANDER KOSHETZ, Conductor Soloists—NINA KOSHETZ, ODA SLOBODSKAJA, Sopranos Tickets—$2.50, $2, $1.50, $1 (Plus Tax)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Feb 24

SYMPHONY HALL
Tomorrow, Feb. 25, at 3:30—GANNA
WALSKA
LYRIC SOPRANO, Assisted by MAX KAPLICK, Baritone

NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)
Dixey Concert Direction

SUN. AFT. Mar. 4 **PENSION** Fund Concert **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—SIGRID **ONEGIN** Contralto, Met. Op. Co. C. H. Bennett Baritone

WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)

Monitor Feb 24

SYMPHONY HALL
Tomorrow, 3:30—GANNA
WALSKA
LYRIC SOPRANO
Assisted by MAX KAPLICK, Baritone

Telegram Feb 24

SYMPHONY HALL, Tomorrow, 3:30—GANNA
WALSKA
LYRIC SOPRANO,
Assisted by MAX KAPLICK, Baritone

Advertiser Feb 24

SYMPHONY HALL

TOMORROW FEB. 25 at 3:30	GANNA **WALSKA** LYRIC SOPRANO Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin (DIXEY CONCERT DIRECTION) Tickets, $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT. MAR. 4 at 3:30	ad plenty of chance to points of the puzzles
WED. EVE. MAR. 7 at 8:15	"My Experiences at SIR BASIL **THO** Under the Auspices and for the Benef Society—Tickets $1, $1.50
SAT. AFT. MAR. 10 at 2:30	**RACHMANINO**
SUN. AFT. MAR. 11 at 3:30	First Boston Appearance of the **COLIN O'MORE** Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15	**UKRAINIAN** NATIONAL CHORUS ALEXANDER KOSHETZ, Conductor Soloists—NINA KOSHETZ, ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Feb 24

SYMPHONY HALL

TODAY FEB. 25 at 3:30	GANNA **WALSKA** LYRIC SOPRANO Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin (DIXEY CONCERT DIRECTION) Tickets, $2.50, $2, $1.50, $1 (Plus Tax)
	"My Experiences at Scotland Yard" SIR BASIL **THOMSON** Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
	RACHMANINOFF Tickets Now
SUN. AFT. MAR. 11 at 3:30	First Boston Appearance of the Celebrated Tenor **COLIN O'MORE** Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15	**UKRAINIAN** NATIONAL CHORUS ALEXANDER KOSHETZ, Conductor Soloists—NINA KOSHETZ, ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Feb 25

SYMPHONY HALL

TODAY FEB. 25 at 3:30	GANNA **WALSKA** LYRIC SOPRANO Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin (DIXEY CONCERT DIRECTION) Tickets, $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT. MAR. 4 at 3:30	**PENSION** FUND CONCERT **WAGNER** Program **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles BENNETT Baritone Tickets $2.50, $2, $1.50, $1 (No Tax)
WED. EVE. MAR. 7 at 8:15	"My Experiences at Scotland Yard" SIR BASIL **THOMSON** Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
SAT. AFT. MAR. 10 at 2:30	**RACHMANINOFF** Tickets Now
SUN. AFT. MAR. 11 at 3:30	First Boston Appearance of the Celebrated Tenor **COLIN O'MORE** Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15	**UKRAINIAN** NATIONAL CHORUS ALEXANDER KOSHETZ, Conductor Soloists—NINA KOSHETZ, ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Feb 25

SYMPHONY HALL

TODAY FEB. 25 at 3:30	GANNA **WALSKA** Lyric Soprano (Tickets Now) Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15	Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin (DIXEY CONCERT DIRECTION) Tickets $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT. MAR. 4 at 3:30	**PENSION** FUND CONCERT **WAGNER** PROGRAM **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles BENNETT Baritone Tickets $2.50, $2, $1.50, $1 (No Tax)
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SUN. AFT. MAR. 11 at 3:30	First Boston Appearance of the Celebrated Tenor **COLIN O'MORE** Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15	**UKRAINIAN** NATIONAL CHORUS Alexander Koshetz, Conductor Soloists—NINA KOSHETZ, ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Feb 25

SYMPHONY HALL
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)

SUN. AFT. Mar. 4 **PENSION** Fund Concert **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—**SIGRID ONEGIN** Contralto, Met. Op. Co.

SAT. AFT., MAR 10, at 2:30
RACHMANINOFF
TICKETS NOW

Herald Feb 26

SYMPHONY HALL
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus Tax)
Dixey Concert Direction

Sat. Aft., Mar. 10. at 2:30
RACHMANINOFF
TICKETS NOW

SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus Tax)

Post Feb 26

TEUX, Conductor
RID ONEGIN
politan Opera Co.
r. 10, at 2:30
ANINOFF
S NOW

ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—SIGRID ONEGIN, Contralto, Met. Opera Co.
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**

ALBERT
Seats—$2.50
THIS. FRI.,
BOSTO
PIERRE

Post 2/25 over

[54]

CUT-OUT

Feb 25 - 26 - 27 - 28 March 1-2-3, 1923

SYMPHONY HALL
TODAY FEB. 25 at 3:30 — GANNA **WALSKA** LYRIC SOPRANO
Assisted by MAX KAPLICK, Baritone, formerly with Boston Opera Co.
NEXT THURS. EVE. MAR. 1 at 8:15 — Sophie **BRASLAU** Contralto AND Albert **SPALDING** Violin
DIXIE CONCERT DIRECTION
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT. MAR. 4 at 3:30 — **PENSION** FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: SIGRID **ONEGIN** Contralto Met. Op. Co. Charles BENNETT Baritone
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WED. EVE. MAR. 7 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
SAT. AFT. MAR. 10 at 2:30 — **RACHMANINOFF** Tickets Now
SUN. AFT. MAR. 11 at 3:30 — First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15 — **UKRAINIAN** NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Feb 25

SYMPHONY HALL
TONIGHT, MARCH 1, AT 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)
Sun. Aft. Mar. 4 **PENSION WAGNER** Fund Concert Program
BOSTON SYMPHONY
ORCH
PIERRE MONN
Soloist, SIGR
Contralto Metro
Sat. Aft., M
RACHM
TICKET
SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

Herald Mar 1

SYMPHONY HALL
TONIGHT, Mar. 1, at 8.15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
SAT. AFT., MAR. 10, at 2.30
RACHMANINOFF
TICKETS NOW
MON. EVE., MAR. 12, at 8.15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor.
TICKETS NOW

Transcript March 1

SYMPHONY HALL
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

Herald Mar 2

SYMPHONY HALL
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
TICKETS NOW

Globe Mar 2

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALFREDO CASELLA, Piano Soloist and Guest Conductor. (Seats Now)
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
TICKETS NOW

Herald Mar 3

SYMPHONY HALL
TONIGHT, MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT., Mar. 4 **PENSION WAGNER** Fund Concert Program
BOSTON SYMPHONY
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)

Globe March 1

SYMPHONY HALL
TONIGHT, MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus Tax)
WED. EVE., MAR. 7, at 8:15
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SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
TICKETS NOW
Mon. Eve., Mar. 12, at 8:15

Post Mar 1

SYMPHONY HALL
SUN. AFT. March 4 **PENSION WAGNER** Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEAUX, Conductor
Soloist, **SIGRID ONEGIN**
Contralto Metropolitan Opera Co.
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

Post Mar 2

SYMPHONY HALL
SUN. AFT. Mar. 4 **PENSION WAGNER** Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist— SIGRID **ONEGIN** Contralto Met. Opera Co.
WED. EVE., MAR. 7, at 8.15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
SAT. AFT., MAR. 10, at 2.30
RACHMANINOFF
TICKETS NOW

Transcript Mar 2

SYMPHONY HALL
Thurs. Eve., Mar. 1, at 8.15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
WED. EVE., MAR. 7, at 8.15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Sat. Aft., Mar. 10, at 2.30
RACHMANINOFF
(Tickets Now)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

Transcript Feb 26

SYMPHONY HALL
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

Herald Feb 27

SYMPHONY HALL
TOMORROW EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto

"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
SAT. AFT., MAR. 10, at 2.30
RACHMANINOFF
TICKETS NOW
MON. EVE., MAR. 12, at 8.15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor.
TICKETS NOW

Transcript Feb 28

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALFREDO CASELLA, Piano Soloist and Guest Conductor (Seats Now)
SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

Globe Mar 3

SYMPHONY HALL
Tom'w at 3:30 **PENSION WAGNER**
Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, **SIGRID ONEGIN**
Contralto Met. Opera Co. (Admission $1)
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
TICKETS NOW
SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
KOSHETZ, Conductor
$1.50, $1 (Plus Tax)

American Mar 2

SYMPHONY HALL
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus tax)
Sun. Aft. Mar. 4 **PENSION WAGNER** Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, **SIGRID ONEGIN**
Contralto Metropolitan Opera Co.
SAT. AFT., MAR. 10, at 2:30
RACHMANINOFF
TICKETS NOW
SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)

Globe Feb 27

SYMPHONY HALL
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT. Mar. 4 **PENSION WAGNER** Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—**SIGRID ONEGIN** Contralto, Met. Op. Co.
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF

SYMPHONY
Tomorrow, March 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $2.50, $2, $1.50, $1 (Plus Tax)
DIXEY CONCERT DIRECTION
This Fri., Mar. 2, at 2:30; Sat. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALFREDO CASELLA, Piano Soloist and Guest Conductor (Seats Now)
Sun. Aft., Mar. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)
Mon. Eve., Mar. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

Post Feb 28

SYMPHONY HALL
NEXT THURS. EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT. Mar. 4 **PENSION WAGNER** Fund Concert Program
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist— SIGRID **ONEGIN** Contralto Met. Opera Co.
Sat. Aft., Mar. 10, at 2.30
RACHMANINOFF
(Tickets Now)

Transcript Feb 27

SYMPHONY HALL
TOMORROW EVE., MAR. 1, at 8:15
SOPHIE **BRASLAU** Contralto
ALBERT **SPALDING** Violin
Seats $3.50, $2, $1.50, $1 (Plus tax)
This Fri., Mar. 2, at 2:30; Sat. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALFREDO CASELLA, Piano Soloist and Guest Conductor (Seats Now)
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
TICKETS NOW

Herald Feb 28

SYMPHONY HALL
TOMORROW, Mar. 1, at 8:15
SOPHIE **BRASLAU** Cont'alto
ALBERT **SPALDING** Violin
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
DIXEY CONCERT DIRECTION
Next Fri. Aft., Mar. 2, at 2:30; Sat. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALFREDO CASELLA, Piano Soloist and Guest Conductor. (Seats Now)
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
Tickets Now
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
TICKETS NOW

Globe Feb 28

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALFREDO CASELLA, Piano Soloist and Guest Conductor (Seats now)
Sat. Aft., Mar. 10, at 2:30
RACHMANINOFF
Tickets Now

Post Mar 3

SYMPHONY HALL
TOMORROW Mar. 4 at 3.30 — **PENSION** FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN; Charles BENNETT—(Admission $1)
NEXT WED. EVE. Mar. 7 at 8.15 — "My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Under the Auspices and for the Benefit of the Boston Legal Aid Society
Tickets $1.00, $1.50, $2.00 (no tax)
Trans 3/3
NEXT SAT. AFT. MAR. 10 at 2.30 — **RACHMANINOFF** Tickets Now
SUN. AFT. Mar. 11 at 3.30 — First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets—$1, $1.50, $2 (Plus Tax)
MON. EVE. Mar. 12 at 8.15 — **UKRAINIAN** NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos
Tickets—$2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT. MAR. 18 at 3.30 — **BACHAUS** Piano Recital in C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript March 3.

March 3, 4, 6, 7, 8, 9 – 1923

SYMPHONY HALL

Mar 3

TOMORROW MAR. 4 at 3:30 — **PENSION** FUND CONCERT **WAGNER** Program

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN; Charles Bennett—(Admission $1)

NEXT WED. EVE. MAR. 7 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)

NEXT SAT. AFT. MAR. 10 at 2:30 — **RACHMANINOFF** Tickets Now

SUN. AFT. MAR. 11 at 3:30 — First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)

MON. EVE. MAR. 12 at 8:15 — **UKRAINIAN** NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT., MAR. 18 at 3:30 — **BACHAUS** Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

Traveler Mar 3

SYMPHONY HALL

Her 3/4

TODAY MAR. 4 at 3:30 — **PENSION** FUND CONCERT **WAGNER** Program

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN; Charles Bennett—(Admission $1)

NEXT WED. EVE. MAR. 7 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)

NEXT SAT. AFT. MAR. 10 at 2:30 — **RACHMANINOFF** Tickets Now

NEXT SUN. AFT. MAR. 11 at 3:30 — First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)

MON. EVE. MAR. 12 at 8:15 — **UKRAINIAN** NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT., MAR. 18 at 3:30 — **BACHAUS** Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Mar 4

SYMPHONY HALL

TODAY 3:30 **PENSION** Fund Concert **WAGNER** Program

BOSTON SYMPHONY ORCHESTRA

Glo 3/4

PIERRE MONTEUX, Conductor
Soloist—SIGRID **ONEGIN** Contralto, Met. Op. Co.
(Admission $1)

NEXT WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)

NEXT SAT. AFT., MAR. 10, at 2:30
RACHMANINOFF
TICKETS NOW

NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus Tax)

MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
Seats $2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT., MAR. 18, at 3:30
BACHAUS Recital in C Sharp Minor
Seats $2.50, $2, $1.50, $1 (Plus Tax)

Globe Mar 4

SYMPHONY HALL

WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
3/3 SIR BASIL **THOMSON**
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)

MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
Seats, $2.50, $2, $1.50, $1 (plus tax)

SUNDAY AFT., MAR. 18, at 3:30
BACHAUS Piano Recital in C Sharp Minor
Seats, $2.50, $2, $1.50, $1 (plus tax)

Monitor Mar 3

SYMPHONY HALL

TODAY MAR. 4 at 3:30 — **PENSION** FUND CONCERT **WAGNER** PROGRAM

Ad 3/4

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN; Charles BENNETT—(Admission $1)

NEXT WED. EVE. MAR. 7 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)

NEXT SAT. AFT. MAR. 10 at 2:30 — **RACHMANINOFF** Tickets Now

NEXT SUN. AFT. MAR. 11 at 3:30 — First Boston Appearance of the Celebrated Tenor
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MON. EVE. MAR. 12 at 8:15 — **UKRAINIAN** NATIONAL CHORUS
Alexander Koshetz, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Soprano
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SUN. AFT., MAR. 18 at 3:30 — **BACHAUS** Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Mar 4

SYMPHONY HALL

TODAY MAR. 4 at 3:30 — **PENSION** FUND CONCERT **WAGNER** Program

Post 3/4

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN, Charles BENNETT. (Admission $1)

NEXT WED. EVE. MAR. 7 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL **THOMSON**
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)

NEXT SAT. AFT. MAR. 10 at 2:30 — **RACHMANINOFF** Tickets Now

NEXT SUN. AFT. MAR. 11 at 3:30 — First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)

MON. EVE. MAR. 12 at 8:15 — **UKRAINIAN** NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT. MAR. 18 at 3:30 — **BACHAUS** Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Mar 4

לעצטער אויפטריט דיזען סעזאן

סימפאני האל

מאנטאג אווענט, 12טען מארטש
„ניט קיין כאהר זינגערס,
נאר גלחים און גלח'טעם
פון טיעפסטער רעליגיאן".

אוקראינער
נאציאנאלער כאהר
אלעקסאנדר קאשעטץ, קאנדוקט.

סאליסטען:
נינא קאשעטץ
סאפראנא
אדא סלאבאדסקאיא
סאפראנא

טיקעטס שוין צו באקומען:
$1, $1.50, $2 און $2.50
וואר־טעקס עקסטרא

SYMPHONY HALL

TOMORROW EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL 3/6 **THOMSON**
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)

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COLIN O'MORE
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Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Herald Mar 6

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Post Mar 6

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RACHMANINOFF
Tickets Now

MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Transcript Mar 6

SYMPHONY HALL

TOMORROW EVE., MAR. 7, at 8:15
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Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now

NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Globe Mar 6

SYMPHONY HALL

TONIGHT, MAR. 7, at 8:15
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Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

SUN. AFT., MAR. 18, at 3:30
BACHAUS Piano Recital In C Sharp Minor

Herald Mar 7

SYMPHONY HALL

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ALEXANDER KOSHETZ, Conductor

SUN. AFT., MAR. 18, at 3:30
BACHAUS Recital in C Sharp Minor

Post Mar 7

SYMPHONY HALL, Next Sun., Mar. 11, 3.30

3/7 FIRST BOSTON APPEARANCE OF THE CELEBRATED TENOR
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)

Advertiser Mar 7

SYMPHONY HALL

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Next Mon. Eve., March 12, at 8.15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

SUN. AFT., MAR. 18, at 3.30
BACHAUS Piano Recital In C Sharp Minor

Transcript Mar 7

SYMPHONY HALL

NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)

3/8 MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor

Traveler Mar 8

SYMPHONY HALL

Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now

Next Sun. Aft., March 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)

Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus (Soloists)
ALEXANDER KOSHETZ, Conductor

Post Mar 8

SYMPHONY HALL

Next Sat. Aft., March 10, at 2:30
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Tickets Now

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NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus & Soloists
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Herald Mar 8

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MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor

American Mar 8

SYMPHONY HALL

NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
3/8 **COLIN O'MORE**
Seats $1, $1.50, $2 (Plus tax)

NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN NATIONAL CHORUS & SOLOISTS
ALEXANDER KOSHETZ, Conductor

SUN. AFT., MAR. 18, at 3:30
BACHAUS Piano Recital In C Sharp Minor

Globe Mar 8

SYMPHONY HALL

TOMORROW SAT. AFT., Mar. 10, at 2:30

Foremost of Russian Musicians
RACHMANINOFF
"Master of the Keyboard"

He 3/9

Tickets at Box Office

NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)

NEXT MON. EVE., MAR. 12, at 8:15
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ALEXANDER KOSHETZ, Conductor

Herald Mar 9

SYMPHONY HALL

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Gl 3/9

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RACHMANIKOFF
"Master of the Keyboard"

TICKETS AT BOX OFFICE

NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus Tax)

Globe Mar 9

(~~Post~~ Mar 9 ovr)

March 3, 4, 6, 7, 8, 9 - 1923.

SYMPHONY HALL

TOMORROW MAR. 4 at 3:30 — PENSION FUND CONCERT WAGNER Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN; Charles Bennett—(Admission $1)

NEXT WED. EVE. MAR. 7 at 8:15 — "My Experiences at Scotland Yard"
SIR BASIL THOMSON
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)

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SUN. AFT. MAR. 11 at 3:30 — First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)

MON. EVE. MAR. 12 at 8:15 — UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
Soloists—NINA KOSHETZ, ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT., MAR. 18 at 3:30 — BACHAUS Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

Traveler Mar 3

SYMPHONY HALL

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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN; Charles Bennett—(Admission $1)

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Soloists—NINA KOSHETZ, ODA SLOBODSKAJA, Soprano
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SUN. AFT., MAR. 18 at 3:30 — BACHAUS Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Mar 4

SYMPHONY HALL

TODAY 3:30 PENSION Fund Concert WAGNER Program
BOSTON SYMPHONY ORCHESTRA
Glo 3/4
PIERRE MONTEUX, Conductor
Soloist—SIGRID ONEGIN Contralto, Met. Op. Co. (Admission $1)

NEXT WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMSON
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)

NEXT SAT. AFT., MAR. 10, at 2:30
RACHMANINOFF
TICKETS NOW

NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus Tax)

MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
Seats $2.50, $2, $1.50, $1 (Plus Tax)

SUN. AFT., MAR. 18, at 3:30
BACHAUS Recital in C Sharp Minor
Seats $2.50, $2, $1.50, $1 (Plus Tax)

Globe Mar 4

SYMPHONY HALL

WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
3/3
SIR BASIL THOMSON
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)

MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
Seats, $2.50, $2, $1.50, $1 (plus tax)

SUNDAY AFT., MAR. 18, at 3:30
BACHAUS Piano Recital in C Sharp Minor
Seats, $2.50, $2, $1.50, $1 (plus tax)

Monitor Mar 3

SYMPHONY HALL

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MON. EVE. MAR. 12 at 8:15 — UKRAINIAN NATIONAL CHORUS
Alexander Koshetz, Conductor
Soloists—NINA KOSHETZ, ODA SLOBODSKAJA, Soprano
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Advertiser Mar 4

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Post Mar 4

לעצטער אויפטריט דיזען סעזאן

סימפאני האל

מאנטאג אווענט, 12טען מארטש
„ניט קיין כאהר זינגערס,
נאר גלחים און גלח'טעם
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אוקראינער
נאציאנאלער כאהר
אלעקסאנדר קאשעטץ, קאנדוקט.
סאליסטען:
נינא קאשעטץ
סאפראנא
אדא סלאבאדסקאיא
סאפראנא

טיקעטס שוין צו באקומען:
$1, $1.50, $2 און $2.50
ווארטעקס עקסטרא

SYMPHONY HALL

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UKRAINIAN National Chorus
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Herald Mar 6

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Transcript Mar 6

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Globe Mar 6

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Herald Mar 7

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UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor

Traveler Mar 8

SYMPHONY HALL

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SUN. AFT., MAR. 18, at 3.30
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Transcript Mar 7

SYMPHONY HALL, Next Sun., Mar. 11, 3.30
FIRST BOSTON APPEARANCE OF THE CELEBRATED TENOR
COLIN O'MORE
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Advertiser Mar 7

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NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus & Soloists
KOSHETZ, Conductor

Herald Mar 8.

SYMPHONY HALL

TOMORROW SAT. AFT., Mar. 10, at 2:30

Foremost of Russian Musicians
RACHMANINOFF
"Master of the Keyboard"

He 3/9

Tickets at Box Office

NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)

NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus & Soloists
ALEXANDER KOSHETZ, Conductor

Herald Mar 9

SYMPHONY HALL

Tomorrow SAT. MAT., MAR. 10, at 2:30

Gl 3/9

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TICKETS AT BOX OFFICE

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Globe Mar 9

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Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus (Soloists)
ALEXANDER KOSHETZ, Conductor

Post Mar 8

SYMPHONY HALL

SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebra[illegible] Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)

MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor

American Mar 8

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ALEXANDER KOSHETZ, Conductor

SUN. AFT., MAR. 18, at 3:30
BACHAUS Piano Recital In C Sharp Minor

Globe Mar 8

(Post Mar 9 over)

[56]

March 3, 4, 6, 7, 8, 9 - 1923

SYMPHONY HALL
TOMORROW MAR. 4 at 3:30
PENSION FUND CONCERT WAGNER Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
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"My Experiences at Scotland Yard"
SIR BASIL THOMSON
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
NEXT SAT. AFT. MAR. 10 at 2:30
RACHMANINOFF Tickets Now
SUN. AFT. MAR. 11 at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT., MAR. 18 at 3:30
BACHAUS Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

Traveler Mar 3

SYMPHONY HALL
TODAY MAR. 4 at 3:30
Her 3/4
PENSION FUND CONCERT WAGNER Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN; Charles Bennett—(Admission $1)
NEXT WED. EVE. MAR. 7 at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMSON
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
NEXT SAT. AFT. MAR. 10 at 2:30
RACHMANINOFF Tickets Now
NEXT SUN. AFT. MAR. 11 at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT., MAR. 18 at 3:30
BACHAUS Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Mar 4

SYMPHONY HALL
TODAY 3:30
PENSION Fund Concert WAGNER Program
BOSTON SYMPHONY ORCHESTRA
Glo 3/4
PIERRE MONTEUX, Conductor
Soloist—SIGRID ONEGIN Contralto, Met. Op. Co.
(Admission $1)
NEXT WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMSON
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
NEXT SAT. AFT., MAR. 10, at 2:30
RACHMANINOFF
TICKETS NOW
NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus Tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
Seats $2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT., MAR. 18, at 3:30
BACHAUS Recital in C Sharp Minor
Seats $2.50, $2, $1.50, $1 (Plus Tax)

Globe Mar 4

SYMPHONY HALL
WED. EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
3/3
SIR BASIL THOMSON
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
Seats, $2.50, $2, $1.50, $1 (plus tax)
SUNDAY AFT., MAR. 18, at 3:30
BACHAUS Piano Recital in C Sharp Minor
Seats, $2.50, $2, $1.50, $1 (plus tax)

Monitor Mar 3

SYMPHONY HALL
TODAY MAR. 4 at 3:30
Gl 3/4
PENSION FUND CONCERT WAGNER PROGRAM
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN; Charles BENNETT—(Admission $1)
NEXT WED. EVE. MAR. 7 at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMSON
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
NEXT SAT. AFT. MAR. 10 at 2.30
RACHMANINOFF Tickets Now
NEXT SUN. AFT. MAR. 11 at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)
MON. EVE. MAR. 12 at 8:15
UKRAINIAN NATIONAL CHORUS
Alexander Koshetz, Conductor
Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Soprano
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT., MAR. 18 at 3:30
BACHAUS Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Mar 4

SYMPHONY HALL
TODAY MAR. 4 at 3:30
Post 3/4
PENSION FUND CONCERT WAGNER Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: Sigrid ONEGIN, Charles BENNETT. (Admission $1)
NEXT WED. EVE. MAR. 7 at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMSON
Under the Auspices and for the Benefit of the Boston Legal Aid Society—Tickets $1, $1.50, $2 (No Tax)
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COLIN O'MORE
Tickets $1, $1.50, $2 (Plus Tax)
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UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ, Conductor
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SUN. AFT. MAR. 18 at 3:30
BACHAUS Piano Recital In C Sharp Minor
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Mar 4

נער ארויסגעוואָרפען די גאנצע קיים פון
געריכט און צוגישט נעמאכט די מאָרד־
קלאַגע, און האָט וואָרד'ן באפרייט אהן
בעיל.

די מוטער פון דעם ערמאָרדעטען און
איהר לאָיער ערקלערען, אז דער גייער
דיסטריקט אטאירני איז באגאנגען א
פארברעכען מיט דעם וואָס ער האָט
ניט נעפאָדערט פון דעם ריכטער, אז ער
זאָל איהם געבען צייט צו מאכען אן
אונטערזוכונג וועגען דער קעיס, פון וועל־
כער ער האָט קיין אהנונג ניט געהאט,
ווי ער אליין האָט עס צוגעגעבען אין גע־
ריכט.

די פאמיליע פון דעם ערמאָרדעטען
באשולדיגט אויך דעם שעריף פון דער
קאונטי, אז ער האָט ניט געמאכט קיין
ערנסטע אונטערזוכונג און האָט אפילו
ניט אונטערזוכט די פאקטען וואָס זיי־
נען צונעשטעלט געוואָרען.

די פאמיליע זאָגט אויך, אז אָט דער
סקאנדאל איז דערשטיקט געוואָרען בלויז
צוליב דעם, ווייל וואָרד איז א מיליאָנער,
און „אז מען שמירט, פאָהרט מען".
אויף בראָדוויי געהען דערווייל ארום
פארשידענע קלאַנגען. עס ווערט דער־
צעהלט, אז אין דעם מאָרד זיינען געווען
פארמישט א סך באוואוסטע פרויען און
מענער. עס זאָל הייסען, אז דער מאָרד
איז געווען א רעזולטאט פון פרעהליכע

SYMPHONY HALL
TOMORROW EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMSON
3/6
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now
Next Sun. Aft., March 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)
Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Herald Mar 6

SYMPHONY HALL
TOMORROW EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
Gl 3/6
SIR BASIL THOMSON
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now
NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Globe Mar 6

SYMPHONY HALL
TOMORROW EVE., MAR. 7, at 8:15
"My Experiences at Scotland Yard"
SIR BASIL THOMSON
3/6
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now
NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Post Mar 6

SYMPHONY HALL
TOMORROW EVE., MAR. 7, at 8.15
"My Experiences at Scotland Yard"
3/6
SIR BASIL THOMSON
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Next Sat. Aft., March 10, at 2.30
RACHMANINOFF
Tickets Now
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Transcript Mar 6

SYMPHONY HALL
TONIGHT—MAR. 7, at 8.15
"My Experiences at Scotland Yard"
3/7
SIR BASIL THOMSON
Auspices and Benefit, Boston Legal Aid Society—$1, $1.50, $2 (no tax)
NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER-KOSHETZ, Conductor
SUN. AFT., MAR. 18, at 3:30
BACHAUS Recital in C Sharp Minor

Post Mar 7

SYMPHONY HALL
TONIGHT, MAR. 7, at 8:15
"My Experiences at Scotland Yard"
3/7
SIR BASIL THOMSON
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now
Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
SUN. AFT., MAR. 18, at 3:30
BACHAUS Piano Recital In C Sharp Minor

Herald Mar 7

SYMPHONY HALL
TONIGHT, MARCH 7, AT 8:15
"My Experiences at Scotland Yard"
3/7
SIR BASIL THOMSON
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now
Next Sun. Aft., March 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)

Globe Mar 7

SYMPHONY HALL, Next Sun., Mar. 11, 3.30
FIRST BOSTON APPEARANCE OF THE CELEBRATED TENOR
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)

Advertiser Mar 7

SYMPHONY HALL
TONIGHT (MARCH 7), at 8.15
"My Experiences at Scotland Yard"
SIR BASIL THOMSON
Auspices and Benefit Boston Legal Aid Society—$1, $1.50, $2 (no tax)
Next Sat. Aft., March 10, at 2.30
RACHMANINOFF
Tickets Now
Next Sun. Aft., March 11, at 3.30
1st Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)
Next Mon. Eve., March 12, at 8.15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor
SUN. AFT., MAR. 18, at 3.30
BACHAUS Piano Recital In C Sharp Minor

Transcript Mar 7

SYMPHONY HALL
Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now
3/8
NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus & Soloists
ALEXANDER KOSHETZ, Conductor

Herald Mar 8

SYMPHONY HALL
NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
3/8
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor

Traveler Mar 8

SYMPHONY HALL
Next Sat. Aft., March 10, at 2:30
RACHMANINOFF
Tickets Now
Next Sun. Aft., March 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus (Soloists)
ALEXANDER KOSHETZ, Conductor

Post Mar 8

SYMPHONY HALL
SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor

American Mar 8

SYMPHONY HALL
NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)
NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN NATIONAL CHORUS & SOLOISTS
ALEXANDER KOSHETZ, Conductor
SUN. AFT., MAR. 18, at 3:30
BACHAUS Piano Recital In C Sharp Minor

Globe Mar 8

SYMPHONY HALL
TOMORROW SAT. AFT., Mar. 10, at 2:30
Foremost of Russian Musicians
RACHMANINOFF
"Master of the Keyboard"
He 3/9
Tickets at Box Office
NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus & Soloists
ALEXANDER KOSHETZ, Conductor

Herald Mar 9

SYMPHONY HALL
Tomorrow SAT. MAT., MAR. 10, at 2:30
Gl 3/9
Foremost of Russian Musicians
RACHMANINOFF
"Master of the Keyboard"
TICKETS AT BOX OFFICE
NEXT SUN. AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus Tax)

Globe Mar 9

(Globe Mar 9 over)

March 9 — 10-11, 1923

SYMPHONY HALL
TOMORROW SAT. MAT. Mar. 10 at 2:30
Foremost of Russian Musicians
RACHMANINOFF
"Master of the Keyboard"
Post 3/9
Tickets at Box Office
Next Sun. Aft., March 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor

Post Mar 9

SYMPHONY HALL
TOMORROW SAT. MAT., Mar. 10, at 2.30
Tran 3/9
FOREMOST OF RUSSIAN MUSICIANS
RACHMANINOFF
"MASTER OF THE KEYBOARD"
TICKETS AT BOX OFFICE
Next Mon. Eve., March 12, at 8.15
UKRAINIAN National Chorus (Soloists)
ALEXANDER KOSHETZ, Conductor

Transcript Mar 9

SYMPHONY HALL
TODAY SAT. AFT., Mar. 10, at 2:30
Foremost of Russian Musicians
RACHMANINOFF
"Master of the Keyboard"
Tickets at Box Office
TOMORROW AFT., MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Herald Mar 10

SYMPHONY HALL
TODAY SAT. MAT. MAR. 10, at 2:30
Gl 3/10
Foremost of Russian Musicians
RACHMANINOFF
"Master of the Keyboard"
TICKETS AT BOX OFFICE
TOMORROW, MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Globe Mar 10

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TODAY SAT. MAT. Mar. 10 at 2:30
Post 3/10
Foremost of Russian Musicians
RACHMANINOFF
"Master of the Keyboard"
Tickets at Box Office
TOMORROW, MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)
Next Mon. Eve., Mar. 12, at 8:15
UKRAINIAN National Chorus
ALEXANDER KOSHETZ, Conductor

Post Mar 10

SYMPHONY HALL, Next Sun., Mar. 11, 3.30
FIRST BOSTON APPEARANCE OF THE CELEBRATED TENOR
COLIN O'MORE
Seats, $1, $1.50, $2 (Plus Tax)

Advertiser Mar 10

SYMPHONY HALL
TOMORROW, MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)
NEXT MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor
SUN. AFT., MAR. 18, at 3:30
BACHAUS Recital in C Sharp Minor

American Mar 10

SYMPHONY HALL
TOMORROW, MAR. 11, AT 3:30
First Boston Appearance of the Celebrated Tenor
3/10
COLIN O'MORE
Seats $1, $1.50, $2 (Plus tax)
Next Mon. Eve., March 12, at 8:15
UKRAINIAN National Chorus & Soloists
ALEXANDER KOSHETZ, Conductor
SUN. AFT., MAR. 18, at 3:30
BACHAUS Piano Recital in C Sharp Minor

SYMPHONY HALL
Tomorrow, Mar. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
3/10
COLIN O'MORE
Seats $1, $1.50, $2 (Plus Tax)
MON. EVE., MAR. 12, at 8:15
UKRAINIAN National Chorus (& Soloists)
ALEXANDER KOSHETZ, Conductor
SUN. AFT., MAR. 18, at 3:30
BACHAUS Piano Recital in C. Sharp Minor

SYMPHONY HALL
TODAY, MAR. 11, at 3:30
First Boston Appearance of the Celebrated Tenor
COLIN O'MORE
Assisted by Emilie Rose Knox, Violin
Seats $1, $1.50, $2 (Plus tax)
TOMORROW EVE., MAR. 12, at 8:15
"Symphony Orchestra of Human Voices"
UKRAINIAN NATIONAL CHORUS & SOLOISTS
ALEXANDER KOSHETZ, Conductor
Seats $2.50, $2, $1.50, $1 (Plus tax)
NEXT SUN. AFT., MAR. 18, at 3:30
BACHAUS PIANO RECITAL IN C SHARP MINOR
Seats $2.50, $2, $1.50, $1 (Plus tax)
SAT. AFT., MAR. 24, at 2:30
ELLY NEY FAMOUS PIANIST
Seats $2.50, $2, $1.50, $1 (Plus tax)
MON. EVE., MAR. 26, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Ester Ferrabini Jacchia, Soprano
Seats Now—$2, $1.50, $1 (No tax)
EASTER SUN. AFT., APR. 1, at 3:30
"Redemption" (Gounod) Note Soloists
Handel & Haydn Society. (Tickets Now)
SUN. AFT., APR. 8, at 3:30
GABRILOWITSCH
PIANO (Tickets Now)

Globe Mar 11

SYMPHONY HALL

TOMORROW Mar. 11 at 3.30	Tran 3/10 **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violin. $1, $1.50, $2 (plus tax)
NEXT MONDAY Mar. 12 at 8.15	"LIKE A SYMPHONY ORCHESTRA OF HUMAN VOICES" **UKRAINIAN** NATIONAL CHORUS A. KOSHETZ, Conductor *In Their Picturesque Native Costumes* Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos Tickets—$2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT. Mar. 18 at 3.30	**BACHAUS** Piano Recital in C Sharp Minor Tickets $2.50, $2, $1.50, $1 (Plus Tax)
SAT. AFT. Mar. 24 at 2.30	**ELLY NEY** Celebrated Pianist Tickets $2.50, $2, $1.50, $1 (plus tax)
SUN. AFT. Mar. 25 at 3.30	Mr. Albert Steinert announces the Only Recital by ERIKA **MORINI** The Greatest Girl Violinist of All Time Popular Prices—One Thousand Seats at $1.00 Remainder $1.50 and $2.00 (plus tax) Tickets now at Symphony Hall Downtown at Steinert Hall
MON. EVE. Mar. 26 at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEAUX, Conductor ESTER FERRABINI JACCHIA, Soprano $2, $1.50, $1 (no tax)
EASTER SUN. AFT. April 1 at 3.30	**"REDEMPTION"** (GOUNOD) Distinguished Soloists HANDEL & HAYDN SOCIETY (Tickets Now)
SUN. AFT. April 8 at 3.30	**GABRILOWITSCH** Piano (Tickets Now)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript March 10

SYMPHONY HALL

TODAY MAR. 11 at 3:30	**COLIN O'MORE** Her 3/11 Assisted by EMILIE ROSE KNOX, Violin ($1, $1.50, $2, plus tax)
TOMORROW MAR. 12 at 8:15	"LIKE A SYMPHONY ORCHESTRA OF HUMAN VOICES" **UKRAINIAN** NATIONAL CHORUS A. KOSHETZ, Conductor *In Their Picturesque Native Costumes* Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)
NEXT SUN. AFT., MAR. 18 at 3:30	**BACHAUS** Piano Recital in C Sharp Minor Tickets $2.50, $2, $1.50, $1 (Plus Tax)
SAT. AFT., MAR. 24 at 3:30	**ELLY NEY** Celebrated Pianist Tickets $2.50, $2, $1.50, $1 (Plus tax)
SUN. AFT., MAR. 25 at 3:30	Mr. Albert Steinert announces the Only Recital by ERIKA **MORINI** The Greatest Girl Violinist of All Time Popular Prices—One Thousand Seats at $1.00 Remainder $1.50 and $2.00 (plus tax) Tickets now at Symphony Hall Downtown at Steinert Hall
MON. EVE. MAR. 26 at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor ESTER FERRABINI JACCHIA, Soprano $2, $1.50, $1 (no tax)
EASTER SUN. AFT., APRIL 1 at 3:30	**"REDEMPTION"** (GOUNOD) Distinguished Soloists HANDEL & HAYDN SOCIETY (Tickets Now)
SUN. AFT., APRIL 8 at 3:30	**GABRILOWITSCH** Piano (Tickets Now)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Mar 11

SYMPHONY HALL

TOMORROW MAR. 11 at 3:30	**COLIN O'MORE** Trav 3/10 Assisted by EMILIE ROSE KNOX, Violin ($1, $1.50, $2, plus tax)
NEXT MON. MAR. 12 at 8:15	"LIKE A SYMPHONY ORCHESTRA OF HUMAN VOICES" **UKRAINIAN** NATIONAL CHORUS A. KOSHETZ, Conductor *In Their Picturesque Native Costumes* Soloists—NINA KOSHETZ ODA SLOBODSKAJA, Sopranos Tickets $2.50, $2, $1.50, $1 (Plus Tax)
SUN. AFT., MAR. 18 at 3:30	**BACHAUS** Piano Recital in C Sharp Minor Tickets $2.50, $2, $1.50, $1 (Plus Tax)
SAT. AFT., MAR. 24 at 2:30	**ELLY NEY** Celebrated Pianist Tickets $2.50, $2, $1.50, $1 (Plus tax)
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Traveler Mar 10

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Post Mar 11

March 11, 12, 13, 14, 15, 16, 17, 18, 1923 -

SYMPHONY HALL

TODAY MAR. 11 at 3:30 — **COLIN O'MORE**
Assisted by Emilie Rose Knox, Violin ($1, $1.50, $2, plus tax)

TOMORROW MAR. 12 at 8:15 — "LIKE A SYMPHONY ORCHESTRA OF HUMAN VOICES"
UKRAINIAN NATIONAL CHORUS
A. Koshetz, Conductor,
In Their Picturesque Native Costumes
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Advertiser Mar 11

SYMPHONY HALL
ONIGHT at 8:15 The NATIONAL
KRAINIAN CHORUS
In Their Native Costumes
Alexander Koshetz, Conductor
ists—NINA KOSHETZ
SLOBODSKAJA, Sopranos
SUN., AFT., MAR. 18, at 3:30
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Herald Mar 12

SYMPHONY HALL
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Transcript Mar 15

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Transcript Mar 16

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Advertiser March 18

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TONIGHT AT 8:15, THE NATIONA
UKRAINIAN CHORUS
In their Native Costumes
Alexander Koshetz, Conductor
Soloists—NINA KOSHETZ
ODA SLOBODSKAJA, Sopranos
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Globe Mar 12

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Globe Mar 16

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BACHAUS Piano Recital in C Sharp Minor
BEETHOVEN (Moonlight Sonata)—
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[58] Globe March 18

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Transcript Mar 14

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Post Mar 16

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American Mar 17

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Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
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Seats now

Transcript Traveler Mar 17
OVER

March 17, 18, 19, 20, 1923.

SYMPHONY HALL

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JERITZA
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Metropolitan Opera Company
LOCAL DIRECTION—ALBERT STEINERT
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PIERRE MONTEUX, Conductor
RIMSKY-KORSAKOFF'S "SCHEHERAZADE"; BACH SUITE FOR STRINGS; RESPIGHI—Ballad of the Gnomides; Arias by ESTER FERRABINI JACCHIA, Soprano $2, $1.50, $1 (no tax)

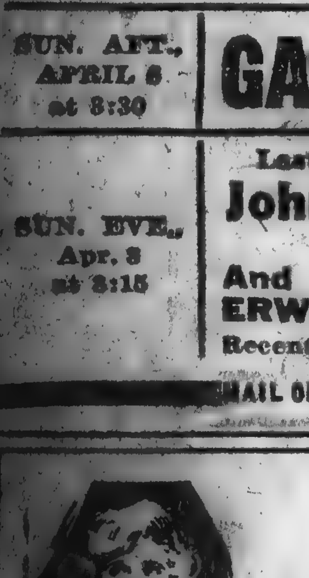
EASTER SUN. AFT., APRIL 1 at 3:30 — GOUNOD'S **"REDEMPTION"** HANDEL & HAYDN SOCIETY (Tickets Now)
Soloists—FLORENCE HINKLE, JEANNE LAVAL, RICHARD CROOKS, REINALD WERRENRATH

SUN. EVE. APRIL 1 at 8:15 — **JOHN STEEL** AMERICA'S CELEBRATED TENOR
VICTOR RECORD ARTIST Tickets $2.00, $1.50, $1.00, plus tax

SUN. AFT., APRIL 8 at 3:30 — **GABRILOWITSCH** Piano (Tickets Now)

SUN. EVE. Apr. 8 at 8:15 — Last Recital of the Season—Complete Change of Program
John Charles **THOMAS** American Baritone
And ERWIN **NYIREGYHAZI** Renowned Hungarian Pianist
Recently Soloist with Boston Symphony Orchestra $1, $1.50, $2 (Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)



JERITZA
Sensational Prima Donna
Metropolitan Opera Company
LOCAL DIRECTION—ALBERT STEINERT
SYMPHONY HALL
Wednesday Eve., April 4th
Tickets Now at Symphony Hall
Downtown at Steinert Hall

Herald Mar 18

SYMPHONY HALL

Post 3/18

TODAY at 3:30 — **BACHAUS** Piano Recital in C Sharp Minor
BEETHOVEN (Moonlight Sonata) — RACHMANINOFF — SCHUMANN—CHOPIN—(7 pieces)—LISZT (Rhapsody).
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

NEXT SAT. AFT., MAR. 24 at 2:30 — **ELLY NEY** Celebrated Pianist
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

NEXT SUN. AFT., MAR. 25 at 3:30 — ERIKA **MORINI** The Greatest Girl Violinist of All Time
Popular Prices—One Thousand Seats at $1.00
Remainder $1.50 and $2.00 (plus tax)
Tickets now at Symphony Hall Downtown at Steinert Hall

MON. EVE. MAR. 26 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
RIMSKY-KORSAKOFF'S "SCHEHERAZADE"; BACH SUITE FOR STRINGS; RESPIGHI—Ballad of the Gnomides; Arias by ESTER FERRABINI JACCHIA, Soprano $2, $1.50, $1 (no tax)

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(Victor Record Artist) Tickets $2, $1.50, $1 (Plus Tax)

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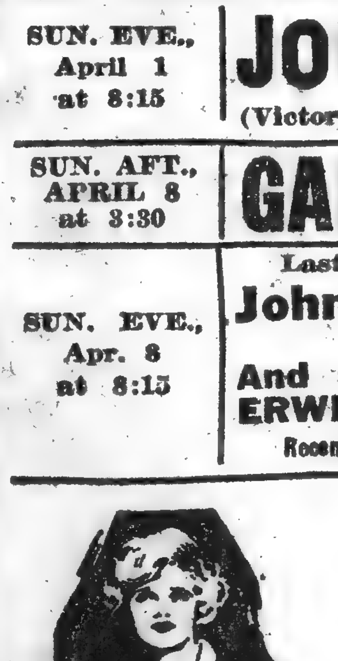

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LOCAL SELECTION—ALBERT STEINERT
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Mar 18 [59]

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2:30
ELLY NEY Famous Pianist
Her 3/19
NEXT MON. EVE., MAR. 26, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)

Herald Mar 19

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2.30
ELLY NEY Famous Pianist
Tran 3/19
NEXT MON. EVE., MAR. 26, at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)

Transcript Mar 19

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2:30
ELLY NEY Famous Pianist
NEXT SUN. AFT., MAR. 25, at 3:30
Mr. Albert Steinert announces
ERIKA
Her 3/20
MORINI
The Greatest Girl Violinist of All Time
Popular Prices—One Thousand Seats at $1. Remainder $1.50 and $2 (plus tax).
Tickets now at Symphony Hall
Downtown at Steinert Hall
EASTER SUN. AFT., Apr. 1 at 3:30
HANDEL & HAYDN
Choral Concert with Great Soloists
HINKLE WERRENRATH
LAVAL CROOKS WOODS
GOUNOD'S **"REDEMPTION"**
Orchestra—Chorus 400—Organ—Tickets Now

Herald Mar 20

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2:30
ELLY NEY Famous Pianist
Beethoven (Sonata op. 111); Bach; Schubert (Wanderer Fantasy); Brahms (Waltzes); Chopin.
NEXT SUN. AFT., MAR 25, at 3:30
Mr. Albert Steinert announces
Gl 3/20
ERIKA
MORINI
The Greatest Girl Violinist of All Time
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Tickets now at Symphony Hall
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
THIS FRI., Mar. 23 at 2:30—Sat. at 8:15
Soloist—RICHARD BARGIN
Seats Now on Sale
NEXT MON. EVE., Mar. 26 at 8:15
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)
SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
All-Chopin Program (Tickets now)

Globe Mar 20

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NEXT SAT. AFT., MAR. 24, at 2:30
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
THIS FRI., Mar. 23 at 2:30—Sat. at 8:15
Soloist—RICHARD BURGIN
Seats Now on Sale
NEXT MON. EVE., Mar. 26, at 8:15
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)
EASTER SUN. AFT., Apr. 1 at 3:30
HANDEL & HAYDN
Choral Concert with Great Soloists
HINKLE WERRENRATH
LAVAL CROOKS WOODS
GOUNOD'S **REDEMPTION**
Orchestra—Chorus of 400—Organ—(Tickets Now)
SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
Chopin Program (Tickets Now)

Post Mar 20

CUT-OUT

March 21, 22, 23, 24, 1923

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2:30
ELLY NEY Famous Pianist
Beethoven (Sonata op. 111); Bach; Schubert (Wanderer Fantasy); Brahms (Waltzes); Chopin. (Tickets now).
NEXT SUN. AFT., MAR. 25, at 3:30
ERIKA Her 3/21
MORINI
The Greatest Girl Violinist of All Time
Popular Prices—One Thousand Seats at $1. Remainder $1.50 and $2 (plus tax).
Tickets now at Symphony Hall
Downtown at Steinert Hall
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
THIS FRI., Mar. 23 at 2:30—Sat. at 8:15
Soloist—RICHARD BURGIN
Seats Now on Sale
NEXT MON. EVE., MAR. 26, at 8:15
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)
SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
All-Chopin Program (Tickets now)

Herald Mar 21

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2.30
ELLY NEY Famous Pianist
Beethoven (Sonata op. 111); Bach; Schubert (Wanderer Fantasy); Brahms (Waltzes); Chopin—Tickets now.
NEXT SUN. AFT., MAR. 25, at 3.30
Trans 3/21 ERIKA
MORINI
The Greatest Girl Violinist of All Time
Popular Prices—One Thousand Seats at $1. Remainder $1.50 and $2 (plus tax).
Tickets now at Symphony Hall
Downtown at Steinert Hall
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Soloist—RICHARD BURGIN
Seats Now on Sale
NEXT MON. EVE., MAR. 26, at 8.15
ESTER FERRABINI JACCHIA, Soprano
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EASTER SUN. AFT., Apr. 1, at 3.30
HANDEL & HAYDN
Choral Concert with Great Soloists:
HINKLE WERRENRATH
LAVAL CROOKS WOODS
GOUNOD'S REDEMPTION
Orchestra—Chorus of 400—Organ—(Tickets Now)
SUNDAY AFT., APR. 8, at 3.30
GABRILOWITSCH

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ELLY NEY Famous Pianist
NEXT SUN. AFT., MAR. 25, at 3:30
Her 3/22 ERIKA
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Tickets now at Symphony Hall
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)
SUN. EVE., APR. 8, at 8:15
JOHN CHARLES THOMAS
ERWIN NYIREGYHAZI (Tickets now)

Herald Mar 22

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2:30
ELLY NEY Famous Pianist
Beethoven (Sonata op. 111); Bach; Schubert (Wanderer Fantasy); Brahms (Waltzes); Chopin. (Tickets now)
NEXT SUN. AFT., MAR. 25, at 3:30
ERIKA
MORINI
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NEXT MON. EVE., MAR. 26, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)
SUN. EVE., Apr. 8, at 8:15
John Charles THOMAS
Erwin Nyiregyhazi (Tickets Now)

Post Mar 22

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TODAY at 2:30—Sat. at 8:15
RICHARD BURGIN, Soloist
SEATS NOW
NEXT MON. EVE., Mar. 26, at 8:15
ESTER FERRABINI JACCHIA, Soprano
Seats Now—$2, $1.50, $1 (no tax)
TOMORROW, MAR. 24, at 2:30
ELLY NEY Famous Pianist
Chickering Piano Used
EASTER SUN. AFT., Apr. 1, at 3:30
HANDEL & HAYDN
Choral Concert with Great Soloists:
HINKLE WERRENRATH
TELVA CROOKS WOODS
GOUNOD'S REDEMPTION
Orchestra—Chorus of 400—Organ—(Tickets Now)

Herald Mar 23

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2:30
ELLY NEY Famous Pianist
NEXT SUN. AFT., MAR. 25, at 3:30
ERIKA Post 3/21
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Downtown at Steinert Hall

Post Mar 21

Transcript Mar

SYMPHONY HALL
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LAVAL CROOKS WOODS
GOUNOD'S REDEMPTION
Orchestra—Chorus of 400—Organ—(Tickets Now)
SUN. EVE., April 8, at 8:15
John Charles THOMAS
Erwin Nyiregyhazi (Tickets Now)

Globe Mar 22

SYMPHONY HALL
NEXT SAT. AFT., MAR. 24, at 2.30
ELLY NEY Famous Pianist Trans 3/22
Beethoven (Sonata op. 111); Bach; Schubert (Wanderer Fantasy); Brahms (Waltzes); Chopin. (Tickets now.)
NEXT MON. EVE., MAR. 26, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)
SUN. EVE., Apr. 8, at 8.15
JOHN CHARLES THOMAS
ERWIN NYIREGYHAZI (Tickets now

Transcript Mar 22

SYMPHONY HALL
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Today at 2:30; Tom'w at 8:15. Soloist, Richard Burgin. Seats Now on Sale
NEXT MON. EVE., Mar. 26, at 8:15
Ester Ferrabini Jacchia, Soprano
Seats now—$2, $1.50, $1 (no tax)
TOMORROW, MAR. 24, at 2:30
ELLY NEY Famous Pianist
Chickering Piano Used.

Globe Mar 23

SYMPHONY HALL
TODAY, MAR. 24, at 2:30
ELLY NEY Famous Pianist
CHICKERING PIANO USED
TOMORROW, MAR. 25, at 3:30
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Downtown at Steinert Hall
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Choral Concert with Great Soloists:
HINKLE WERRENRATH
TELVA CROOKS WOODS
GOUNOD'S REDEMPTION
Orchestra—Chorus of 400—Organ—(Tickets Now)

Globe Mar 24

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TODAY, MAR. 24, at 2:30
ELLY NEY Famous Pianist
Chickering Piano Used
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TONIGHT at 8:15 SOLOIST— Richard Burgin
Seats Now on Sale
NEXT MON. EVE., Mar. 26 at 8:15
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)

Post Mar 24

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TONIGHT at 8:15 Soloist RICHARD BURGIN
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Herald Mar 24

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
Trans 3/23
PIERRE MONTEUX Conductor
TODAY at 2.30—Sat. at 8.15
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CHICKERING PIANO USED

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HANDEL AND HAYDN
Choral Concert with Great Soloists
HINKLE WERRENRATH
TELVA CROOKS WOODS
GOUNOD'S REDEMPTION
Orchestra—Chorus of 400—Organ—(Tickets Now)

Post Mar 23

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PIERRE MONTEUX, Conductor
ESTER FERRABINI JACCHIA, Soprano
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Choral Concert with Great Soloists
HINKLE WERRENRATH
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GOUNOD'S REDEMPTION
Orchestra—Chorus 400—Organ—Tickets Now
SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)
SUN. EVE., APR. 8, at 8:15
JOHN CHARLES THOMAS
ERWIN NYIREGYHAZI (Tickets now)

American Mar 24.

SYMPHONY HALL

TOMORROW Mar. 25 at 3.30	ERIKA MORINI The Greatest Girl Violinist of All Time Popular Prices—One Thousand Seats at $1.00 Remainder $1.50 and $2.00 (plus tax)
NEXT MON. EVE. Mar. 26 at 8.15	BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor RIMSKY-KORSAKOFF'S "SCHEHERAZADE"; BACH SUITE FOR STRINGS; RESPIGHI—Ballad of the Gnomides; Arias by ESTER FERRABINI JACCHIA, Soprano. $2, $1.50, $1 (no tax)
FRI., Mar. 30 at 2.30 SAT. at 8.15	Guest Conductor—BRUNO WALTER Soloist—ARTUR SCHNABEL—Piano Seats Now on Sale
EASTER SUN. AFT. April 1 at 3.30	"REDEMPTION" HANDEL & HAYDN SOCIETY Chorus of 400—Enlarged Orchestra—Organ—Great Soloists: FLORENCE HINKLE MARION TELVA RICHARD CROOKS REINALD WERRENRATH The Easter Story in an Inspiring Musical Setting (Tickets Now)
SUN. EVE. April 1 at 8.15	JOHN STEEL AMERICA'S CELEBRATED TENOR VICTOR RECORD ARTIST Tickets $2.00, $1.50, $1.00 (Plus Tax)
WED. EVE. April 4	Mr. Albert Steinert Announces the First Appearance in New England MME. MARIA JERITZA Sensational Prima Donna of the Metropolitan Opera Co. Tickets Now at SYMPHONY HALL. Downtown at STEINERT HALL
THURS. EVE. APRIL 5 at 8.15	HARVARD GLEE CLUB Dr. A. T. DAVISON Conductor Assisted by the Famous Soprano—FRIEDA HEMPEL Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)
SUN. AFT. April 8 at 3.30	GABRILOWITSCH CHOPIN Program (Tickets Now)
SUN. EVE. April 8 at 8.15	JOHN CHARLES THOMAS Baritone ERWIN NYIREGYHAZI, Pianist Tickets $2.00, $1.50, $1.00 (Plus Tax)
SUN. AFT. April 15 at 3.30	CHALIAPIN Farewell Concert This Season

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Trans 3/24

Transcript Mar 24

SYMPHONY HALL

NEXT MON. EVE. MAR. 26 at 8:15	BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor RIMSKY-KORSAKOFF'S "SCHEHERAZADE"; BACH SUITE FOR STRINGS; RESPIGHI—Ballad of the Gnomides; Arias by ESTER FERRABINI JACCHIA, Soprano. $2, $1.50, $1 (no tax)
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SUN. EVE., APRIL 8 at 8:15	JOHN CHARLES THOMAS Baritone ERWIN NYIREGYHAZI, Pianist Tickets $2, $1.50, $1 (plus tax)
SUN. AFT. April 15 at 3:30	CHALIAPIN Final Concert This Season

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Mar 24

HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400, Organ, Orchestra, in an
EASTER PERFORMANCE
OF GOUNOD'S
"REDEMPTION"
The Easter Story in an Inspiring Musical Setting
With these artists as soloists
FLORENCE HINKLE
MARION TELVA
RICHARD CROOKS
CLIFTON WOODS
REINALD WERRENRATH
SYMPHONY HALL, Sun., April 1, at 3.30
Address mail orders to Symphony Hall Box Office. Tickets $2.50, $2.00, $1.50, $1.00 (plus 10% tax).

HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400, Organ, Orchestra, in an
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Trav 3/24

Traveler Mar 24
Church page

SYMPHONY HALL
NEXT MON. EVE., Mar. 26 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ESTER FERRABINI JACCHIA, Soprano
Seats now—$2, $1.50, $1 (no tax)
EASTER SUN. AFT., Apr. 1 at 3:30
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Choral Concert with Great Soloists
HINKLE WERRENRATH
TELVA CROOKS WOOD
Gounod's REDEMPTION
Orchestra—Chorus 400—Organ—Tickets Now
SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

Monitor Mar 24

Herald Mar 24
Church page

[60] Churchman'sfield Transcript Mar 24

CUT-OUT

March 25, 26, 27, 28, 1923

SYMPHONY HALL

TODAY MAR. 25 at 3:30 — ERIKA **MORINI** The Greatest Girl Violinist of All Time
Popular Prices—One Thousand Seats at $1.00
Remainder $1.50 and $2.00 (plus tax)

TOMORROW MON. EVE. MAR. 26 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
RIMSKY-KORSAKOFF'S "SCHEHERAZADE"; BACH SUITE FOR STRINGS; RESPIGHI—Ballad of the Gnomides; Arias by ESTER FERRABINI JACCHIA, Soprano. $2, $1.50, $1 (no tax)

FRI., MAR. 30, at 2:30 SAT. at 8:15 — Guest Conductor—**BRUNO WALTER**
Soloist—ARTUR SCHNABEL—Piano
Seats Now on Sale

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Chorus of 400—Enlarged Orchestra—Organ—Great Soloists:
FLORENCE HINKLE MARION TELVA
RICHARD CROOKS REINALD WERRENRATH
The Easter Story in an Inspiring Musical Setting. (Tickets Now)

SUN. EVE., APRIL 1 at 8:15 — **JOHN STEEL** AMERICA'S CELEBRATED TENOR
VICTOR RECORD ARTIST Tickets $2.00, $1.50, $1.00, plus tax

WED. EVE. April 4 — Mr. Albert Steinert Announces the First Appearance in New England
MME. MARIA
JERITZA
Sensational Prima Donna of the Metropolitan Opera Co.
Tickets Now at SYMPHONY HALL Downtown at STEINERT HALL

THURS. EVE. APRIL 5 at 8:15 — **HARVARD GLEE CLUB** Dr. A. T. DAVISON Conductor
Assisted by the Famous Soprano—FRIEDA **HEMPEL**
Tickets—$2.50, $2, $1.50, $1 (No Tax)

SUN. AFT., APRIL 8 at 3:30 — **GABRILOWITSCH** CHOPIN Program (Tickets Now)

SUN. EVE., APRIL 8 at 8:15 — JOHN CHARLES **THOMAS** Baritone
ERWIN NYIREGYHAZI, Pianist
Tickets $2, $1.50, $1 (plus tax)

SUN. AFT. April 15 at 3:30 — **CHALIAPIN** Farewell Concert This Season

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Mar 25

SYMPHONY HALL

Adv 3/25

TODAY MAR. 25 at 3:30 — ERIKA **MORINI** The Greatest Girl Violinist of All Time
Popular Prices—One Thousand Seats at $1.00
Remainder $1.50 and $2.00 (plus tax)

TOMORROW MON. EVE. MAR. 26 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
RIMSKY-KORSAKOFF'S "SCHEHERAZADE"; BACH SUITE FOR STRINGS; RESPIGHI—Ballad of the Gnomides; Arias by ESTER FERRABINI JACCHIA, Soprano $2, $1.50, $1 (no tax)

FRI., MAR. 30, at 2:30 SAT. at 8:15 — Guest Conductor—**BRUNO WALTER**
Soloist—ARTUR SCHNABEL—Piano
Seats Now on Sale

EASTER SUN. AFT., APRIL 1 at 3:30 — **"REDEMPTION"** HANDEL & HAYDN SOCIETY
Chorus of 400—Enlarged Orchestra—Organ—Great Soloists
Soloists — FLORENCE HINKLE, MARION TELVA
RICHARD CROOKS, REINALD WERRENRATH
The Easter Story in an Inspiring Musical Setting. Tickets Now

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Globe Mar 25

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EASTER SUN. AFT., Apr. 1, at 3:30
HANDEL & HAYDN
Choral Concert with Great Soloists!
HINKLE WERRENRATH
TELVA CROOKS WOODS
GOUNOD'S **REDEMPTION**
Orchestra—Chorus of 400—Organ—(Tickets Now)

Herald Mar 26

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Globe Mar 26

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Post Mar 26

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Hinkle Werrenrath Crooks
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WEDNESDAY EVE., APRIL 4, at 8:15
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SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

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Downtown at STEINERT HALL

Traveler Mar 27

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March 29, 30, 31, April 2nd, 1923

SYMPHONY HALL

EASTER SUN., Apr. 1, at 3:30 CHORUS of 400—GREAT Soloists
FLORENCE HINKLE
RICHARD CROOKS
REINALD WERRENRATH
Merle ALCOCK Clifton WOOD
"REDEMPTION" HANDEL & HAYDN

MME. MARIA
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SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

SUN. EVE., APR. 8
JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI**
(Tickets now)

Herald Mar 29

SYMPHONY HALL

EASTER SUN. AFT., APR. 1, at 3:30
HANDEL & HAYDN **REDEMPTION**
Hinkle Werrenrath Crooks

FAREWELL CONCERT
JOHN STEEL
Celebrated American Tenor
Easter Sun. Eve., April 1, 1923, at 8:15
Tickets now on sale at Symphony Hall and Phonograph Stores

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Post Mar 29

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Globe Mar 29

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CHOPIN PROGRAM (Tickets now)

SUN. EVE., APR. 8
JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI** Tickets now

FRI. EVE., Apr. 13, at 8:15
Second Boston Concert
COLIN O'MORE, Tenor
Assisted by Emilie Rose KNOX, Violin
Seats, $1, $1.50, $2.00 (plus tax)

American Mar 31

SYMPHONY HALL

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Monitor Mar 29

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SYMPHONY HALL

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SUN. AFT. April 8 at 3.30	**GABRILOWITSCH** CHOPIN Program (Tickets Now)
SUN. EVE. April 8 at 8.15	JOHN CHARLES **THOMAS** Baritone ERWIN **NYIREGYHAZI** Pianist Tickets $2, $1.50, $1 (plus tax) Knabe Piano
FRI. EVE. April 13 at 8.15	SECOND BOSTON CONCERT OF THE CELEBRATED TENOR **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violinist Tickets, $1, $1.50, $2 (plus tax)
SUN. AFT. April 15 at 3.30	**CHALIAPIN** Farewell Concert This Season
SUN. EVE. April 15 at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
SUN. AFT. April 22 at 3.30	**MISCHA ELMAN** Violin (Tickets Now)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Trans 3/31

Transcript Mar 31

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TOMOR-ROW APRIL 1 at 8:15	**JOHN STEEL** AMERICA'S CELEBRATED TENOR VICTOR RECORD ARTIST Tickets $3.00, $1.50, $1.00, plus tax
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SUN. AFT., APRIL 8 at 3:30	**GABRILOWITSCH** CHOPIN Program (Tickets Now)
SUN. EVE., APRIL 8 at 8:15	JOHN CHARLES **THOMAS** Baritone ERWIN **NYIREGYHAZI** Pianist Tickets $2, $1.50, $1 (plus tax) Knabe Piano
FRI. EVE. Apr. 13 at 8:15	SECOND BOSTON CONCERT OF THE CELEBRATED TENOR **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violinist Tickets $1, $1.50, $2 (plus tax)
SUN. AFT. April 15 at 3:30	**CHALIAPIN** Farewell Concert This Season
SUN. AFT. Apr. 22 at 3:30	**MISCHA ELMAN** Violin (Tickets Now)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Trav 3/31

Traveler Mar 31

HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400, Organ, Orchestra, in an
EASTER PERFORMANCE
GOUNOD'S
"REDEMPTION"
The Easter Story in an Inspiring Musical Setting
With these artists as soloists
FLORENCE HINKLE
MERLE ALCOCK
RICHARD CROOKS
CLIFTON WOODS
REINALD WERRENRATH
SYMPHONY HALL, Sun., April 1, at 3:30
Address mail orders to Symphony Hall Box Office. Tickets $2.50, $2.00, $1.50, 1.00 (plus 10% tax).

Herald (Church page) Mar 31

SYMPHONY HALL

EASTER SUN., Apr. 1, at 3:30 CHORUS of 400—GREAT Soloists
FLORENCE HINKLE
RICHARD CROOKS
REINALD WERRENRATH
Marion TELVA Clifton WOOD
"Redemption" HANDEL & HAYDN

THURS. EVE., Apr. 5 at 8:15
Harvard Glee Club
Dr. A. T. DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
Tickets, $2.50, $2, $1.50, $1 (no tax)

SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

FRI. EVE., Apr. 13, at 8:15
SECOND BOSTON CONCERT
Colin O'More, Tenor
Assisted by Emilie Rose Knox, Violinist
Seats $1, $1.50, $2 (Plus tax)

Monitor Mar 31

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Churchman
+ Mar 31

SYMPHONY HALL

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HARVARD GLEE CLUB
Dr. A. T DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
Tickets, $2.50, $2, $1.50, $1 (no tax)

NEXT SUN. AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

Herald April 2

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SYMPHONY HALL

NEXT THURS. EVE., Apr. 5, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
Tickets, $2.50, $2, $1.50, $1 (no tax)

FRI. EVE., APR. 13—2nd CONCERT THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (Plus tax)

Post April 2

SYMPHONY HALL

NEXT THURS. EVE., April 5, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
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NEXT SUN. AFT., APR. 8, at 3.30
GABRILOWITSCH

April

April 1

March 29, 30, 31, April 2nd 1923
Ma

SYMPHONY HALL
EASTER SUN., Apr. 1, at 3:30 CHORUS of 400—GREAT Soloists
FLORENCE HINKLE
RICHARD CROOKS
REINALD WERRENRATH
Merle ALCOCK Clifton WOOD
"REDEMPTION" HANDEL & HAYDN

MME. MARIA
JERITZA
Sensational Prima Donna of the Metropolitan Opera Co.
WEDNESDAY EVE., APRIL 4, at 8:15
Tickets now at SYMPHONY HALL
Downtown at STEINERT HALL

THURS. EVE., Apr. 5, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
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SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

SUN. EVE., APR. 8
JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI**
(Tickets now)

Herald Mar 29

SYMPHONY HALL
EASTER SUN. AFT., APR. 1, at 3:30
HANDEL & HAYDN **REDEMPTION**
Hinkle Werrenrath Crooks

FAREWELL CONCERT
JOHN STEEL
Celebrated American Tenor
Easter Sun. Eve., April 1, 1923, at 8:15
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JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI** (Tickets now)

Post Mar 29

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Herald Mar 30

SYMPHONY HALL
EASTER SUN. AFT., APR. 1, at 3:30
HANDEL & HAYDN **REDEMPTION**
Hinkle Werrenrath Crooks

FAREWELL CONCERT
JOHN STEEL
Celebrated American Tenor
Easter Sunday Eve., April 1, 1923, at 8:15
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SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

Transcript Mar 30

SYMPHONY HALL
EASTER SUN. AFT., APR. 1, at 3:30
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Post Mar 31

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MME. MARIA
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WEDNESDAY EVE., APRIL 4, at 8:15
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SUNDAY AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

SUN., APR. 8, 8:15
JOHN CHARLES **THOMAS**
ERWIN NYIREGYHAZE (Tickets Now)

Globe Mar 29

SYMPHONY HALL
EASTER SUN. AFT., APR. 1, at 3.30
HANDEL & HAYDN **REDEMPTION**
Hinkle Werrenrath Crooks

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Dr. A. T. DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
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Transcript Mar 29

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EASTER SUN. AFT., APR. 1, at 3:30
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CHOPIN PROGRAM (Tickets now)

Herald Mar 31

SYMPHONY HALL
EASTER SUN., Apr. 1, at 3:30 Chorus of 400—Great Soloists
FLORENCE HINKLE
RICHARD CROOKS
REINALD WERRENRATH
Merle ALCOCK Clifton WOOD
"REDEMPTION" HANDEL & HAYDN

FAREWELL CONCERT
JOHN STEEL
Celebrated American Tenor
Easter Sun. Eve., April 1, 1923, at 8:15
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Sensational Prima Donna of the Metropolitan Opera Co.
WEDNESDAY EVE., APRIL 4, at 8:15
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SUN. AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

SUN. EVE., APR. 8
JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI** Tickets now

FRI. EVE., Apr. 13, at 8:15
Second Boston Concert
COLIN O'MORE, Tenor
Assisted by Emilie Rose KNOX, Violin
Seats, $1, $1.50, $2.00 (plus tax)

American Mar 31

SYMPHONY HALL
MME. MARIA
JERITZA
Sensational Prima Donna of the Metropolitan Opera Co.
WEDNESDAY EVE., APRIL 4, at 8:15
Tickets now at SYMPHONY HALL
Downtown at STEINERT HALL

Traveler Mar 29

SYMPHONY HALL
EASTER SUN. AFT., APR. 1, at 3:30
HANDEL & HAYDN REDEMPTION
Hinkle Werrenrath Crooks

Monitor Mar 29

SYMPHONY HALL
EASTER SUN. AFT., APR. 1, at 3:30
HANDEL & HAYDN **REDEMPTION**
Hinkle Werrenrath Crooks

FAREWELL CONCERT
JOHN STEEL
Celebrated American Tenor
Easter Sun. Eve., April 1, 1923, at 8:15
Tickets now on sale at Symphony Hall and Phonograph Stores

Globe Mar 31

SYMPHONY HALL

TOMORROW at 3.30 EASTER Performance	**"REDEMPTION"** HANDEL & HAYDN SOCIETY Chorus of 400—Enlarged Orchestra—Organ—Great Soloists: HINKLE WERRENRATH CROOKS ALCOCK The Easter Story in an Inspiring Musical Setting (Tickets Now)
TOMORROW April 1 at 8.15	**JOHN STEEL** AMERICA'S CELEBRATED TENOR VICTOR RECORD ARTIST Tickets $2.00, $1.50, $1.00 (Plus Tax)
NEXT WED. EVE. April 4 at 8.15	Mme. MARIA **JERITZA** Sensational Prima Donna of the Metropolitan Opera Co. Tickets Now at Symphony Hall
NEXT THURS. EVE. APRIL 5 at 8.15	**HARVARD GLEE CLUB** DR. ARCHIBALD T. DAVISON, Conductor Assisted by **FRIEDA HEMPEL** SOPRANO Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)
SUN. AFT. April 8 at 3.30	**GABRILOWITSCH** CHOPIN Program (Tickets Now)
SUN. EVE. April 8 at 8.15	JOHN CHARLES **THOMAS** Baritone ERWIN **NYIREGYHAZI** Pianist Tickets $2, $1.50, $1 (plus tax) Knabe Piano
FRI. EVE. April 13 at 8.15	SECOND BOSTON CONCERT OF THE CELEBRATED TENOR **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violinist Tickets, $1, $1.50, $2 (plus tax)
SUN. AFT. April 15 at 3.30	**CHALIAPIN** Farewell Concert This Season
SUN. EVE. April 15 at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
SUN. AFT. April 22 at 3.30	**MISCHA ELMAN** Violin (Tickets Now)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript Mar 31

SYMPHONY HALL

TO-MORROW at 3:30 EASTER Performance	**"REDEMPTION"** HANDEL & HAYDN SOCIETY Chorus of 400—Enlarged Orchestra—Organ—Great Soloists; HINKLE WERRENRATH CROOKS ALCOCK The Easter Story in an Inspiring Musical Setting. (Tickets Now)
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NEXT THURS. EVE. APRIL 5 at 8:15	**HARVARD GLEE CLUB** DR. ARCHIBALD T. DAVISON, Conductor Assisted by **FRIEDA HEMPEL** SOPRANO Tickets $2.50, $2, $1.50 $1 (no tax)
SUN. AFT., APRIL 8 at 3:30	**GABRILOWITSCH** CHOPIN Program (Tickets Now)
SUN. EVE., APRIL 8 at 8:15	JOHN CHARLES **THOMAS** Baritone ERWIN **NYIREGYHAZI** Pianist Tickets $2, $1.50, $1 (plus tax) Knabe Piano
FRI. EVE. Apr. 13 at 8:15	SECOND BOSTON CONCERT OF THE CELEBRATED TENOR **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violinist Tickets $1, $1.50, $2 (plus tax)
SUN. AFT. April 15 at 3:30	**CHALIAPIN** Farewell Concert This Season
SUN. AFT. Apr. 22 at 3:30	**MISCHA ELMAN** Violin (Tickets Now)

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Traveler Mar 31

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Herald (Church page) Mar 31

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SYMPHONY HALL
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HARVARD GLEE CLUB
Dr. A. T DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
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NEXT SUN. AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

Herald April 2

SYMPHONY HALL
NEXT THURS. EVE., Apr. 5, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
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FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (Plus tax)

Post April 2

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SYMPHONY HALL
NEXT THURS. EVE., April 5, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
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NEXT SUN. AFT., APR. 8, at 3:30
GABRILOWITSCH

April 1

April 1
over

April 1, 3, 4, 5, 1923

SYMPHONY HALL

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NEXT THURS. EVE. APRIL 5 at 8:15	**HARVARD GLEE CLUB** DR. ARCHIBALD T. DAVISON, Conductor Assisted by **FRIEDA HEMPEL** SOPRANO Tickets $2.50, $2, $1.50 $1 (no tax)
NEXT SUN. AFT., APRIL 8 at 3:30	**GABRILOWITSCH** CHOPIN Program (Tickets Now)
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NEXT SUN. EVE. APRIL 8 at 8:15	JOHN CHARLES **THOMAS** Baritone ERWIN **NYIREGYHAZI.** Pianist Tickets $2, $1.50, $1 (plus tax) Knabe Piano
FRI. EVE. Apr. 13 at 8:15	Second Boston Concert of the Celebrated Tenor **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violinist Tickets $1, $1.50, $2 (plus tax)
SUN. AFT. APRIL 15 at 3:30	**CHALIAPIN** Farewell Concert This Season
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Advertiser April 1

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(P 4/1) TODAY at 3:30 EASTER Performance	**"REDEMPTION"** HANDEL & HAYDN SOCIETY Chorus of 400—Enlarged Orchestra—Organ—Great Soloists: HINKLE WERRENRATH CROOKS ALCOCK The Easter Story in an Inspiring Musical Setting. (Tickets Now)
TONIGHT APRIL 1 at 8:15	**JOHN STEEL** America's Celebrated Tenor (Victor Record Artist) Tickets $2, $1.50, $1 (Plus Tax)
NEXT WED. EVE. APRIL 4 at 8:15	Mme. MARIA **JERITZA** Sensational Prima Donna of the Metropolitan Opera Co. Tickets Now at Symphony Hall
NEXT THURS. EVE. APRIL 5 at 8:15	**HARVARD GLEE CLUB** DR. ARCHIBALD T. DAVISON, Conductor Assisted by **FRIEDA HEMPEL** SOPRANO Tickets $2.50, $2, $1.50, $1 (no tax)
NEXT SUN. AFT., APRIL 8 at 3:30	**GABRILOWITSCH** CHOPIN Program (Tickets Now)
NEXT SUN. EVE. APRIL 8 at 8:15	JOHN CHARLES **THOMAS** BARITONE ERWIN **NYIREGYHAZI** PIANIST Tickets, $2, $1.50, $1 (plus tax) Knabe Piano
FRI. EVE APRIL 13 at 8:15	SECOND BOSTON CONCERT OF THE CELEBRATED TENOR **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violinist Tickets $1, $1.50, $2 (plus tax)
SUN. AFT. APRIL 15 at 3:30	**CHALIAPIN** Farewell Concert This Season
SUN. EVE. APRIL 13 at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
SUN. AFT. APRIL 22 at 3:30	**MISCHA ELMAN** Violin (Tickets Now)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post April 1

SYMPHONY HALL

MME. MARIA Her 4/3

JERITZA

Sensational Prima Donna of the Metropolitan Opera Co.

TOMORROW EVE., APRIL 4, at 8:15

Tickets now at SYMPHONY HALL

NEXT THURS. EVE., Apr. 5, at 8:15

HARVARD GLEE CLUB

Dr. A. T DAVISON, Conductor

Soloist FRIEDA **HEMPEL** Soprano

Tickets, $2.50, $2, $1.50, $1 (no tax)

NEXT SUN. AFT., APR. 8, at 3:30

GABRILOWITSCH

CHOPIN PROGRAM (Tickets [illegible]

Sun., Apr. 8, 8:15 JOHN CHARLES **THOMAS**

ERWIN NYIREGYHAZI (Tickets now)

FRI. EVE., APR. 13—2nd CONCERT

THE CELEBRATED TENOR

COLIN O'MORE

EMILIE ROSE KNOX, Violin

Seats, $1, $1.50, $2 (Plus tax)

SUN. AFT., APR. 15

CHALIAPIN

Herald April 3

SYMPHONY HALL

MME. MARIA Gl 4/3

JERITZA

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SUN. AFT., APR. 15

CHALIAPIN

Globe April 3

SYMPHONY HALL

MME. MARIA P 4/3

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Post April 3

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MME. MARIA Trans 4/3

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Sensational Prima Donna of the Metropolitan Opera Co.

TOMORROW EVE., APRIL 4, at 8.15

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THURS. EVE., April 5, at 8.15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor

Soloist FRIEDA **HEMPEL** Soprano

Tickets, $2.50, $2, $1.50, $1 (no tax)

NEXT SUN. AFT., APRIL 8, at 3.30

GABRILOWITSCH

CHOPIN PROGRAM (Tickets now)

Transcript April 3

SYMPHONY HALL

Tonight at 8:15 Pst 4/4

MME. MARIA

JERITZA

Sensational Prima Donna of the Metropolitan Opera Co.

Tickets now at SYMPHONY HALL

TOMORROW EVE., Apr. 5, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor

Soloist FRIEDA **HEMPEL** Soprano

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NEXT SUN. AFT., APR. 8, at 3:30

GABRILOWITSCH

CHOPIN PROGRAM (Tickets now)

Sun., Apr. 8, 8:15 JOHN CHARLES **THOMAS**

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FRI. EVE., APR. 13—2nd CONCERT

THE CELEBRATED TENOR

COLIN O'MORE

EMILIE ROSE KNOX, Violin

Seats, $1, $1.50, $2 (Plus tax)

SUN. AFT., APR. 15

CHALIAPIN

Post April 4

SYMPHONY HALL

H 4/4 TONIGHT at 8:15

MME. MARIA

JERITZA

Sensational Prima Donna of the Metropolitan Opera Co.

Tickets now at SYMPHONY HALL

TOMORROW EVE., Apr. 5, at 8:15

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GABRILOWITSCH

CHOPIN PROGRAM (Tickets now)

Sun., Apr. 8, 8:15 JOHN CHARLES **THOMAS**

ERWIN NYIREGYHAZI (Tickets now)

SUN. AFT., APR. 15

CHALIAPIN

Herald April 4

SYMPHONY HALL

TONIGHT AT 8:15 Gl 4/4

MME. MARIA

JERITZA

Sensational Prima Donna of the Metropolitan Opera Co.

Tickets now at SYMPHONY HALL

Downtown at STEINERT HALL

THURS. EVE., Apr. 5, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor

Soloist FRIEDA **HEMPEL** Soprano

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Sun., Apr. 8, 8:15 JOHN CHARLES **THOMAS**

ERWIN NYIREGYHAZI (Tickets now)

Globe April 4

SYMPHONY HA

TONIGHT, Apr. 5, at 8 Her 4/5

HARVARD GLEE CLUB

Dr. A. T DAVISON, Conductor

Soloist FRIEDA **HEMPEL** Soprano

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GABRILOWITSCH

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FRI. EVE., APR. 13—2nd CONCERT

THE CELEBRATED TENOR

COLIN O'MORE

EMILIE ROSE KNOX, Violin

Seats, $1, $1.50, $2 (Plus tax)

Herald April 5

SYMPHONY HALL

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JOHN CHARLES **THOMAS**

ERWIN NYIREGYHAZI (Tickets now)

Globe April 5

April 1, 3, 4, 5, 1923

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Chorus of 400—Enlarged Orchestra—Organ—Great Soloists:
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CHALIAPIN Farewell Concert This Season

SUN. EVE. April 15 at 8
LITTLE **RUTH PIERCE POSSELT**
"In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)

SUN. AFT. Apr. 22 at 3:30
MISCHA ELMAN Violin (Tickets Now)

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Globe April 1

SYMPHONY HALL
MME. MARIA He 4/3
JERITZA
Sensational Prima Donna of the Metropolitan Opera Co.
TOMORROW EVE., APRIL 4, at 8:15
Tickets now at SYMPHONY HALL

NEXT THURS. EVE., Apr. 5, at 8:15
HARVARD GLEE CLUB
Dr. A. T DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
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GABRILOWITSCH
CHOPIN PROGRAM (Tickets

Sun., Apr. 8, 8:15
JOHN CHARLES **THOMAS**
ERWIN NYIREGYHAZI (Tickets now)

FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (Plus tax)

SUN. AFT., APR. 15
CHALIAPIN

Herald April 3

SYMPHONY HALL
MME. MARIA G 4/3
JERITZA
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Globe April 3

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JOHN CHARLES **THOMAS** Baritone
ERWIN **NYIREGYHAZI.** Pianist
Tickets $2, $1.50, $1 (plus tax) Knabe Piano

FRI. EVE. Apr. 13 at 8:15
Second Boston Concert of the Celebrated Tenor
COLIN O'MORE
Assisted by EMILIE ROSE KNOX, Violinist
Tickets $1, $1.50, $2 (plus tax)

SUN. AFT., APRIL 15 at 3:30
CHALIAPIN Farewell Concert This Season

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SUN. AFT. Apr. 22 at 3:30
MISCHA ELMAN Violin (Tickets Now)

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Advertiser April 1

SYMPHONY HALL

(P 4/1)
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Post April 1

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MME. MARIA Post 4/3
JERITZA
Sensational Prima Donna of the Metropolitan Opera Co.
TOMORROW EVE., APRIL 4, at 8:15
Tickets now at SYMPHONY HALL

NEXT SUN. EVE., APR. 8, at 8:15
JOHN CHARLES **THOMAS**
ERWIN NYIREGYHAZI (Tickets now)

Post April 3

SYMPHONY HALL
MME. MARIA Tr 4/3
JERITZA
Sensational Prima Donna of the Metropolitan Opera Co.
TOMORROW EVE., APRIL 4, at 8.15
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THURS. EVE., April 5, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist FRIEDA **HEMPEL** Soprano
Tickets, $2.50, $2, $1.50, $1 (no tax)

NEXT SUN. AFT., APRIL 8, at 3.30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)

Transcript April 3

SYMPHONY HALL
Tonight at 8:15
MME. MARIA Post 4/4
JERITZA
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Sun., Apr. 8, 8:15
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ERWIN NYIREGYHAZI (Tickets now)

FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
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SUN. AFT., APR. 15
CHALIAPIN

Post April 4

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MME. MARIA Her 4/4
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TOMORROW EVE., Apr. 5, at 8:15
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CHOPIN PROGRAM (Tickets now)

Sun., Apr. 8, 8:15
JOHN CHARLES **THOMAS**
ERWIN NYIREGYHAZI (Tickets now)

SUN. AFT., APR. 15
CHALIAPIN

Herald April 4

SYMPHONY HALL
TONIGHT AT 8:15 G 4/4
MME. MARIA
JERITZA
Sensational Prima Donna of the Metropolitan Opera Co.
Tickets now at SYMPHONY HALL
Downtown at STEINERT HALL

THURS. EVE., Apr. 5, at 8:15
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Dr. A. T. DAVISON, Conductor
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ERWIN NYIREGYHAZI (Tickets now)

Globe April 4

SYMPHONY HA
TONIGHT, Apr. 5, at 8 Her 4/5
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Herald April 5

SYMPHONY HALL
TONIGHT, Apr. 5, at 8:15 G 4/5
HARVARD GLEE CLUB
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CHOPIN PROGRAM (Tickets now)

SUN. EVE., Apr. 8, at 8:15
JOHN CHARLES **THOMAS**
ERWIN NYIREGYHAZI (Tickets now)

Globe April 5

CUT-OUT

April 4, 5, 6, 7, 8, 9, 10 1923

Herald 4/10 side preceding page

SYMPHONY HALL
TONIGHT AT 8.15
MME. MARIA
JERITZA
Sensational Prima Donna of the Metropolitan Opera Co.
Tickets now at SYMPHONY HALL
TOMORROW EVE., Apr. 5, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist
FRIEDA **HEMPEL**

[redacted]

GA
CHOPI
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JOHN CH
ERWIN
FRI. EV
THE
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (Plus tax)
SUN. AFT., APR. 15
CHALIAPIN

Transcript April 5

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t April 5

MPHONY HALL
GHT, April 5, at 8.15
ARD GLEE CLUB
T. DAVISON, Conductor
HEMPEL Soprano
.50, $2, $1.50, $1 (no tax)
XT SUNDAY AFT., Apr. 8, at 3.30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)
SUN. AFT., APR. 15
CHALIAPIN

Transcript April 5

SYMPHONY HALL
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GABRILOWITSCH
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Sun., Apr. 8, 8:15
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ERWIN **NYIREGYHAZI** (Tickets now)
SUN. AFT., APR. 15
CHALIAPIN

Herald April 6

SYMPHONY HALL
NEXT SUN. AFT., APR. 8, at 3:30
GABRILOWITSCH
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JOHN CHARLES **THOMAS**
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Post 4/6

Post April 6

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Sun., Apr. 8, 8:15
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EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (plus tax)
SUN. AFT., APR. 15
CHALIAPIN

Globe April 6

SYMPHONY HALL
NEXT SUNDAY AFT., Apr. 8, at 3.30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)
SUN. AFT., APR. 15
CHALIAPIN

Trans 4/6

Transcript April 6

SYMPHONY HALL
TOMORROW AFT., Apr. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)
TOMORROW EVE., Apr. 8, at 8:15
JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI** (Tickets now)
SUN. AFT., APR. 15, at 3:30
CHALIAPIN

Herald Apr 7

SYMPHONY HALL
TOMORROW AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN, PROGRAM (Tickets now)
Tomorrow, 8:15
JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI** (Tickets now)
SUN. AFT., APR. 15 at 3:30
CHALIAPIN

Post 4/7

Post Apr. 7

SYMPHONY HALL
TOMORROW AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)
Tomorrow 8:15
JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI** (Tickets now)
FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (plus tax)
SUN. AFT., APR. 15, at 3:30
CHALIAPIN

Globe 4/7

Globe Apr 7

SYMPHONY HALL
TOMORROW AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)
Tomorrow, 8:15
JOHN CHARLES **THOMAS**
ERWIN **NYIREGYHAZI** (Tickets now)
FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (plus tax)
SUN. AFT., APR. 15, at 3:30
CHALIAPIN
SUN. AFT., APR. 22, at 3:30
ELMAN

American Apr 7

SYMPHONY HALL

TOMORROW at 3.30 — **GABRILOWITSCH** CHOPIN Program (Tickets Now)

TOMORROW EVE. April 8 at 8.15 — JOHN CHARLES **THOMAS** Baritone
ERWIN **NYIREGYHAZI** Pianist
Tickets $2, $1.50, $1 (plus tax) Knabe Piano

Trans 4/7

FRI., APR. 13, at 2.30; SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloists—J. BEDETTI, 'Cello; G. LAURENT, Flute. (Seats on Sale)
MON., APR. 23, at 8.15 — Soloist—FLORENCE MACBETH, Soprano Chicago Opera Co.
Seats—$2, $1.50, $1 (no tax)

NEXT FRI. EVE. April 13 at 8.15 — SECOND BOSTON CONCERT OF THE CELEBRATED TENOR
COLIN O'MORE
Assisted by EMILIE ROSE KNOX, Violinist
Tickets, $1, $1.50, $2 (plus tax)

SUN. AFT. April 15 at 3.30 — **CHALIAPIN** Farewell Concert This Season

SUN. EVE. April 15 at 8 — LITTLE **RUTH PIERCE POSSELT**
"In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)

SUN. AFT. April 22 at 3.30 — **MISCHA ELMAN** Violin (Tickets Now)

Mail Orders Filled Promptly (Make Checks to Symphony Hall)

Transcript April 7

SYMPHONY HALL

TOMORROW at 3:30 — **GABRILOWITSCH** CHOPIN Program (Tickets Now)

TOMORROW EVE. APRIL 8 at 8:15 — JOHN CHARLES **THOMAS** Baritone
ERWIN **NYIREGYHAZI** Pianist
Tickets $2, $1.50, $1 (plus tax) Knabe Piano

Tr 4/7

FRI., APR. 13, at 2:30; SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloists—J. BEDETTI, 'Cello. G. LAURENT, Flute (Seats on sale)
MON., APR. 23, at 8:15 — Soloists—FLORENCE MACBETH, Soprano Chicago Opera Co.
Seats $2, $1.50, $1 (No tax)

NEXT FRI. EVE. Apr. 13 at 8:15 — SECOND BOSTON CONCERT OF THE CELEBRATED TENOR
COLIN O'MORE
Assisted by EMILIE ROSE KNOX, Violinist
Tickets $1, $1.50, $2 (plus tax)

SUN. AFT. April 15 at 3:30 — **CHALIAPIN** Farewell Concert This Season

SUN. EVE. April 15 at 8 — LITTLE **RUTH PIERCE POSSELT**
"In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)

SUN. AFT. Apr. 22 at 3:30 — **MISCHA ELMAN** Violin (Tickets Now)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler April 7

SYMPHONY HALL
SUN. AFT., APR. 8, at 3:30
GABRILOWITSCH
CHOPIN PROGRAM (Tickets now)
FRI. EVE., Apr. 13, at 8:15
Second Boston Concert
COLIN O'MORE, *Tenor*
Assisted by Emilie Rose KNOX, Violin
Seats, $1, $1.50, $2.00 (plus tax)
SUN. AFT., APR. 15, at 3:30
CHALIAPIN
SUN. AFT., APR. 22, at 3:30
ELMAN

Monitor April 7

SYMPHONY HALL

TODAY at 3:30 — **GABRILOWITSCH** CHOPIN Program (Tickets Now)

TONIGHT APRIL 8 at 8:15 — JOHN CHARLES **THOMAS** Baritone
ERWIN **NYIREGYHAZI** Pianist
Tickets $2, $1.50, $1 (plus tax) Knabe Piano

Her 4/8

FRI., APR. 13, at 2:30; SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloists—J. BEDETTI, 'Cello. G. LAURENT, Flute (Seats on sale)
MON., APR. 23, at 8:15 — Soloists—FLORENCE MACBETH, Soprano Chicago Opera Co.
Seats $2, $1.50, $1 (No tax)

NEXT FRI. EVE. Apr. 13 at 8:15 — SECOND BOSTON CONCERT OF THE CELEBRATED TENOR
COLIN O'MORE
Assisted by EMILIE ROSE KNOX, Violinist
Tickets $1, $1.50, $2 (plus tax)

NEXT SUN. AFT. April 15 at 3:30 — **CHALIAPIN** Farewell Concert This Season

SUN. EVE. April 15 at 8 — LITTLE **RUTH PIERCE POSSELT**
"In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)

SUN. AFT. Apr. 22 at 3:30 — **MISCHA ELMAN** Violin (Tickets Now)

SUN. EVE. April 22 at 7:30 — **Sullivan's GOLDEN LEGEND**
PEOPLE'S CHORAL UNION GEORGE SAWYER DUNHAM Conductor
SOLOISTS: Marjorie MOODY, Byron HUDSON, Jean MacDONALD, Charles BENNETT
Tickets $2, $1.50, $1, 75c, 50c (No tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald April 8

Advertiser / Post | April 8 OVER

SYMPHONY HALL

TODAY at 3:30 — **GABRILOWITSCH** CHOPIN Program (Tickets Now)

TONIGHT APRIL 8 at 8:15 — JOHN CHARLES **THOMAS** Baritone
ERWIN **NYIREGYHAZI** Pianist
Tickets $2, $1.50, $1 (plus tax) Knabe Piano

FRI., APR. 13, at 2:30; SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloists, J. BEDETTI, 'Cello; G. LAURENT, Flute (Seats on Sale)
MON., APR. 23, at 8:15 — Soloist—FLORENCE MACBETH, Soprano, Chicago Opera Co.
Seats—$2, $1.50, $1 (no tax)

NEXT FRI. EVE. Apr. 13 at 8:15 — SECOND BOSTON CONCERT OF THE CELEBRATED TENOR
COLIN O'MORE
Assisted by EMILIE ROSE KNOX, Violinist
Tickets $1, $1.50, $2 (plus tax)

NEXT SUN. AFT. April 15 at 3:30 — **CHALIAPIN** Farewell Concert This Season

SUN. EVE. April 15 at 8 — LITTLE **RUTH PIERCE POSSELT**
"In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)

SUN. AFT. Apr. 22 at 3:30 — **MISCHA ELMAN** Violin (Tickets Now)

SUN. EVE. April 22 at 7:30 — **SULLIVAN'S GOLDEN LEGION**
PEOPLE'S CHORAL UNION
GEORGE SAWYER DUNHAM, Conductor
SOLOISTS—Marjorie Moody, Jean MacDonald, Byron Hudson, Charles Bennett
Tickets $2, $1.50, $1, 75c, 50c (no tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe April 8

SYMPHONY HALL
NEXT SUN. AFT., APR. 15 at 3:30
CHALIAPIN
The Great Russian Singer
SUN. AFT., APR. 29 at 3:30
PADEREWSKI

Her 4/9

Herald April 9

SYMPHONY HALL
NEXT SUN. AFT., APR. 15 at 3:30
CHALIAPIN
The Great Russian Singer
SUN. AFT., APR. 22 at 3:30
ELMAN
SUN. AFT., APR. 29 at 3:30
PADEREWSKI

Gl 4/9

Globe April 9

SYMPHONY HALL
FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats $1, $1.50, $2 (Plus tax)
NEXT SUN. AFT., APR. 15 at 3:30
CHALIAPIN
The Great Russian Singer
SUN. AFT., APR. 29 at 3:30
PADEREWSKI

Post 4/9

Post April 9

SYMPHONY HALL
Next Sun. Aft., Apr. 15 at 3:30
CHALIAPIN
The Great Russian Singer
Sun. Aft., Apr. 22 at 3:30
ELMAN
Sun. Aft., Apr. 29 at 3:30
PADEREWSKI

Transcript Apr 10

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CUT-OUT

April 8, 10, 11, 12, 13, 14, 1923

SYMPHONY HALL

TODAY at 3:30	**GABRILOWITSCH** CHOPIN Program (Tickets Now)
TONIGHT APRIL 8 at 8:15	JOHN CHARLES **THOMAS** Baritone ERWIN **NYIREGYHAZI** Pianist Tickets, $2, $1.50, $1 (plus tax). Knabe piano.
FRI., APR. 13, at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloists—J. Bedetti, 'Cello; G. Laurent, Flute. (Seats on Sale)
MON., APR. 23, at 8:15	Soloist—FLORENCE MACBETH, Soprano Chicago Opera Co. Seats—$2, $1.50, $1 (no tax)
NEXT FRI. EVE. Apr. 13 at 8:15	Second Boston Concert of the Celebrated Tenor **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violinist Tickets $1, $1.50, $2 (plus tax)
NEXT SUN. AFT., APRIL 15 at 3:30	**CHALIAPIN** Farewell Concert This Season
SUN. EVE. April 15 at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
SUN. AFT. Apr. 22 at 3:30	**MISCHA ELMAN** Violin (Tickets Now)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Ad 4/8

Advertiser April 8

Transcript 4/10 W4

SYMPHONY HALL

TODAY at 3:30	**GABRILOWITSCH** CHOPIN Program (Tickets Now)
TONIGHT APRIL 8 at 8:15	JOHN CHARLES **THOMAS** BARITONE ERWIN **NYIREGYHAZI** PIANIST Tickets, $2, $1.50, $1 (plus tax) Knabe Piano
FRI., APR. 13, at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloists—J. BEDETTI, 'Cello; G. LAURENT, Flute (Seats on sale)
MON., APR. 23, at 8:15	Soloist—FLORENCE MACBETH, Soprano Chicago Grand Opera Co. Seats $2, $1.50, $1 (no tax)
NEXT FRI. EVE. APRIL 13 at 8:15	SECOND BOSTON CONCERT OF THE CELEBRATED TENOR **COLIN O'MORE** Assisted by EMILIE ROSE KNOX, Violinist Tickets $1, $1.50, $2 (plus tax)
NEXT SUN. AFT. APRIL 15 at 3:30	**CHALIAPIN** Farewell Concert This Season
SUN. EVE. APRIL 15 at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
SUN. AFT. APRIL 22 at 3:30	**MISCHA ELMAN** Violin (Tickets Now)
SUN. EVE. April 22 at 7:30	**SULLIVAN'S GOLDEN LEGEND** **PEOPLE'S CHORAL UNION** GEORGE SAWYER DUNHAM, Conductor SOLOISTS: Marjorie Moody, Jean MacDonald, Byron Hudson, Charles Bennett Tickets $2, $1.50, $1, 75c, 50c (no tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post April 8

SYMPHONY HALL
TODAY at 2.30 TOMORROW at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX Conductor
Soloists, J. Bedetti, 'Cello; G. Laurent, Flute
TONIGHT, APR. 13, at 8.15
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats $1, $1.50, $2 (Plus tax)
NEXT SUN. AFT., APR. 15 at 3.30
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22 at 3.30
ELMAN

Trans 4/13

Transcript April 13

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists, J. BEDETTI, 'Cello; G. LAURENT, Flute
TOMORROW AFT., APR. 15, at 3:30
THE GREAT
CHALIAPIN

Her 4/14

Herald April 14

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists, J. BEDETTI, 'Cello; G. LAURENT, Flute
NEXT SUN. AFT., APR. 15, AT 3:30
THE GREAT
CHALIAPIN

Globe April 14

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists, J. BEDETTI, 'Cello; G. LAURENT, Flute
TOMORROW AFT., APR. 15, at 3:30
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22, at 3:30
ELMAN

Post 4/14

Post April 14

SYMPHONY HALL
TOMORROW AFT., APR. 15, at 3:30
CHALIAPIN
Farewell Concert This Season
SUN. AFT., APR. 22, at 3:30
ELMAN
MON. EVE., APR. 23, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats, $2, $1.50, $1. (No tax)
SUN. AFT., APR. 29, at 3:30
PADEREWSKI

American April 14

SYMPHONY HALL
FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats $1, $1.50, $2 (Plus tax)
NEXT SUN. AFT., APR. 15
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22 at 3:30
ELMAN

Herald April 10

SYMPHONY HALL
FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (plus tax)
NEXT SUN. AFT., APR. 15, at 3:30
THE GREAT
CHALIAPIN

Globe April 10

SYMPHONY HALL
NEXT SUN. AFT., APR. 15, at 3:30
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22 at 3:30
ELMAN

Post April 10

SYMPHONY HALL
TOMORROW EVE., April 13, at 8:15
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats $1, $1.50, $2 (Plus tax)
NEXT SUN. AFT., APR. 15, at 3:30
THE GREAT
CHALIAPIN

Herald Apr 12

SYMPHONY HALL
TONIGHT, APR. 13, at 8:15
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats $1, $1.50, $2 (Plus tax)
SUN. AFT., APR. 15
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22, at 3:30
ELMAN

Herald April 13

SYMPHONY HALL
NEXT SUN. AFT., APR. 15 at 3:30
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22 at 3:30
ELMAN

Herald April 11

SYMPHONY HALL
FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (Plus Tax)
SUN. AFT., APR. 15
THE GREAT
CHALIAPIN

Post April 11

SYMPHONY HALL
FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (plus tax)
Next Sun. Aft., Apr. 15, at 3:30—
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22, at 3:30
ELMAN

American April 11

SYMPHONY HALL
TOMORROW EVE., APR. 13, at 8:15
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats $1, $1.50, $2 (Plus tax)
NEXT SUN. AFT., APR. 15
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22, at 3:30
ELMAN

Globe April 12

SYMPHONY HALL
TONIGHT, APRIL 13, AT 8:15
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats $1, $1.50, $2 (Plus tax)
NEXT SUN. AFT., APR. 15, AT 3:30
THE GREAT
CHALIAPIN

Globe April 13

SYMPHONY HALL
FRI. EVE., APR. 13—2nd CONCERT
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats $1, $1.50, $2 (Plus tax)
NEXT SUN. AFT., APR. 15 at 3.30
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22 at 3.30
ELMAN

SYMPHONY HALL
NEXT SUN. AFT., APR. 15 at 3:30
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22 at 3:30
ELMAN

Trav 4/11

Traveler April 11

SYMPHONY HALL
TOMORROW EVE., Apr. 13, at 8:15
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (Plus Tax)
NET SUN. AFT., APR. 15, at 3:30
THE GREAT
CHALIAPIN
SUN. AFT., APR. 22, at 3:30
ELMAN

Post April 12

SYMPHONY HALL
TONIGHT, APR. 13 AT 8:15
THE CELEBRATED TENOR
COLIN O'MORE
EMILIE ROSE KNOX, Violin
Seats, $1, $1.50, $2 (Plus Tax)
NET SUN. AFT., APR. 15, at 3:30
THE GREAT
CHALIAPIN
The Great Russian Singer

Post April 13

SYMPHONY HALL

TOMORROW at 3.30	**CHALIAPIN** Farewell Concert This Season
TOMORROW EV. at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
MON. EVE. April 23 at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Weber—Mendelssohn—Wagner—Mozart—Saint-Saens Soloist—FLORENCE MACBETH, Soprano Chicago Opera Co. Seats $2, $1.50, $1 (No tax)
SUN. AFT. April 22 at 3.30	**MISCHA ELMAN** Violin (Tickets Now)
SUN. EVE. April 22 at 7.30	**Sullivan's GOLDEN LEGEND** **PEOPLE'S CHORAL UNION** GEORGE SAWYER DUNHAM, Conductor SOLOISTS: MARJORIE MOODY, BYRON HUDSON, JEAN MACDONALD, CHARLES BENNETT Tickets $2, $1.50, $1, 75c, 50c (No tax)
SUN. AFT. April 29 at 3.30	**PADEREWSKI** (Tickets Now)
SUN. EVE. April 29 at 8.15	PATTI Concert by **LUELLA MELUIS**

Mail Orders Filled Promptly. (Make Checks to Symphony Hall)

Trans 4/14

Transcript April 14

SYMPHONY HALL
TOMORROW AFT., APR. 15, at 3:30
CHALIAPIN
Farewell Concert This Season
SUN. AFT., APR. 22, at 3:30
ELMAN
MON. EVE., APR. 23, at 8:15
BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, FLORENCE MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)
SUN. AFT., APR. 29, at 3:30
PADEREWSKI

Monitor April 14

Traveler 4/14
next page

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CUT-OUT

April 14, 15, 18, 19, 20, 21, 1923

SYMPHONY HALL

Trav 4/14

TOMORROW at 3:30	**CHALIAPIN** Farewell Concert This Season
SUN. AFT. Apr. 22 at 3:30	**MISCHA ELMAN** Violin (Tickets Now)
SUN. EVE. Apr. 22 at 7:30	**Sullivan's GOLDEN LEGEND** **PEOPLE'S CHORAL UNION** GEORGE SAWYER DUNHAM, Conductor SOLOISTS: MARJORIE MOODY, BYRON HUDSON, JEAN MACDONALD, CHARLES BENNETT Tickets $2, $1.50, $1, 75c, 50c, (No tax)
MON. EVE. Apr. 23 at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Weber—Mendelssohn—Wagner—Mozart—Saint-Saens Soloist—FLORENCE MACBETH, Soprano Chicago Opera Co. Seats $2, $1.50, $1 (No tax)
SUN. AFT. Apr. 29 at 3:30	**PADEREWSKI** (Tickets Now)
SUN. EVE. Apr. 29 at 8:15	PATTI Concert by **LUELLA MELUIS**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler April 14

SYMPHONY HALL

Adv 4/15

TODAY at 3:30	**CHALIAPIN** Farewell Concert This Season
TONIGHT at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
NEXT SUN. AFT. Apr. 22 at 3:30	**MISCHA ELMAN** Violin (Tickets Now)
MON. EVE. Apr. 23 at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Weber—Mendelssohn—Wagner—Mozart—Saint-Saens Soloist—FLORENCE MACBETH, Soprano Chicago Opera Co. Seats—$2, $1.50, $1 (no tax)
SUN. AFT. Apr. 29 at 3:30	**PADEREWS**
SUN. EVE. Apr. 29 at 8:15	PATTI Concert by **LUEL**

MAIL ORDERS Filled Promptly. (Make Ch

Advertiser

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

Trav 4/18

NEXT MON. EVE., APR. 23, at 8.15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)

SUN. EVE., APR. 29, at 8.15

PATTI CONCERT by

LUELLA MELUIS

Mail Orders for above filled promptly

Transcript april 18

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

Her 4/19

NEXT MON. EVE., APR. 23, at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1 (No tax)

SUN. EVE., APR. 29, at 8:15

PATTI CONCERT by

LUELLA MELUIS

Herald april 19

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

Adv 4/21

NEXT MON. EVE., APR. 23, at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT-SAENS
Soloist—Florence MACBETH, Soprano
Seats—$2, $1.50, $1 (no tax)

Advertiser apr 21

SYMPHONY HALL at 3:30 Tomorrow **ELMAN**

Gl 4/21

Globe apr 21

SYMPHONY HALL

TOMORROW AFT., APR. 22, at 3:30

ELMAN

Post 4/21

NEXT MON. EVE., APR. 23, at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)

Post apr 21

SYMPHONY HALL

TOMORROW, APR. 22, at 3:30

ELMAN

Amer 4/21

MON. EVE., APR. 23, AT 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER WAGNER MOZART
MENDELSSOHN SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2.00, $1.50, $1.00 (No tax)

SUN. AFT., APR. 29, at 3:30

PADEREWSKI

SUN. EVE., APR. 29, at 8:15

PATTI CONCERT by

LUELLA MELUIS

OPENING NIGHT—MONDAY, MAY 7

POPS

Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Seats Tom'w—25c, 50c, 75c, $1 (No tax)

American apr 21

SYMPHONY HALL

Her 4/15

TODAY at 3:30	**CHALIAPIN** Farewell Concert This Season
TONIGHT at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
NEXT SUN. AFT. Apr. 22 at 3:30	**MISCHA ELMAN** Violin (Tickets Now)
SUN. EVE. Apr. 22 at 7:30	**Sullivan's GOLDEN LEGEND** **PEOPLE'S CHORAL UNION** GEORGE SAWYER DUNHAM, Conductor SOLOISTS: MARJORIE MOODY, BYRON HUDSON, JEAN MACDONALD, CHARLES BENNETT Tickets $2, $1.50, $1, 75c, 50c, (No tax)
MON. EVE. Apr. 23 at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Weber—Mendelssohn—Wagner—Mozart—Saint-Saens Soloist—FLORENCE MACBETH, Soprano Chicago Opera Co. Seats $2, $1.50, $1 (No tax)
SUN. AFT. Apr. 29 at 3:30	**PADEREWSKI** (Tickets Now)
SUN. EVE. Apr. 29 at 8:15	PATTI Concert by **LUELLA MELUIS**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald April 15

SYMPHONY HALL

Post 4/15

TODAY at 3:30	**CHALIAPIN** Farewell Concert This Season
TONIGHT at 8	LITTLE **RUTH PIERCE POSSELT** "In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)
NEXT SUN. AFT. Apr. 22 at 7:30	**MISCHA ELMAN** Violin (Tickets Now)
	LEGEND N GEORGE SAWYER DUNHAM, Conductor JEAN MACDONALD HARLES BENNETT o tax)
at 8:15	**RCHESTRA** tor —Mozart—Saint-Saens Soloist—FLORENCE MACBETH, Soprano Chicago Opera Co. Seats $2, $1.50, $1 (No tax)
SUN. AFT. Apr. 29 at 3:30	**PADEREWSKI** (Tickets Now)
SUN. EVE., Apr. 29 at 8:15	PATTI Concert by **LUELLA MELUIS**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post April 15

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

Post 4/19

NEXT MON. EVE., APR. 23, at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)

SUN. EVE., APR. 29, at 8:15

PATTI CONCERT by

LUELLA MELUIS

Post april 19

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

NEXT MON. EVE., APR. 23, at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT-SAENS
Soloist — Florence MACBETH, Soprano
Seats—$2, $1.50, $1 (no tax)

Herald apr 20

SYMPHONY HALL—Next Sun. at 3:30 **ELMAN**

Post apr 20

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

Her 4/21

NEXT MON. EVE., APR. 23, at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)

SUN. EVE., APR. 29, at 8:15

PATTI CONCERT by

LUELLA MELUIS

Herald apr 21

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

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BOSTO

PIERR
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Soloist —
Seats

Tr

SYMPHONY HALL

TODAY, APR. 15, at 3:30

Gl 4/15

CHALIAPIN

Farewell Concert This Season

TONIGHT, APR. 15, at 8

LITTLE

RUTH PIERCE POSSELT

"In all my experience I never heard such a remarkable child violinist."—MAX SMITH, N. Y. American. (50c to $2.50)

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

SUN. EVE., APR. 22, at 7:30

SULLIVAN'S

GOLDEN LEGEND

People's Choral Union

GEORGE SAWYER DUNHAM, Conductor. Soloists: MARJORIE MOODY, BYRON HUDSON, JEAN MACDONALD, CHARLES BENNETT. Tickets $2, $1.50, $1, 75c, 50c. (No tax)

MON. EVE., APR. 23, at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE, MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)

SUN. AFT., APR. 29, at 3:30

PADEREWSKI

SUN. EVE., APR. 29, at 8:15

PATTI CONCERT by

LUELLA MELUIS

Globe april 15

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

Gl 4/18

NEXT MON. EVE., APR. 23, at 8.15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)

SUN. EVE., APR. 29, at 8:15

PATTI CONCERT by

LUELLA MELUIS

Globe april 18

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3:30

ELMAN

NEXT MON. EVE., APR. 23, at 8:15

BOSTON SYMPHONY

ORCHESTRA

PIERRE, MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)

SUN. EVE., APR. 29, at 8:15

PATTI CONCERT by

LUELLA MELUIS

Mail Orders for above filled promptly

Globe apr 20

SYMPHONY HALL

NEXT SUN. AFT., APR. 22, at 3.30

ELMAN

4/20

NEXT MON. EVE., APR. 23, at 8.15

BOSTON SYMPHONY

ORCHESTRA

PIERRE MONTEUX, Conductor
WEBER—WAGNER—MOZART
MENDELSSOHN—SAINT SAENS
Soloist, Florence MACBETH, Soprano

other April 2
papers

[66]

CUT-OUT

April 21, 22, 23, 25, 26, 28, 1923

SYMPHONY HALL

TOMORROW Apr. 22, at 3.30 — **MISCHA ELMAN** Violin (Tickets Now)

TOMORROW EVE. April 22 at 7.30 — **Sullivan's GOLDEN LEGEND**
PEOPLE'S CHORAL UNION GEORGE SAWYER DUNHAM, Conductor
Soloists: Marjorie MOODY, Byron HUDSON, Jean MACDONALD, Charles BENNETT. $2, $1.50, $1, 75c, 50c (No Tax)

MON. EVE. April 23 at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Weber—Mendelssohn—Wagner—Mozart—Saint-Saens
Soloist—FLORENCE MACBETH, Soprano. $2, $1.50, $1 (No Tax)

SUN. AFT. April 29 at 3.30 — **PADEREWSKI** (Tickets Now)

SUN. EVE. April 29 at 8.15 — PATTI Concert by **LUELLA MELUIS**

OPENING NIGHT Mon., May 7 38th Season — Orchestra of 80 Symphony Players AGIDE JACCHIA, Cond. **POPS** Popular Programs Refreshments
Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)
Mail Orders Filled Promptly. (Make Checks to Symphony Hall)

Transcript Apr 21

SYMPHONY HALL

TOMORROW Apr. 22 at 3:30 — **MISCHA ELMAN** Violin (Tickets Now)

TOMORROW EVE. Apr. 22 at 7:30 — **Sullivan's GOLDEN LEGEND**
PEOPLE'S CHORAL UNION GEORGE SAWYER DUNHAM, Conductor
Soloists: Marjorie MOODY, Byron HUDSON, Jean MACDONALD, Charles BENNETT. $2, $1.50, $1, 75c, 50c (No Tax)

TOMORROW MON. EVE. Apr. 23 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Weber—Mendelssohn—Wagner—Mozart—Saint-Saens
Soloist—FLORENCE MACBETH, Soprano. $2, $1.50, $1 (No tax)

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Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Apr 21

SYMPHONY HALL

TOMORROW, APR. 22, at 3:30
ELMAN

Tomorrow At 7:30 Sullivan's
GOLDEN LEGEND
PEOPLE'S CHORAL UNION
GEORGE SAWYER DUNHAM, Conductor. Soloists: MARJORIE MOODY, BYRON HUDSON, JEAN MACDONALD, CHARLES BENNETT.
Tickets $2, $1.50, $1, 75c, 50c (No tax)

APR. 23 (MON. EVE.) 8:15
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WEBER WAGNER MOZART
MENDELSSOHN SAINT-SAENS
Soloist, Florence MACBETH, Soprano
Seats $2.00, $1.50, $1.00 (No tax)

SUN. AFT., APR. 29, at 3:30
PADEREWSKI

OPENING NIGHT—MONDAY, MAY 7
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Seats Tom'w—25c, 50c, 75c, $1 (No tax)

Monitor Apr 21

SYMPHONY HALL

TODAY Apr. 22 at 3:30 — **MISCHA ELMAN** Violin (Tickets Now)

TONIGHT Apr. 22 at 7:30 — **Sullivan's GOLDEN LEGEND**
PEOPLE'S CHORAL UNION GEORGE SAWYER DUNHAM, Conductor
Soloists: Marjorie MOODY, Byron HUDSON, Jean MACDONALD, Charles BENNETT. $2, $1.50, $1, 75c, 50c (No Tax)

TOMORROW MON. EVE. Apr. 23 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Weber—Mendelssohn—Wagner—Mozart—Saint-Saens
Soloist—FLORENCE MACBETH, Soprano. $2, $1.50, $1 (No tax)

SUN. AFT. Apr. 29 at 3:30 — **PADEREWSKI** (Tickets Now)

SUN. EVE. Apr. 29 at 8:15 — PATTI Concert by **LUELLA MELUIS**

OPENING NIGHT Mon., May 7 38th Season — Orchestra of 80 Symphony Players AGIDE JACCHIA, Cond. **POPS** Popular Programs Refreshments
Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Apr 22

SYMPHONY HALL

adv 4/22

TODAY Apr. 22 at 3:30 — **MISHCA ELMAN** Violin (TicketsNow)

TONIGHT Apr. 22 at 7:30 — **Sullivan's GOLDEN LEGEND**
PEOPLE'S CHORAL UNION GEORGE SAWYER DUNHAM, Conductor
Soloists. Marjorie MOODY, Byron HUDSON, Jean MACDONALD, Charles BENNETT. $2, $1.50, $1, 75c, 50c, (No Tax)

Tomorrow MON. EVE. Apr. 23 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Weber—Mendelssohn—Wagner—Mozart—Saint-Saens
Soloist—Florence Macbeth, Soprano. $2, $1.50, $1 (No Tax)

SUN. AFT. Apr. 29 — **PADEREWSKI** TICKETS NOW

SYMPHONY HALL

TODAY At 3:30 **ELMAN**

Tonight At 7:30 Sullivan's
GOLDEN LEGEND
People's Choral Union
GEORGE SAWYER DUNHAM, Conductor. Soloists: MARJORIE MOODY, BYRON HUDSON, JEAN MACDONALD, CHARLES BENNETT.
Tickets $2. $1.50, $1, 75c, 50c (No tax)

TOMORROW (MON. EVE.) 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WEBER WAGNER MOZART
MENDELSSOHN SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2.00, $1.50, $1.00 (No tax)

SUN. AFT., APR. 29, at 3:30
PADEREWSKI

SUN. EVE., APR. 29, at 8:15
PATTI CONCERT by
LUELLA MELUIS

OPENING NIGHT—MONDAY, MAY 7
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Seats Tom'w—25c, 50c, 75c, $1 (No tax)

Globe apr 22

SYMPHONY HALL

TODAY Apr. 22 at 3.30 — **MISCHA ELMAN** Violin (Tickets Now)

TONIGHT April 22, at 7:30 — **Sullivan's GOLDEN LEGEND**
PEOPLE'S CHORAL UNION GEORGE SAWYER DUNHAM, Conductor
Soloists: Marjorie MOODY, Byron HUDSON, Jean MACDONALD, Charles BENNETT. $2, $1.50, $1, 75c, 50c (No Tax)

TOMORROW MON. EVE. Apr. 23 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Weber—Mendelssohn—Wagner—Mozart—Saint-Saens
Soloist—FLORENCE MACBETH, Soprano. $2, $1.50, $1 (no tax)

SUN. AFT. Apr. 29 at 3:30 — **PADEREWSKI** (Tickets Now)

SUN. EVE., Apr. 29 at 8:15 — PATTI Concert by **LUELLA MELUIS**

OPENING NIGHT Mon., May 7 38th Season — Orchestra of 80 Symphony Players AGIDE JACCHIA, Cond. **POPS** Popular Programs Refreshments
Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Apr 22

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WEBER WAGNER MOZART
MENDELSSOHN SAINT-SAENS
Soloist, Florence MACBETH, Soprano
Seats $2.00, $1.50, $1.00 (No tax)

Herald apr 23

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WEBER WAGNER MOZART
MENDELSSOHN SAINT SAENS
Soloist, Florence MACBETH, Soprano
Seats $2.00, $1.50, $1.00 (No Tax)

Globe Apr 23

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Weber Wagner Mozart
Mendelssohn Saint Saens
Soloist, Florence MACBETH, Soprano
Seats $2, $1.50, $1. (No tax)

Post Apr 23

SYMPHONY HALL
TONIGHT AT 8.15
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
WEBER WAGNER MOZART
MENDELSSOHN SAINT SAENS
Soloist, FLORENCE MACBETH, Soprano
Seats $2.00, $1.50, $1.00 (No tax)

Transcript Apr 23

SYMPHONY HALL
Last Pair of Concerts But One This Season
THIS FRI., APR. 27, at 2:30; SAT. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor

OPENING NIGHT—MONDAY, MAY 7
POPS
Orchestra of 80 Symphony Players
Popular Programs—Refreshments
AGIDE JACCHIA, Conductor
Seats now—25c, 50c, 75c, $1 (No tax)

Herald Apr 25

SYMPHONY HALL
Last Pair of Concerts But One This Season
This Fri., Apr. 27, at 2.30; Sat. at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor

SYMPHONY HALL
Last Pair of Concerts But One This Season
THIS FRI., APR. 27, at 2:30; SAT. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor

SYMPHONY HALL
Tomorrow at 8:15
Historical Memorial Concert
To the Memory of
ADELINE PATTI
By Luella Meluis

American Apr 28

SYMPHONY HALL
EVERY NIGHT OPENING Mon., May 7
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

American apr 28

SYMPHONY HALL
Tomorrow 3.30 **PADEREWSKI**
CHOPIN Program—Admission $2

TOMORROW AT 8.15
Historical Memorial Concert
TO THE MEMORY OF
ADELINE PATTI
By LUELLA MELUIS

LAST CONCERT of the Season
THIS FRI., MAY 4, at 2.30; SAT. at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor

EVERY NIGHT OPENING Mon., May 7
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Sun., May 13—Russian Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Transcript Apr 28

SYMPHONY HALL
Tomorrow at 3:30 **PADEREWSKI**
CHOPIN Program—Admission $2

TOMORROW at 8:15
Historical Memorial Concert
to the memory of
ADELINE PATTI
By Luella Meluis

LAST CONCERT of the Season
THIS FRI., MAY 4, at 2:30; SAT. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor

EVERY NIGHT OPENING Mon., May 7
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

Traveler Apr 28

SYMPHONY HALL
Every Night OPENING Mon., May 7
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

Telegram Apr 28

CUT-OUT

April 29, May 1, 2, 3, 4, 5, 6, 7

SYMPHONY HALL
TODAY at 3:30 **PADEREWSKI**
CHOPIN Program—Admission $2
TONIGHT at 8:15
Historical Memorial Concert
to the memory of
ADELINA PATTI
By Luella Meluis
LAST CONCERT of the Season
THIS FRI., MAY 4, at 2:30; SAT. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
EVERY NIGHT OPENING Mon., May 7
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

Herald apr 29

SYMPHONY HALL
TODAY at 3:30 **PADEREWSKI**
CHOPIN Program—Admission $2
TONIGHT AT 8:15 Historical Memorial Concert
To the Memory of Adeline Patti
By Luella Meluis
LAST CONCERT of the Season
THIS FRI., MAY 4, at 2:30; SAT. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
EVERY NIGHT OPENING MON., May 7
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Sun., May 13 — RUSSIAN Tchaikowsky Program
Seats Tom'w—25c, 50c, 75c, $1 (No tax)

Globe apr 29

SYMPHONY HALL
TODAY at 3:30 **PADEREWSKI**
CHOPIN Program—Admission $2
TONIGHT AT 8:15
Historical Memori
A PATTI
By LUELLA MELUIS
LAST CONCERT of the Season
THIS FRI. MAY 4, AT 2:30; SAT. AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
EVERY NIGHT OPENING Mon., May 7
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

Advertiser apr 29

SYMPHONY HALL
TODAY at 3:30 **PADEREWSKI**
CHOPIN Program—Admission $2
TONIGHT at 8:15
ORICAL MEMORIAL CONCERT
to the memory of
DELINE PATTI
By Luella Meluis
LAST CONCERT of the Season
THIS FRI., MAY 4, at 2:30; SAT. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
EVERY NIGHT OPENING Mon., May 7
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats Tom'w—25c, 50c, 75c, $1 (No tax)

Post apr 29

SYMPHONY HALL—Opening MON., May 7
POPS
Every Night
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Globe May 1

SYMPHONY HALL—Opening MON., May 7
POPS
Every Night
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Post May 1

SYMPHONY HALL—Opening MON., May 7
POPS
EVERY NIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13, Russian Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No Tax)

Transcript May 1

SYMPHONY HALL—Opening MON., May 7
POPS
EVERY NIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Herald May 2

SYMPHONY HALL—Opening MON., May 7
POPS
Every Night
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Globe May 2

SYMPHONY HALL
LAST CONCERTS
Of the Season Today at 2:30, Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SEATS ON SALE

Globe May 4

SYMPHONY HALL
LAST CONCERTS (This Season) This Fri. at 2.30. Sat at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor

Transcript May 3

SYMPHONY HALL—Opening MON., May 7
POPS
Every Night
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Post May 3

SANDERS THEATRE, Cambridge
TOMORROW, MAY 3 AT 8.00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tchaikovsky, "Pathetic Symphony"; Gretry, Suite; Weber, "Oberon" Overt.; Airs of Wagner and Saint-Saens by EMMA ROBERTS, Soloist. Seats at University Book Store, Harvard Sq.

SYMPHONY HALL—Opening MON., May 7
POPS
EVERY NIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13, Russian Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No Tax)

Transcript May 2

SYMPHONY HALL
LAST CONCERTS Of the Season Today at 2:30—Sat. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats on Sale

Post May 4

SYMPHONY HALL
LAST CONCERT OF THE SEASON TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats on Sale
OPENING NEXT MON., May 7
POPS
EVERY NIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13 — RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Herald May 5

SYMPHONY HALL
Last Concerts (This Season) This Fri. at 2:30. Sat. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats on Sale
SYMPHONY HALL—Opening MON., May 7
POPS
EVERY NIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Herald May 3

SYMPHONY HALL—Opening MON., May 7
POPS
EVERY NIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPULAR PROGRAMS
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (no tax)

Monitor May 2

SYMPHONY HALL
LAST CONCERT of the Season TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats on Sale
OPENING NEXT MONDAY, MAY 7
POPS
EVERY NIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats Now—25c, 50c, 75c, $1 (No Tax)

Globe May 5

SYMPHONY HALL
LAST CONCERT of the season TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SEATS ON SALE
OPENING NEXT MON., May 7
POPS
Every Night
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Post May 5

SYMPHONY HALL—Opening MON., May 7
POPS
Every Night
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Globe May 4

SYMPHONY HALL—Opening MON., May 7
POPS
Every Night
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Post May 4

SYMPHONY HALL OPENING TOMORROW
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY MAY 13 RUSSIAN—Tchaikovsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

Herald May 6

SYMPHONY HALL OPENING MONDAY May 7
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY MAY 13 RUSSIAN—Tchaikovsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

American May 5

SYMPHONY HALL—Opening MON., May 7
POPS
EVERY NIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
rams
Russian Tchaikowsky Program
—25c, 50c, 75c, $1 (No Tax)

Transcript May 4

Symphony Hall
(Every
SUNDA
Seats No

SYMPHONY HALL
NING MONDAY, MAY 7
Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
OPS
May 13 Russian—Tchaikovsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

Telegram May 5

SYMPHONY HALL OPENING TOMORROW
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY MAY 13 RUSSIAN—Tchaikovsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

Globe May 6

SYMPHONY HALL OPENING TOMORROW
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
SUNDAY MAY 13
Seats Now—25

SYMPHONY HALL OPENING MONDAY MAY 7
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY MAY 13 RUSSIAN—Tchaikovsky Program
Seats Now—25c, 50c, 75c, $1 (No tax)

Traveler May 5

SYMPHONY HALL—Opening MON., May 7
POPS
Every Night
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Programs
Sun., May 13—RUSSIAN Tchaikowsky Program
Seats now—25c, 50c, 75c, $1 (No tax)

Monitor May 5

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 7

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 7

Post May 4

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 7

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Traveler May 7

Symphony Hall (Every Night) OPENING
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 7

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 7

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 7

[68]

CUT-OUT

May 8, 9, 10, 11, 12, 13, 14, 1923.

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) my 8

Transcript May 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Traveler May 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 8

SYMPHONY HALL (Every Night)
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS

PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
RUSSIAN—Tchaikovsky Program
50c, 75c, $1 (no tax)

Post May 9

HALL (Every Night)
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
RUSSIAN—Tchaikovsky Program
$1 (no tax)

American May 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Sun, May 13—Russian—Tchaikowsky Program
Tickets—25c, 50c, 75c, $1 (no tax)
4t(A) my 8

Transcript May 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY May 13 RUSSIAN Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Sun., May 13—Russian Tchaikowsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conducter
Popular Programs
Refreshments
SUNDAY May 13 RUSSIAN Tchaikowsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY MAY 13 RUSSIAN TCHAIKOVSKY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY May 13 RUSSIAN Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

American May 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY MAY 13 RUSSIAN TCHAIKOVSKY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)
4t(A) my 8

Transcript May 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
May 13 RUSSIAN Tchaikovsky

Refreshments
RUSSIAN Tchaikovsky Program
50c, 75c, $1 (no tax)

Telegram May 10

HALL (Every Night)
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY May 13 RUSSIAN Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Sun., May 13—Russian Tchaikowsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
[redacted]

Advertiser May 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY MAY 13 RUSSIAN TCHAIKOVSKY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY May 13 RUSSIAN Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

American May 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY MAY 13 RUSSIAN TCHAIKOVSKY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)
4t(A) my 8

Transcript May 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUN. May 13 RUSSIAN Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY May 13 RUSSIAN Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Sun., May 13—Russian Tchaikowsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY May 13 RUSSIAN Tchaikowsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
13 RUSSIAN TCHAIKOVSKY PROGRAM
25c, 50c, 75c, $1 (no tax)

Post May 12

POPS
SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
POPULAR PROGRAMS
Refreshments
TOMOR'W 1st Sunday Concert
RUSSIAN Program
Mon. May 14, Harvard Freshman Glee Club
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

American May 12

POPS
SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPULAR PROGRAMS
Refreshments
TOMOR'W 1st Sunday Concert
RUSSIAN Program
MON., May 14-Harvard Freshman Glee Club
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Transcript May 12

POPS
SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPULAR PROGRAMS
Refreshments
TOM'W 1st Sunday Concert
RUSSIAN Program
MON., May 14—Harvard Freshman Glee Club
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler May 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs, Refreshments
Tomor'w—Russian TCHAIKOVSKY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor May 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W RUSSIAN Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 12

Herald May 13

POPS
SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPULAR PROGRAMS
Refreshments
TONIGHT 1st Sunday Concert
RUSSIAN Program
MON., May 14—Harvard Freshman Glee Club
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Globe May 13

POPS
SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
POPULAR PROGRAMS
Refreshments
TONIGHT 1st Sunday Concert
RUSSIAN Program
Mon. May 14, Harvard Freshman GleeClub
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser May 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD FRESHMAN GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Tonight—HARVARD Freshman Glee Club
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—HARVARD Freshman Glee Club
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs.
Refreshments
Tonight—HARVARD Freshman Glee Club
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 14

HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD FRESHMAN GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

American May 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight — HARVARD Freshman Glee Club
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Harvard Freshman Glee Club
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 14

SYMPHONY HALL
POPS EVERY NIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Smoking
Tickets—25c, 50c, 75c, $1 (No Tax)

M.I. Tech Senior Review May 10

CUT-OUT

TIGHT BINDING

May 15, 16, 17, 18, 19, 20, 21, 22, 1923

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NIGHT—Songs by Radcliffe Chorus
ickets—25c, 50c, 75c, $1 (no tax)

Herald May 15

YMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
NIGHT—Songs by Radcliffe Chorus
ickets—25c, 50c, 75c, $1 (no tax)

Globe May 15

YMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
IGHT—Songs by Radcliffe Chorus
kets—25c, 50c, 75c, $1 (no tax)

Advertiser May 15

YMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
IGHT—Songs by Radcliffe Chorus
ickets—25c, 50c, 75c, $1 (no tax)

Post May 15

PHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
IGHT—HARVARD FRESHMAN GLEE CLUB
ickets—25c, 50c, 75c, $1 (no tax)

American May 15

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 15

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
ONIGHT—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 15

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert, May 27—All-WAGNER
ickets—25c, 50c, 75c, $1 (no tax)

Herald May 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 15

YMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Sun. Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
onight—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

American May 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sunday Concert May 27; ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert, May 27; ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert, May 27—All-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 17

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 17

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 17

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert May 27—ALL-WAGNER
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Post May 17

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
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Tickets

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 18

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sunday Concert May 27; ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

American May 18

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 18

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert, May 27—All-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 19

SYMPHONY HALL (Every Night)
POPS TONIGHT
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Post May 19

SYMPHONY HALL (Every Night)
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ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
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Tickets—25c, 50c, 75c, $1 (no tax)

American May 19

SYMPHONY HALL

EVERY NIGHT
Popular Programs
by
**Orchestra
of 80
Symphony
Players**
gide Jacchia
Conductor
efreshments
RST NIGHT, with
Thurs., May 24.
D SUNDAY Con-
y 27—Program All
RD NIGHT, Mon.,
eats, $1 and 75c;
l., $1, 75c and 50c.
n 25c (no tax).

POPS

Transcript May 19

Traveler May 19

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 19

SYMPHONY
HALL

EVERY NIGHT
Popular Programs by
**Orchestra
of 80
Symphony
Players**
Agide Jacchia
Conductor

Refreshments
AMHERST NIGHT with songs—Thurs., May 24.
2nd SUNDAY Concert May 27—Program: ALL-WAGNER. HARVARD Night Mon., May 28.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
Admission 25c (no tax)

POPS

Herald May 20

SYMPHONY
HALL

EVERY NIGHT
Popular Programs by
**Orchestra
of 80
Symphony
Players**
Agide Jacchia
Conductor

Refreshments
AMHERST NIGHT with songs—Thurs., May 24.
2nd SUNDAY Concert May 27—Program: ALL-WAGNER. HARVARD Night Mon., May 28.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c.
Admission 25c (no tax)

POPS

Globe May 20

SYMPHONY
HALL

EVERY NIGHT
Popular Programs by
**Orchestra
of 80
Symphony
Players**
Agide Jacchia
Conductor

Refreshments
AMHERST NIGHT with songs—Thurs., May 24.
2nd SUNDAY Concert May 27—Program: ALL-WAGNER HARVARD Night, Mon., May 28.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
Admission 25c (no tax)

POPS

Advertiser May 20

SYMPHONY
HALL

EVERY NIGHT
Popular Programs by
**Orchestra
of 80
Symphony
Players**
Agide Jacchia
Conductor

Refreshments
AMHERST NIGHT with songs—Thurs., May 24.
2nd SUNDAY Concert May 27—Program: ALL-WAGNER. HARVARD NIGHT Mon., May 28.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
Admission 25c (no tax)

POPS

Post May 20

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 21

SYMPHONY HALL (Every Night)
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Advertiser May 21

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Post May 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sunday Concert May 27; ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

American May 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) my 21

Transcript May 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) my 21

Transcript May 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 22

TIGHT BINDING

CUT-OUT

May 15, 16, 17, 18, 19, 20, 21, 22, 1923

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 15

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 15

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 15

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 15

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD FRESHMAN GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

American May 15

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 15

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Radcliffe Chorus
Tickets—25c, 50c 75c, $1 (no tax)

Telegram May 15

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert, May 27—All-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 16

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2d Sun. Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 15

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Sun. Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 16

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Songs by Radcliffe Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

American May 16

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sunday Concert May 27; ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 16

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert, May 27; ALL-WAGNER
Tickets—25c, 50c 75c, $1 (no tax)

Telegram May 16

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert May 27—All-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 17

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 17

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2d Sun. Concert May 27—ALL-WAGNER
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Advertiser May 17

SYMPHONY HALL (Every Night)
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ORCHESTRA OF 80 SYMPHONY PLAYERS
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Conductor
Popular Programs
Refreshments
2nd Sun. Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 17

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80

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SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2d S Concert May 27—ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 18

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sunday Concert May 27; ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

American May 18

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c 75c, $1 (no tax)

Telegram May 18

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert, May 27—All-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 19

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sun. Concert, May 27—ALL-WAGNER
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Globe May 19

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Post May 19

SYMPHONY HALL (Every Night)
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Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sunday Concert May 27; ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

American May 19

SYMPHONY HALL
EVERY NIGHT
Popular Programs by
Orchestra of 80 Symphony Players
gide Jacchia
Conductor
efreshments
RST NIGHT, with
Thurs., May 24.
D SUNDAY Con-
ay 27—Program All
RD NIGHT, Mon.,
eats, $1 and 75c;
l., $1, 75c and 50c.
n 25c (no tax).
POPS

Transcript May 19

Traveler May 19

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c 75c, $1 (no tax)

Telegram May 19

SYMPHONY HALL
EVERY NIGHT
Popular Programs by
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Refreshments
AMHERST NIGHT with songs — Thurs., May 24.
2nd SUNDAY Concert May 27—Program: ALL-WAGNER. HARVARD Night Mon., May 28.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
Admission 25c (no tax)
POPS

Herald May 20

SYMPHONY HALL
EVERY NIGHT
Popular Programs by
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Refreshments
AMHERST NIGHT with songs — Thurs., May 24.
2nd SUNDAY Concert May 27 — Program: ALL-WAGNER. HARVARD Night Mon., May 28.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c.
Admission 25c (no tax)
POPS

Globe May 20

SYMPHONY HALL
EVERY NIGHT
Popular Programs by
Orchestra of 80 Symphony Players
Agide Jacchia
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Refreshments
AMHERST NIGHT with songs — Thurs., May 24.
2nd SUNDAY Concert May 27 — Program: ALL - WAGNER HARVARD Night, Mon., May 28.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
Admission 25c (no tax)
POPS

Advertiser May 20

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EVERY NIGHT
Popular Programs by
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Refreshments
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2nd SUNDAY Concert May 27 — Program: ALL-WAGNER. HARVARD NIGHT Mon., May 28.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
Admission 25c (no tax)
POPS

Post May 20

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 21

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 21

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
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Advertiser May 21

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Post May 21

SYMPHONY HALL (Every Night)
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TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd Sunday Concert May 27; ALL-WAGNER
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American May 21

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) my 21

Transcript May 21

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 21

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 22

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 22

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 22

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 22

SYMPHONY HALL (Every Night)
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Refreshments
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Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) my 21

Transcript May 22

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c 75c, $1 (no tax)

Telegram May 22

CUT-OUT

May 23, 24, 25, 26, 27, 28, 29, 1923

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 23

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 23

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 23

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 23

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 23

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 23

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 23

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT AMHERST COLLEGE SONGS OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 24

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT AMHERST COLLEGE SONGS OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 24

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT AMHERST COLLEGE SONGS OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 24

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT AMHERST COLLEGE SONGS OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 24

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 24

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT AMHERST COLLEGE SONGS OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 24

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight Amherst College Songs Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 24

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY CONCERT MAY 27 All-Wagner
MON. MAY 28 HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 25

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY CONCERT MAY 27 ALL-WAGNER
MON. MAY 28 HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 25

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY CONCERT MAY 27 ALL-WAGNER
MON., MAY 28 HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 25

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY Concert May 27 ALL-WAGNER
MON. May 28 HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 25

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT AMHERST COLLEGE SONGS OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

American May 25

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY CONCERT MAY 27 ALL-WAGNER
MON. MAY 28 HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 25

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
2d Sunday Concert May 27 ALL-WAGNER
Mon. May 28 HARVARD NIGHT—Harvard Glee Club
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 25

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY CONCERT MAY 27 All-Wagner
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 25

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY CONCERT MAY 27 ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 26

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY CONCERT MAY 27 ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 26

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY Concert May 27 ALL-WAGNER
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 26

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
2nd SUNDAY CONCERT MAY 27 ALL-WAGNER
MON. MAY 28 HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

American May 26

SYMPHONY HALL (Every Night)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tomorrow Second Sun. CONCERT ALL WAGNER
MON., May 28 HARVARD NIGHT—Harvard GLEE CLUB
MEMORIAL DAY—Special Programme
Table Seats $1.00 and 75c.; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Transcript May 26

Symphony Hall—Every Night
P
Orchestra
AGI
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TOMOR'
MON., May 28
MEMO
Table
75c an

POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
2d Sunday Concert May 27 ALL-WAGNER
Mon. May 28 HARVARD NIGHT—Harvard Glee Club
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 26

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
2nd SUN
Mon., May 28
Ti

SYMPHONY HALL—Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT 2nd Sun. CONCERT ALL WAGNER
TOMOR'W—HARVARD NIGHT-Harvard GLEE CLUB
MEMORIAL DAY—Special Programme
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Herald May 27

SYMPHONY HALL—Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tonight— 2nd Sun. CONCERT All WAGNER
TOMOR'W—HARVARD NIGHT—Harvard GLEE CLUB
MEMORIAL DAY—Special Programme
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Globe May 27

Advertiser May 27

HONY HALL—Tonight
OPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT 2nd Sun. CONCERT ALL WAGNER
TOM'W—HARVARD NIGHT—Harvard GLEE CLUB
MEMORIAL DAY—Special Program
Seats $1 and 75c; Balcony $1.00,
d 50c. Admission 25c (no tax)

Post May 27

PHONY HALL (Every Night)
OPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 28

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SYMPHONY HALL (Every Night
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 28

SYMPHONY HALL (Every Night)
POPS
TONIGT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Harvard NIGHT, HARVARD Glee Club
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 28

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 28

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
HARVARD NIGHT—HARVARD GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 28

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
HARVARD NIGHT Harvard GLEE CLUB
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 28

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. MAY 30 SONGS BY BAKULE CHORUS
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 29

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. MAY 30 SONGS BY Bakule Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 29

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed. May 30 Songs by Bakule Chorus
75c, $1 (no tax)

Advertiser May 29

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. MAY 30 Songs by BAKULE CHORUS
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 29

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. MAY 30 Songs by BAKULE CHORUS
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 29

SYMPHONY HALL (Every Night)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed. May 30 Songs by BAKULE CHORUS
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 29

CUT-OUT

May 30, 31; June 1, 2, 3, 4, 5, 6, 7, 1923

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Tonight Songs by Celebrated BAKULE CHORUS
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 30

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Tonight Songs By Celebrated Bakule Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Glob May 30

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight Songs by Celebrated Bakule Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 30

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Program
Refreshments
TONIGHT SONGS BY CELEBRATED BAKULE CHORUS
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 30

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
3rd SUN. CONCERT June 10 Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Glob May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 31

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. Concert June 10 OPERATIC Programme
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd Sun Concert June 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 1

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
3rd SUN. CONCERT June 10 Opera

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 1

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 1

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. Concert June 10 OPERATIC Programme
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 1

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd Sun Concert June 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 1

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 2

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
3rd SUN. CONCERT June 10 Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 2

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 2

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 2

SYMPHONY HALL
Trans 6/1
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Third Sun. Concert June 10 OPERATIC Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Transcript June 2

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd Sun Concert June 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 2

POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs, Refreshments
3rd SUN. CONCERT June 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor June

Traveler June 2

SYMPHONY HALL
POPS
Her 6/3
Orchestra of 80 Symphony Player
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd SUN. CONCERT June 10 OPERATIC Program
Table Seats $1 and 75c; Balcony $1.00 75c and 50c. Admission 25c (no

Herald June 3

SYMPHONY HALL
POPS
Gl 6/3
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd SUN CONCERT JUNE 10 Operatic Program
Table Seats $1 and 75c; Balcony $1.00. 75c and 50c. Admission 25c (no tax)

Globe June 3

SYMPHONY HALL
Adv 6/3
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 3

SYMPHONY HALL
POPS
Post 6/3
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd SUN. CONCERT JUNE 10 Operatic Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Post June 3

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 4

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 4 [72]

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 4

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 4 5

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 4

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 4

SYMPHONY HALL (Every Night)
POPS TONIGHT
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Tickets

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Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 5

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Player
Agide Jacchia
Conductor
Popular Program
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 5

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs, Refreshments
3rd SUN. CONCERT June 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor June 6

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Next SUNDAY—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 6

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Next Sunday—Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 6

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Next SUN.—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 6

(Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 6

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next SUNDAY—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)
3t(A)
Je 6

Transcript June 6

SYMPHONY HALL (Every Night)
OPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
t Sunday OPERATIC Prog.
ickets—25c, 50c, 75c, $1 (no tax)

Telegram June 6

PHONY HALL (Every Night)
OPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
UNDAY—OPERATIC Program
ets—25c, 50c, 75c, $1 (no tax)

Herald June 7

ONY HALL (Every Night)
OPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Sunday—Operatic Prog.
ets—25c, 50c, 75c, $1 (no tax)

Globe June 7

PHONY HALL (Every Night)
OPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
SUN.—OPERATIC Prog.
kets—25c, 50c, 75c, $1 (no tax)

Advertiser June 7

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 7

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next SUNDAY—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)
3t(A)

Transcript June 7

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sunday OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 7

CUT-OUT

May 30, 31, June 1, 2, 3, 4, 5, 6, 7, 1923

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight Songs by Celebrated BAKULE CHORUS
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 30

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight Songs By Celebrated Bakule Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 30

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight Songs by Celebrated Bakule Chorus
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 30

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT SONGS BY CELEBRATED BAKULE CHORUS
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 30

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT June 10 Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Post May 31

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. Concert June 10 OPERATIC Programme
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd Sun Concert June 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram May 31

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 1

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT June 10 Operatic Prog.
Tickets—25c, 50c, 75c, $1

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 1

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 1

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. Concert June 10 OPERATIC Programme
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 1

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd Sun Concert June 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 1

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 2

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT June 10 Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 2

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 2

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 2

SYMPHONY HALL
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Third Sun. Concert June 10 OPERATIC Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Transcript June 2

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
3rd Sun Concert June 10 Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 2

POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs, Refreshments
3rd SUN. CONCERT June 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor June 2

Traveler June 2

SYMPHONY HALL
POPS
Her 6/3
Orchestra of 80 Symphony Player
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd SUN. CONCERT June 10 OPERATIC Program
Table Seats $1 and 75c; Balcony $1.00 75c and 50c. Admission 25c (no tax)

Herald June 3

SYMPHONY HALL
POPS
Gl 6/3
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd SUN CONCERT JUNE 10 Operatic Program
Table Seats $1 and 75c; Balcony $1.00. 75c and 50c. Admission 25c (no tax)

Globe June 3

SYMPHONY HALL
Adv 6/3
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd SUN. CONCERT JUNE 10 OPERATIC Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 3

SYMPHONY HALL
POPS
Post 6/3
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd SUN. CONCERT JUNE 10 Operatic Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Post June 3

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 4

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 4 [72]

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 4

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 4 5

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 4

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 4

SYMPHONY HALL (Every Night)
TONIGHT

Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 5

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Player
Agide Jacchia
Conductor
Popular Program
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 5

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs, Refreshments
3rd SUN. CONCERT June 10 OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor June 6

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next SUNDAY—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 6

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sunday—Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 6

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next SUN.—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 6

(Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 6

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next SUNDAY—OPERATIC Prog.
3t(A) Tickets—25c, 50c, 75c, $1 (no tax) Je 6

Transcript June 6

SYMPHONY HALL (Every Night)
OPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
t Sunday OPERATIC Prog.
ickets—25c, 50c, 75c, $1 (no tax)

Telegram June 6

MPHONY HALL (Every Night)
OPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
UNDAY—OPERATIC Program
ets—25c, 50c, 75c, $1 (no tax)

Herald June 7

ONY HALL (Every Night)
OPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Sunday—Operatic Prog.
ts—25c, 50c, 75c, $1 (no tax)

Globe June 7

HONY HALL (Every Night)
OPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUN.—OPERATIC Prog.
ets—25c, 50c, 75c, $1 (no tax)

Advertiser June 7

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 7

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next SUNDAY—OPERATIC Prog.
3t(A) Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 7

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sunday OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 7

CUT-OUT

June 8, 9, 10, 11, 12, 13, 14, 15, 16,

In "THE SIGN OF THE ROSE"
SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Next SUNDAY—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Next Sunday—Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Next SUN.—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 8

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Next SUNDAY—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)
3t(A) je 6

Transcript June 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Next Sunday OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 8

In "THE SIGN OF THE ROSE"
SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Next SUNDAY—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Next Sunday—Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Next SUN.—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 9

(Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 9

SYMPHONY HALL—EVERY NIGHT
POPS
Trans 6/9
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programme—Refreshments
TOMORROW 3rd Sun. CONCERT OPERATIC
MON., JUNE 11—TECH NIGHT
Tuesday, June 12—Masonic Clubs Night
(All Nights Open to the Public)

SYMPHONY HALL EVERY NIGHT
POPS
Trav 3/9
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TOMORROW 3rd SUN. CONCERT OPERATIC
MON., JUNE 11—TECH NIGHT
TUES., JUNE 12—MASONIC CLUBS NIGHT
(All Nights Open to the Public)
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler June 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tel 6/9
Next Sunday OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs. Refreshments.
TOMORROW 3rd Sun. Program OPERATIC
Tickets—25c, 50c, 75c, $1 (no tax)

SYMPHONY HALL—Tonight
POPS
Adv 6/10
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT 3rd Sun. Concert OPERATIC
TOMORROW—TECH NIGHT
Tues., June 12—Masonic Clubs Night
(All Nights Open to the Public)
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tomor'w 3rd Sun. Program Operatic
Tickets—25c, 50c, 75c, $1 (no tax)

American June 9

Transcript June 9

Post June 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 11

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 12

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 12

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SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 13

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 14

SYMPHONY HALL (Every Night)
POPS TO NIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tues. June 19 Program of Dance Music
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 14

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES., June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)
ThM(A) je 14

Transcript June 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tel 6/14
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. June 19 Program of DANCE Music
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 15

SYMPHONY HALL (Every Night)
POPS TO NIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tues. June 19 Program of Dance Music
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 15

(Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. June 19 Program of DANCE Music
LAST SUN. Concert JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 15

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES., June 19 Program of DANCE Music
Last Sun. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 15

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 15

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. June 19 Program of DANCE Music
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. JUNE 19 Program of DANCE Music
Last Sun. Concert, June 24, RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 16

SYMPHONY HALL (Every Night)
POPS TO NIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tues. June 19 Program of Dance Music
Last Sun. CONCERT JUNE 24 Russian Prog
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. June 19 Program of DANCE Music
LAST SUN. Concert JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES., June 19, Program of DANCE Music
LAST SUN. Concert June 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

American June 16

SYMPHONY HALL
P O P S
Trans 6/16
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., June 19 Program of DANCE Music
NEXT (and Last) SUN. Concert—June 24 RUSSIAN Prog.
Table Seats $1.00 and 75c; Balcony $1.00 75c and 50c. Admission 25c (no tax)

Transcript June 16

CUT-OUT

June 8, 9, 10, 11, 12, 13, 14, 15, 16, 1923

In "THE SIGN OF THE ROSE"
SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Next SUNDAY—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Next Sunday—Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Next SUN.—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 8

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Next SUNDAY—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)
St(A) je 6

Transcript June 8

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Next Sunday OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 8

In "THE SIGN OF THE ROSE"
SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Next SUNDAY—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Next Sunday—Operatic Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Next SUN.—OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 9

(Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 9

SYMPHONY HALL—EVERY NIGHT
POPS
June 6/9
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programme—Refreshments
TOMORROW 3rd Sun. CONCERT OPERATIC
MON., JUNE 11—TECH NIGHT
Tuesday, June 12—Masonic Clubs Night
(All Nights Open to the Public)
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Transcript June 9

SYMPHONY HALL EVERY NIGHT
POPS
Trav 6/9
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TOMORROW 3rd SUN. CONCERT OPERATIC
MON., JUNE 11—TECH NIGHT
TUES., JUNE 12—MASONIC CLUBS NIGHT
(All Nights Open to the Public)
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler June 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Tel 6/9
Next Sunday OPERATIC Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 9

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs. Refreshments.
TOMORROW 3rd Sun. Program OPERATIC
6/9
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible] June 9

SYMPHONY HALL—Tonight
POPS
Adv 6/10
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT 3rd Sun. CONCERT OPERATIC
TOMORROW—TECH NIGHT
Tues., June 12—Masonic Clubs Night
(All Nights Open to the Public)
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tomor'w 3rd Sun. Program Operatic
Tickets—25c, 50c, 75c, $1 (no tax)

American June 9

Post June 10

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Adv 6/11
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 11

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 11

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 4

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 12

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 12

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Tel 6/12
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 12

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SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
6/13
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
6/13
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Adv 6/13
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Post 6/13
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 13

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
6/13
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
6/13
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 13

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 14

SYMPHONY HALL (Every Night)
POPS TO NIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Adv 6/14
Tues. June 19 Program of Dance Music
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 14

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
6/14
TUES., June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)
ThM(A) je 14

Transcript June 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Tel 6/14
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 14

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Her 6/15
TUES. June 19 Program of DANCE Music
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 15

SYMPHONY HALL (Every Night)
POPS TO NIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tues. June 19 Program of Dance Music
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 15

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
TUES. June 19 Program of DANCE Music
LAST SUN. Concert JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 15

Symphony Hall (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
6/15
TUES., June 19 Program of DANCE Music
Last Sun. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 15

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)
~~Telegram 6/15~~

Telegram. June 15

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
TUES. June 19 Program of DANCE Music
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
TUES. JUNE 19 Program of DANCE Music
Last Sun. Concert, June 24, RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 16

SYMPHONY HALL (Every Night)
POPS TO NIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Tues. June 19 Program of Dance Music
Last Sun. CONCERT JUNE 24 Russian Prog
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
TUES. June 19 Program of DANCE Music
LAST SUN. Concert JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
6/16
TUES., June 19, Program of DANCE Music
LAST SUN. Concert June 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

American June 16

SYMPHONY HALL
POPS
Trans 6/16
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., June 19 Program of DANCE Music
NEXT (and Last) SUN. Concert—June 24 RUSSIAN Prog.
Table Seats $1.00 and 75c; Balcony $1.00 75c and 50c. Admission 25c (no tax)

Transcript June 16

TIGHT BINDING

June 16, 17, 18, 19, 20, 21, 22, 23, 1923.

SYMPHONY HALL
Trav 6/16
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT (and LAST) SUN. Concert—June 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler June 16

SYMPHONY HALL (Every Night)
POPS
Tel 6/16
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tues., June 19, Program of Dance Music.
Last Sun. Concert, June 24, Russian prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 16

POPS
6/16
Symphony Hall
TONIGHT
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tues., June 19, Program of Dance Music
Last Sun. Concert June 24 Russian Program
Tickets 25c, 50c, 75c, $1 (No tax)

Monitor June 16

SYMPHONY HALL
Her 6/17
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT (and LAST) SUN. Concert—June 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Herald June 17

SYMPHONY HALL
Gl 6/17
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT (and LAST) SUN. Concert—June 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Globe June 17

SYMPHONY HALL
Adv 6/17
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT (and Last) SUN. CONCERT — JUNE 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 17

SYMPHONY HALL
Post 6/17
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT And Last SUN. Concert June 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Post June 17

SYMPHONY HALL (Every Night)
POPS
Her 6/18
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 18

SYMPHONY HALL (Every Night)
POPS
Gl 6/18
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW JUNE 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 18

SYMPHONY HALL (Every Night)
POPS
Post 6/18
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 18

SYMPHONY HALL (Every Night)
POPS
Her 6/19
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 19

SYMPHONY HALL (Every Night)
POPS
Gl 6/19
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TO-NIGHT Program of Dance Music
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 19

SYMPHONY HALL (Every Night)
POPS
Adv 6/19
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 19

SYMPHONY HALL (Every Night)
POPS
Post 6/19
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 19

SYMPHONY HALL (Every Night)
POPS
Amer 6/19
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Program of DANCE Music
Last Sun. CONCERT JUNE 24 Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

American June 19

SYMPHONY HALL
Amer 6/2
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd Sun. CONCERT JUNE 10 Operatic Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

American June 2

Symphony Hall (Every Night)
POPS
Trans 6/19
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TO-NIGHT Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 19

SYMPHONY HALL (Every Night)
POPS
Tel 6/19
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TO-NIGHT Program of Dance Music
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 19

SYMPHONY HALL (Every Night)
POPS
Her 6/20
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 20

SYMPHONY HALL (Every Night)
POPS
Gl 6/20
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 20

SYMPHONY HALL (Every Night)
POPS
Adv 6/20
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 20

SYMPHONY HALL (Every Night)
POPS
Post 6/20
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 20

SYMPHONY HALL (Every Night)
POPS
Trans
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
—Popular Programs
Refreshments
LAST SUN. Concert June 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) je 20

Transcript June 20

SYMPHONY HALL (Every Night)
POPS
Tel
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 20

SYMPHONY HALL (Every Night)
POPS
H
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 21

SYMPHONY HALL (Every Night)
POPS
Gl
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 21

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Last Sun. CONCERT JUNE 24 Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 21

SYMPHONY HALL (Every Night)
POPS
P
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 21

SYMPHONY HALL (Every Night)
POPS
Trans 6/21
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. Concert June 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) je 20

Transcript June 21

SYMPHONY HALL (Every Night)
POPS
Tel 6/21
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Last Sun. Concert June 24 Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 21

SYMPHONY HALL (Every Night)
POPS
Her
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 22

SYMPHONY HALL (Every Night)
POPS
Gl 6/22
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 22

SYMPHONY HALL (Every Night)
POPS
Adv 6/22
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 22

SYMPHONY HALL (Every Night)
POPS
P 6/22
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 22

SYMPHONY HALL (Every Night)
POPS
Trans
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 22

SYMPHONY HALL (Every Night)
POPS
Tel
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 22

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 23

SYMPHONY HALL (Every Night)
POPS
Gl
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 23

SYMPHONY HALL (Every Night)
POPS
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Last Sun. JUNE 24 CONCERT Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 23

SYMPHONY HALL (Every Night)
POPS
Post 6/23
TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 23

SYMPHONY HALL
POPS
Trans 6/23
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tomor'w Last Sun. Concert RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
THURS., June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2 — ITALIAN-VERDI Program.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c. (No tax.)

Transcript June 23

SYMPHONY HALL
POPS
Trav
POPS
6/23
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tomorrow Last Sun. Concert RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
Thurs. Jun. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler June 23

SYMPHONY HALL (Every Night)
POPS
Tel 6/23
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Last Sun. Concert June 24 Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 23

SYMPHONY HALL
Monitor
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED., June 27 REQUEST NIGHT
THURS., June 28 A SPANISH Program, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Mon., July 2—ITALIAN-VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor June 23

TIGHT BINDING

June 16, 17, 18, 19, 20, 21, 22, 23, 1923

SYMPHONY HALL
POPS
Trav 6/16
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT (and LAST) SUN. Concert—June 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler June 16

SYMPHONY HALL (Every Night)
POPS TONIGHT
Tel 6/16
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tues., June 19, Program of Dance Music.
Last Sun. Concert, June 24, Russian prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 16

POPS
Mon 6/16
Symphony Hall TONIGHT
Orchestra of Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tues., June 19, Program of Dance Music
Last Sun. Concert June 24 Russian Program
Tickets 25c, 50c, 75c, $1 (No tax)

Monitor June 16

SYMPHONY HALL
POPS
Her 6/17
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT (and LAST) SUN. Concert—June 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Herald June 17

SYMPHONY HALL
POPS
Gl 6/17
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT (and LAST) SUN. Concert—June 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Globe June 17

SYMPHONY HALL
POPS
Adv 6/17
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT (and Last) SUN. CONCERT—JUNE 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 17

SYMPHONY HALL
POPS
Post 6/17
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TUES., JUNE 19 Program of DANCE Music
NEXT And Last SUN. Concert June 24 RUSSIAN Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Post June 17

SYMPHONY HALL (Every Night)
POPS TONIGHT
Her 6/18
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 18

SYMPHONY HALL (Every Night)
POPS TONIGHT
Gl 6/18
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TOMORROW JUNE 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 18

SYMPHONY HALL (Every Night)
POPS TONIGHT
Post 6/18
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TUES. June 19 Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 18

SYMPHONY HALL (Every Night)
POPS TONIGHT
Her 6/19
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tonight—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 19

SYMPHONY HALL (Every Night)
POPS TONIGHT
Gl 6/19
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TO-NIGHT Program of Dance Music
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 19

SYMPHONY HALL (Every Night)
POPS TONIGHT
Adv 6/19
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tonight—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 19

SYMPHONY HALL (Every Night)
POPS TONIGHT
Post 6/19
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 19

SYMPHONY HALL (Every Night)
POPS TONIGHT
Am 6/19
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT—Program of DANCE Music
Last Sun. CONCERT JUNE 24 Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

American June 19

SYMPHONY HALL
Amer 6/2
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
3rd Sun. CONCERT JUNE 10 Operatic Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

American June 2

Symphony Hall (Every Night)
POPS TONIGHT
Tran 6/19
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TO-NIGHT Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 19

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
TO-NIGHT Program of Dance Music
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 19

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 20

SYMPHONY HALL (Every Night)
POPS TONIGHT
Gl 6/20
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 20

SYMPHONY HALL (Every Night)
POPS TONIGHT
Adv 6/20
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 20

SYMPHONY HALL (Every Night)
POPS TONIGHT
Post 6/20
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 20

SYMPHONY HALL (Every Night)
POPS TONIGHT
Tran
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. Concert June 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) je 20

Transcript June 20

SYMPHONY HALL (Every Night)
POPS TONIGHT
Tel
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 20

SYMPHONY HALL (Every Night)
POPS TONIGHT
H
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Last Sun. CONCERT JUNE 24 Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
P
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
Tran 6/21
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. Concert June 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)
2t(A) je 20

Transcript June 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Last Sun. Concert June 24 Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 21

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
Gl 6/22
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
Adv 6/22
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
P 6/22
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
Tran
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
Tel
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 22

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 23

SYMPHONY HALL (Every Night)
POPS TONIGHT
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 23

SYMPHONY HALL (Every Night)
POPS TONIGHT
Adv
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Last Sun. JUNE 24 CONCERT Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 23

SYMPHONY HALL (Every Night)
POPS TONIGHT
Post 6/23
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
LAST SUN. CONCERT JUNE 24 RUSSIAN Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 23

SYMPHONY HALL
POPS
Tran 6/23
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tomor'w Last Sun. Concert RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
THURS., June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2 — ITALIAN-VERDI Program.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c. (No tax.)

Transcript June 23

SYMPHONY HALL
POPS
POPS
Trav 6/23
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tomorrow Last Sun. Concert RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
Thurs. Jun. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler June 23

SYMPHONY HALL (Every Night)
POPS TONIGHT
Tel 6/23
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Last Sun. Concert June 24 Russian Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 23

SYMPHONY HALL
Mon 6/23
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
WED., June 27 REQUEST NIGHT
THURS., June 28 A SPANISH Program, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Mon., July 2—ITALIAN-VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor June 23

June 24, 25, 26, 27, 28, 29, 30, 1923.

SYMPHONY HALL, Tonight
LAST WEEK But One
POPS
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT Last Sun. Concert RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
Thurs. Jun. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Herald June 24

SYMPHONY HALL, Tonight
LAST WEEK But One
POPS
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
THURS., June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Globe June 24

SYMPHONY HALL, Tonight
LAST WEEK But One
POPS
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
Thurs. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 24

SYMPHONY HALL, Tonight
LAST WEEK But One
POPS
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tonight LAST SUN. CONCERT RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
Thurs. June 28 A SPANISH PROGRAM drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Post June 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
THURS. Jan. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
THURS. Jun. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
THURS. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
THURS. Jan. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
WED., June 27 REQUEST NIGHT
THURS. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Mon., July 2—ITALIAN-VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

American June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Thurs. June 28 A SPANISH PROGRAM, Drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
THURS. Jun 28 A SPANISH Program drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
WED., June 27 REQUEST NIGHT
THURS., June 27 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 26

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
WED., June 27 REQUEST NIGHT
THURS. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 26

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
WED., June 27 REQUEST NIGHT
THURS. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 26

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
WED., JUNE 27 REQUEST NIGHT
THURS. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 26

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
WED., June 27 REQUEST NIGHT
Thurs. June 28 A SPANISH PROGRAM, Drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript June 26

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
WED., June 27 REQUEST NIGHT
THURS. Jun 28 A SPANISH Program drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 26

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tonight—REQUEST NIGHT
THURS., June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Mon., July 2—ITALIAN-VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 27

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT REQUEST NIGHT
THURS. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Mon., July 2—ITALIAN-VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 27

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tonight—REQUEST NIGHT
THURS., June 28 SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Mon., July 2—ITALIAN-VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 27

SYMPHONY HALL
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Post June 27

SYMPHONY HALL (Every Night)
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Telegram June 28

SYMPHONY HALL
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LAST 8 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
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Herald June 29

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Post June 29

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Telegram June 29

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Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 30

SYMPHONY HALL
POPS
LAST 7 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Mon., July 2—ITALIAN-VERDI Program
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 30

SYMPHONY HALL
POPS
LAST 7 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Rep.)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 30

SYMPHONY HALL
POPS
LAST 7 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 30

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Transcript June 30

June 24, 25, 26, 27, 28, 29, 30, 1923

SYMPHONY HALL, Tonight
LAST WEEK But One
POPS
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT Last Sun. Concert RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
Thurs. Jun. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Herald June 24

SYMPHONY HALL, Tonight
LAST WEEK But One
POPS
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
THURS., June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Globe June 24

SYMPHONY HALL, Tonight
LAST WEEK But One
POPS
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
Thurs. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 24

SYMPHONY HALL, Tonight
LAST WEEK But One
POPS
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tonight LAST SUN. CONCERT RUSSIAN Prog.
WED., June 27 REQUEST NIGHT
Thurs. June 28 A SPANISH PROGRAM drawn from the wealth of music inspired by the fascinating rhythms of Spain.
Mon., July 2—ITALIAN-VERDI Prog.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Post June 24

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
THURS. Jan. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
THURS. Jun. 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
THURS. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 25

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POPS
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Popular Programs
Refreshments
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Post June 25

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Popular Programs
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WED., June 27 REQUEST NIGHT
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American June 25

SYMPHONY HALL
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Transcript June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
THURS. Jun 28 A SPANISH Program drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 25

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED., June 27 REQUEST NIGHT
THURS., June 27 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 26

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED., June 27 REQUEST NIGHT
THURS. June 28 A SPANISH PROGRAM, drawn from the wealth of music inspired by the fascinating rhythms of Spain
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 26

SYMPHONY HALL
POPS
LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED., June 27 REQUEST NIGHT
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Advertiser June 26

SYMPHONY HALL
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LAST 2 WEEKS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED., JUNE 27 REQUEST NIGHT
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Post June 26

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LAST 2 WEEKS
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Popular Programs
Refreshments
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Popular Programs
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Post June 27

SYMPHONY HALL (Every Night)
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Tonight — REQUEST NIGHT
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Globe June 29.

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Transcript June 29

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Popular Programs
Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 29

SYMPHONY HALL
POPS
LAST 7 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald June 30

SYMPHONY HALL
POPS
LAST 7 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Mon., July 2—ITALIAN-VERDI Program
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Globe June 30

SYMPHONY HALL
POPS
LAST 7 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Rep.)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser June 30

SYMPHONY HALL
POPS
LAST 7 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post June 30

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated).
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Transcript June 30

CUT-OUT

TIGHT BINDING

June 30, July 1, 2, 3, 4, 5, 6, 7, 1923.

LAST 8
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LIAN-VERDI Prog.
SIAN Program
EST Prog. (Repeated)
ERATIC Program
NER Program
ING NIGHT
75c, $1 (no tax)

une 29

LAST 8
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
ERDI Program.
Program
Program (Repeated)
IC Program
Program
NIGHT
, $1 (no tax)

t June 29

LAST 8
NIGHTS
Orchestra of 80
mphony Player
Agide Jacchia
Conductor
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efreshments
DI Prog.
ogram
(Repeated)
Program
ram
HT
(no tax)

une 29

LAST 7
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
-VERDI Prog.
N Program.
T Prog. (Repeated)
ATIC Program.
Program.
NIGHT.
75c, $1 (no tax)

June 30

LAST 7
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
ALIAN-VERDI Program
USSIAN Program.
QUEST Prog. (Repeated)
PERATIC Program
GNER Program
SING NIGHT
50c, 75c, $1 (no tax)

obe June 30

LAST 7
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TALIAN-VERDI Prog.
USSIAN Program.
EQUEST Prog. (Rep.)
OPERATIC Program
GNER Program
OSING NIGHT
5c, 75c, $1 (no tax)

tiser June 30

LAST 7
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TALIAN-VERDI Prog.
RUSSIAN Program
EQUEST Prog. (Repeated)
OPERATIC Program
GNER Program
OSING NIGHT
50c, 75c, $1 (no tax)

st June 30

ING WEEK
PHONY HALL
OPS
f Symphony Players
ACCHIA, Conductor
ograms—Refreshments
TALIAN-VERDI Prog.
USSIAN Program.
EQUEST Prog. (Repeated)
PERATIC Program.

cript June 30

CLOSING WEEK
SYMPHONY HALL
POPS
rchestra of Symphony Players
AGIDE JACCHIA, Conductor
pular Programs—Refreshments
July 2—ITALIAN-VERDI Prog.
July 3—RUSSIAN Program.
July 4—REQUEST Prog. (Repeated)
July 5—OPERATIC Program.
July 6—WAGNER Program.
July 7—CLOSING NIGHT.
Seats $1 and 75c; Balcony $1.00,
d 50c. Admission 25c (no tax)

Traveler June 30

PHONY HALL
OPS
LAST 7
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
July 2—ITALIAN-VERDI Prog.
July 3—RUSSIAN Program
July 4—REQUEST Prog. (Repeated)
July 5—OPERATIC Program
July 6—WAGNER Program
July 7—CLOSING NIGHT
ckets—25c, 50c, 75c, $1 (no tax)

Telegram June 30

YMPHONY HALL
POPS
LAST 7
NIGHTS
Orchestra of 80
Symphony Player
Agide Jacchia
Conductor
Popular Programs
Refreshments
on., July 2—ITALIAN-VERDI Prog.
es., July 3—RUSSIAN Program.
ed., July 4—REQUEST Prog. (Repeated)
hurs., July 5—OPERATIC Program.
ri., July 6—WAGNER Program.
at., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor June 30

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony $1.00,
75c and 50c. Admission 25c (no tax)

Herald July 1

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony $1.00,
75c and 50c. Admission 25c (no tax)

Globe July 1

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Italian-Verdi Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 2

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—Request Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony $1.00,
75c and 50c. Admission 25c (no tax)

Advertiser July 1

Post July

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Italian-Verdi Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c $1 (no tax)

American July 2

Herald July 2

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—ITALIAN-VERDI Program.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 2

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 2

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—ITALIAN-VERDI Program.
Tues, July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 2

SYMPHONY HALL
POPS
LAST 4
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c,

July 4

SYMPHONY HALL
POPS
LAST 6
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Italian-Verdi Prog.
Tues., July 3—RUSSIAN Prog.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 2

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tues., July 3—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Russian Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 3

SYMPHONY HALL (LAST 5 NIGHTS)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT

Monitor July 3

SYMPHONY HALL
POPS
LAST 4
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 4

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SYMPHONY HALL
POPS
LAST 4
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 4

SYMPHONY HALL
POPS
LAST 4
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 4

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—OPERATIC Program
Fri, July 6—WAGNER Program.
Sat, July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—OPERATIC PROGRAM
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Operatic Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SYMPHONY HALL
TONIGHT—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wagner Program
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wagner Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 6

SYMPHONY HALL
POPS
CLOSING
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 7

SYMPHONY HALL
POPS
CLOSING
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 7

SYMPHONY HALL
POPS
CLOSING
NIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 7

SYMPHONY HALL
POPS
CLOSING
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TICKETS 25c, 50c, 75c, $1 (NO TAX)

Post July 7

SYMPHONY HALL
POPS
CLOSING
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 7

SYMPHONY HALL
POPS
CLOSING
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 7

CUT-OUT

TIGHT BINDING

June 30, July 1, 2, 3, 4, 5, 6, 7, 1923.

LAST 8
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
LIAN-VERDI Prog.
SSIAN Program
UEST Prog. (Repeated)
PERATIC Program
NER Program
ING NIGHT
75c, $1 (no tax)

une 29

LAST 8
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
ERDI Program.
Program
Program (Repeated)
TIC Program
Program
NIGHT
c, $1 (no tax)

t June 29

LAST 8
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
VERDI Prog.
rogram
(Repeated)
Program
ram
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(no tax)

une 29

LAST 7
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
N-VERDI Prog.
N Program.
T Prog. (Repeated)
ATIC Program.
Program.
NIGHT.
75c, $1 (no tax)

June 30

LAST 7
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
ALIAN-VERDI Program
SSIAN Program.
QUEST Prog. (Repeated)
PERATIC Program
GNER Program
SING NIGHT
50c, 75c, $1 (no tax)

obe June 30

LAST 7
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TALIAN-VERDI Prog.
USSIAN Program.
EQUEST Prog. (Rep.)
OPERATIC Program
GNER Program
OSING NIGHT
0c, 75c, $1 (no tax)

tiser June 30

LAST 7
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TALIAN-VERDI Prog.
RUSSIAN Program
EQUEST Prog. (Repeated)
OPERATIC Program
GNER Program
OSING NIGHT
50c, 75c, $1 (no tax)

st June 30

ING WEEK
PHONY HALL
OPS
of Symphony Players
ACCHIA, Conductor
rograms—Refreshments
TALIAN-VERDI Prog.
USSIAN Program.
EQUEST Prog. (Repeated).
OPERATIC Program.
AGNER Program.
OSING NIGHT.
and 75c; Balcony $1.00, 75c

script June 30

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
July 2—ITALIAN-VERDI Prog.
July 3—RUSSIAN Program.
July 4—REQUEST Prog. (Repeated)
July 5—OPERATIC Program.
July 6—WAGNER Program.
July 7—CLOSING NIGHT.
Seats $1 and 75c; Balcony $1.00,
and 50c. Admission 25c (no tax)

Traveler June 30

PHONY HALL
POPS
LAST 7
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
July 2—ITALIAN-VERDI Prog.
July 3—RUSSIAN Program
July 4—REQUEST Prog. (Repeated)
July 5—OPERATIC Program
July 6—WAGNER Program
July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram June 30

SYMPHONY HALL
POPS
LAST 7
NIGHTS
Orchestra of 80
Symphony Player
Agide Jacchia
Conductor
Popular Programs
Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Monitor June 30

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony $1.00,
75c and 50c. Admission 25c (no tax)

Herald July 1

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony $1.00,
75c and 50c. Admission 25c (no tax)

Globe July 1

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Italian-Verdi Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 2

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 2—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—Request Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony $1.00,
75c and 50c. Admission 25c (no tax)

Advertiser July 1

Post July 1

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Italian-Verdi Prog.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c $1 (no tax)

American July 2

Herald July 2

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—ITALIAN-VERDI Program.
Tues., July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri, July 6—WAGNER Program.
Sat, July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 2

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—ITALIAN-VERDI Prog.
Tues., July 3—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 2

SYMPHONY HALL
POPS
LAST 6
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—ITALIAN-VERDI Program.
Tues. July 3—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 2

SYMPHONY HALL
POPS
LAST 4
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri, July 6—WAGNER Program.
Sat, July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, [illegible] (no tax)

Globe July 4

SYMPHONY HALL
POPS
LAST 6
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Italian-Verdi Prog.
Tues., July 3—RUSSIAN Prog.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 2

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program.
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri, July 6—WAGNER Program.
Sat, July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tues., July 3—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 3

SYMPHONY HALL
POPS
LAST 5
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Russian Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 3

SYMPHONY HALL (LAST 5 NIGHTS)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—RUSSIAN Program
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT

Monitor July 3

SYMPHONY HALL
POPS
LAST 4
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 4

[76]

SYMPHONY HALL
POPS
LAST 4
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., July 4—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program.
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 4

SYMPHONY HALL
POPS
LAST 4
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST Prog. (Repeated)
Thurs., July 5—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 4

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—OPERATIC Program
Fri, July 6—WAGNER Program.
Sat, July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—OPERATIC PROGRAM
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program
Fri., July 6—WAGNER Program.
Sat., July 7—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 5

SYMPHONY HALL
POPS
LAST 3
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Operatic Program
Fri., July 6—WAGNER Program
Sat., July 7—CLOSING NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SYMPHONY HALL
TONIGHT—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wagner Program
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Post July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 6

SYMPHONY HALL
POPS
LAST 2
NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wagner Program
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 6

SYMPHONY HALL
POPS
CLOSING
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Herald July 7

SYMPHONY HALL
POPS
CLOSING
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe July 7

SYMPHONY HALL
POPS
CLOSING
NIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Advertiser July 7

SYMPHONY HALL
POPS
CLOSING
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TICKETS 25c, 50c, 75c, $1 (NO TAX)

Post July 7

SYMPHONY HALL
POPS
CLOSING
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Transcript July 7

SYMPHONY HALL
POPS
CLOSING
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Telegram July 7

CUT-OUT

SYMPHONY HALL

Opening Night—Monday, May 7

POPS

ORCHESTRA OF 60
SYMPHONY PLAYERS
Agide Jacchia, Conductor
Refreshments—Popular Music
Sun., May 13—Russian Program
Seats Now—25c, 50c, 75c, $1
(No tax)

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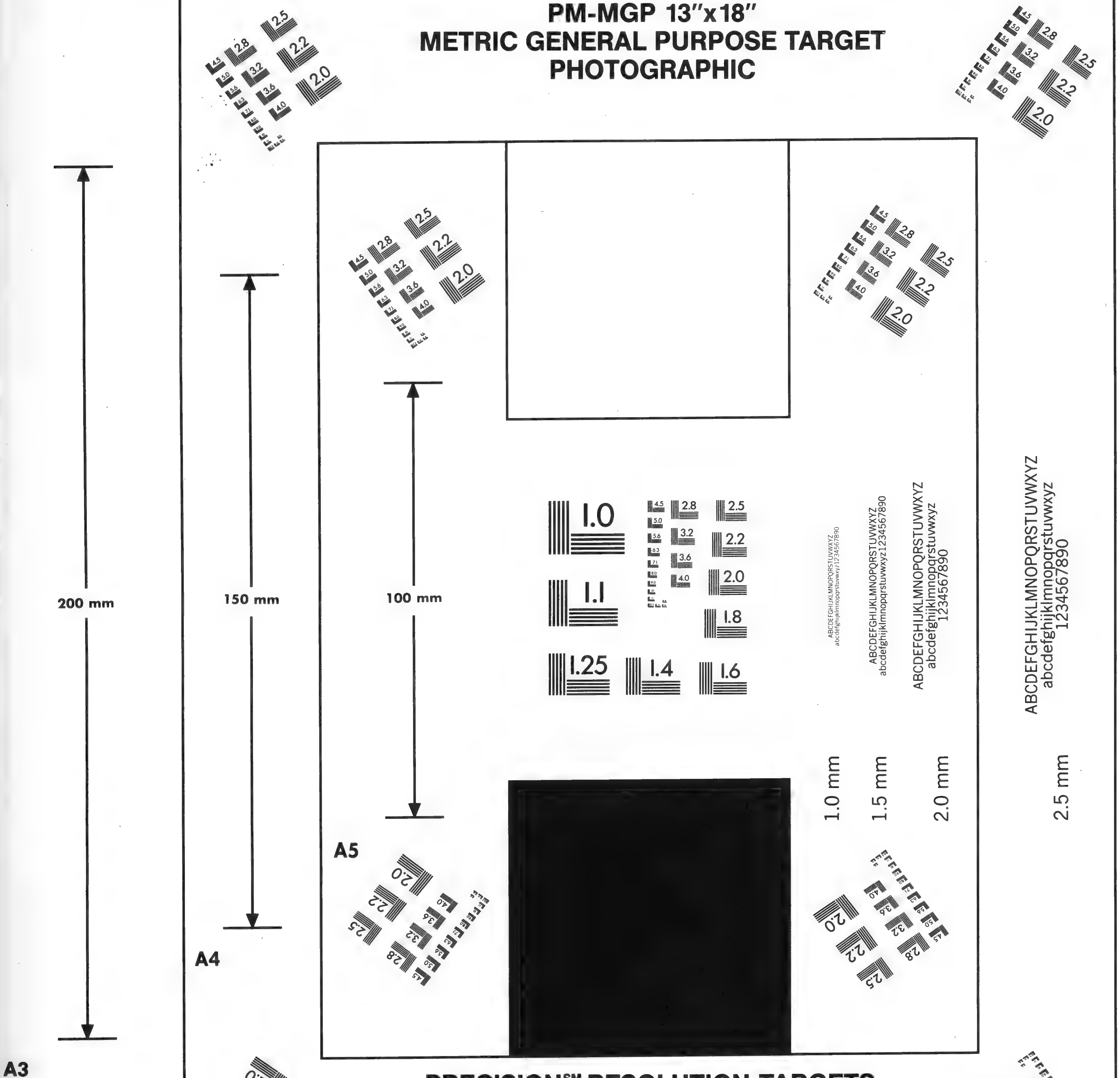
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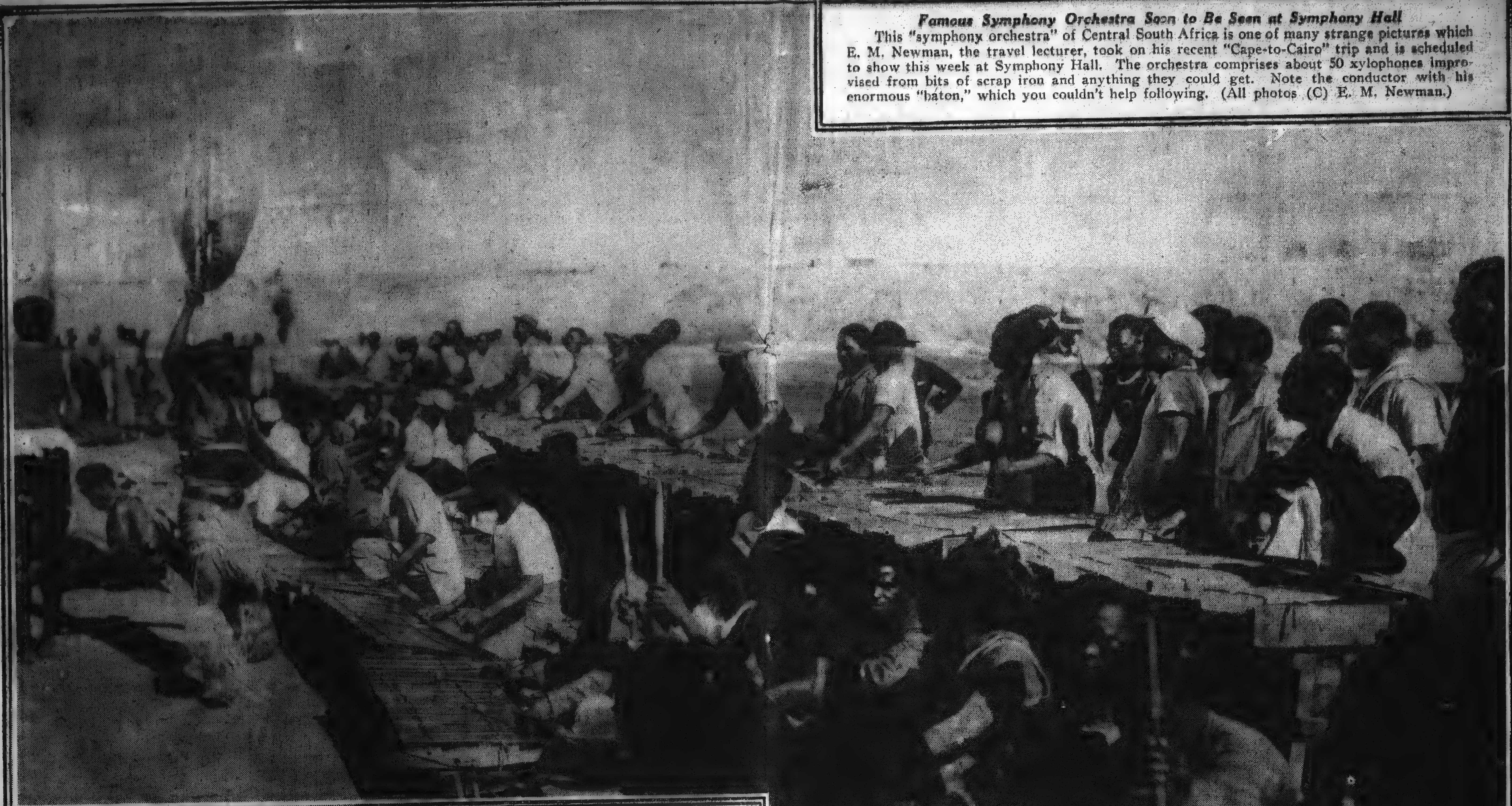
REMARKABLE VIEWS OF NEWMAN'S AFRICAN ADVENTURES

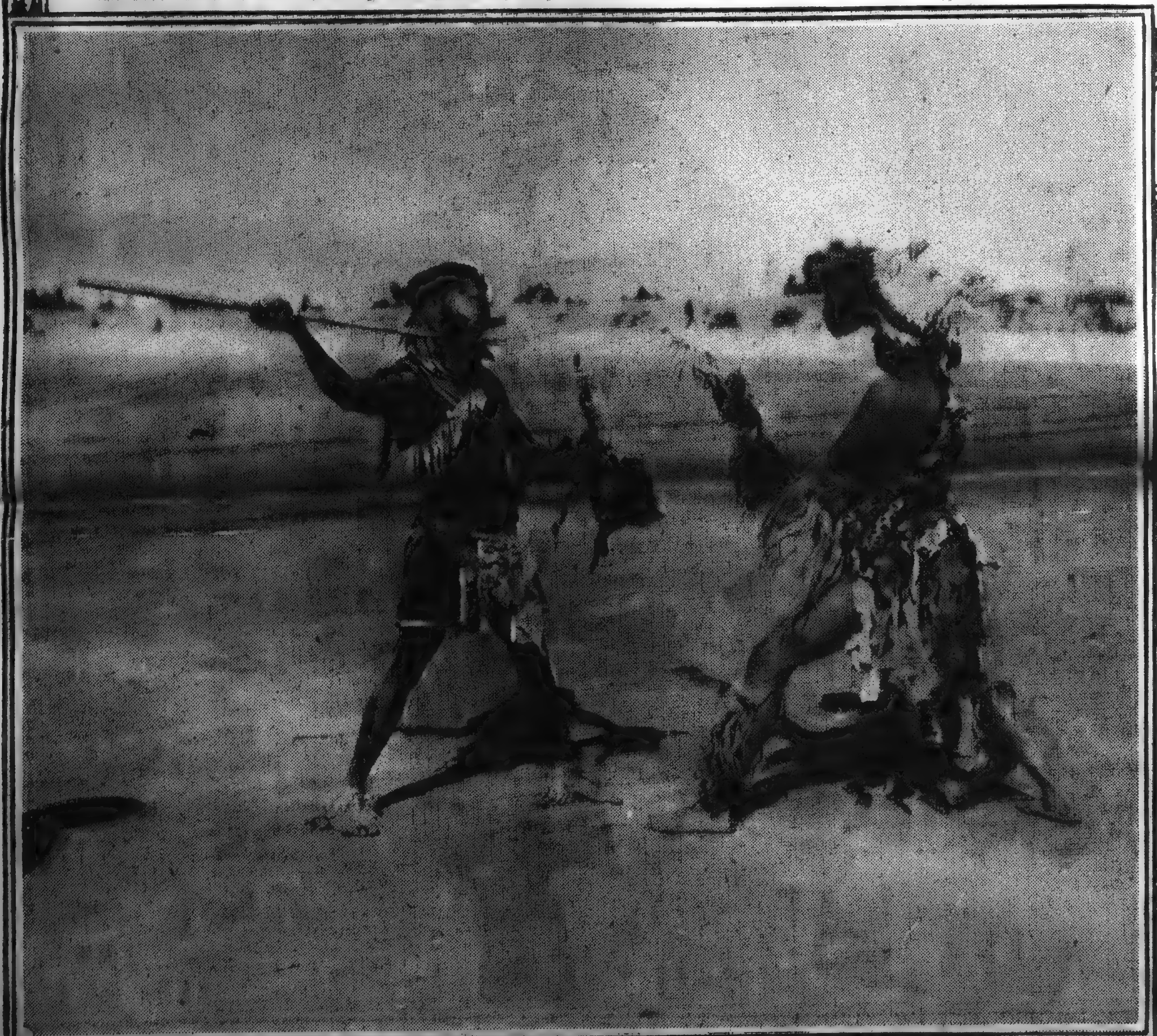


Famous Symphony Orchestra Soon to Be Seen at Symphony Hall

This "symphony orchestra" of Central South Africa is one of many strange pictures which E. M. Newman, the travel lecturer, took on his recent "Cape-to-Cairo" trip and is scheduled to show this week at Symphony Hall. The orchestra comprises about 50 xylophones improvised from bits of scrap iron and anything they could get. Note the conductor with his enormous "baton," which you couldn't help following. (All photos (C) E. M. Newman.)

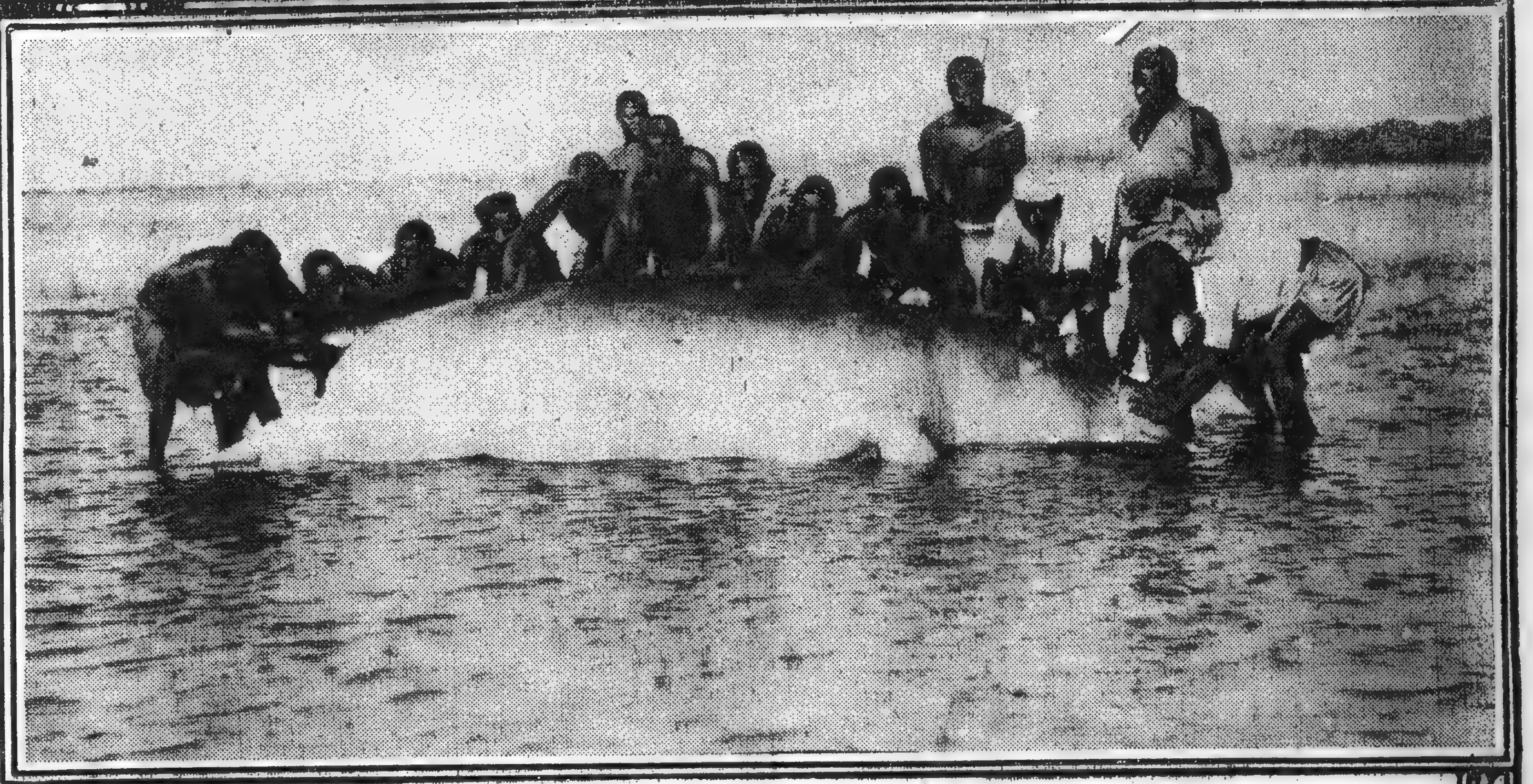
A Glimpse of Real Wild Animal Life You Don't Often Get

This live leopard was totally unconscious that he was being photographed, which means, as you may guess, that elaborate preparations had to be made beforehand to camouflage the camera, and the photographer no doubt had to sit perfectly still for hours, day after day, to wait for this rare chance. This is an unusually fine leopard, and his spots are more brilliant than when in captivity.



Witch Doctor and Devil Dancer Have a Little Set-to

This original costume dance never fails to impress the natives of the Matabele tribe, of which these two are prominent representatives of the medical and religious professions. The witch doctor, in fact, is credited with supernatural powers.



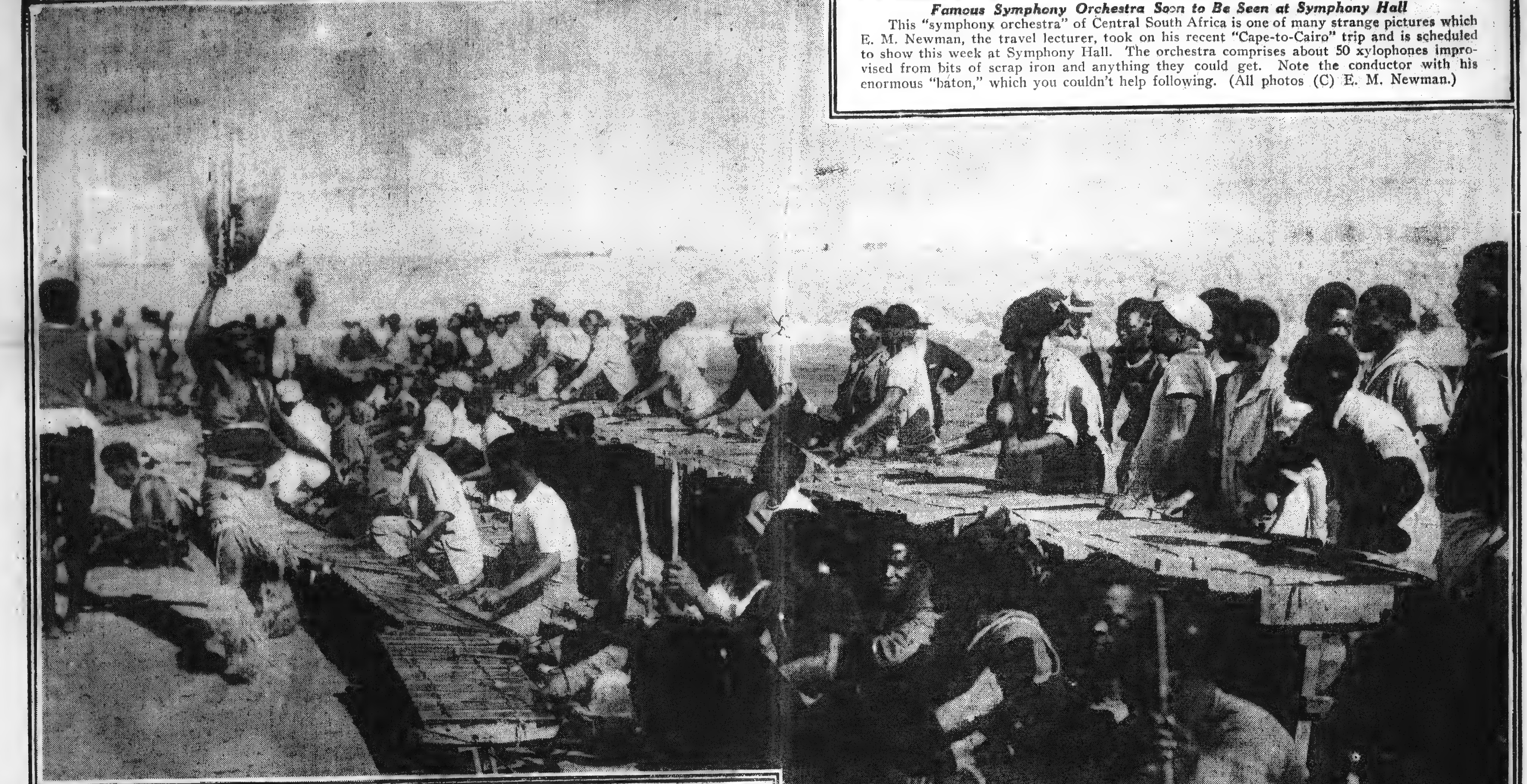
"Fifteen Men on a Dead Man's Chest—Yo, ho, ho and"—Ahem!

The "dead man" is a great hippo, slain in his native river by Mr. Newman's party. Special licenses are issued for the extermination of hippos because of their insatiable appetite for natives who ply the river in light canoes. If the hippo should "come to," those 15 natives just "wouldn't be ain't."

An Extraordinary Photo of Actual Wild Animal Hunting

A movie camera, to say nothing of the man who operates it, has a hard time in the African jungle. The camera that took this picture of one of Mr. Newman's hunters stalking two immense rhinos was actually charged by one of these rhinos when he was wounded, and he surely gummed up the works.

REMARKABLE VIEWS OF NEWMAN'S AFRICAN ADVENTURES



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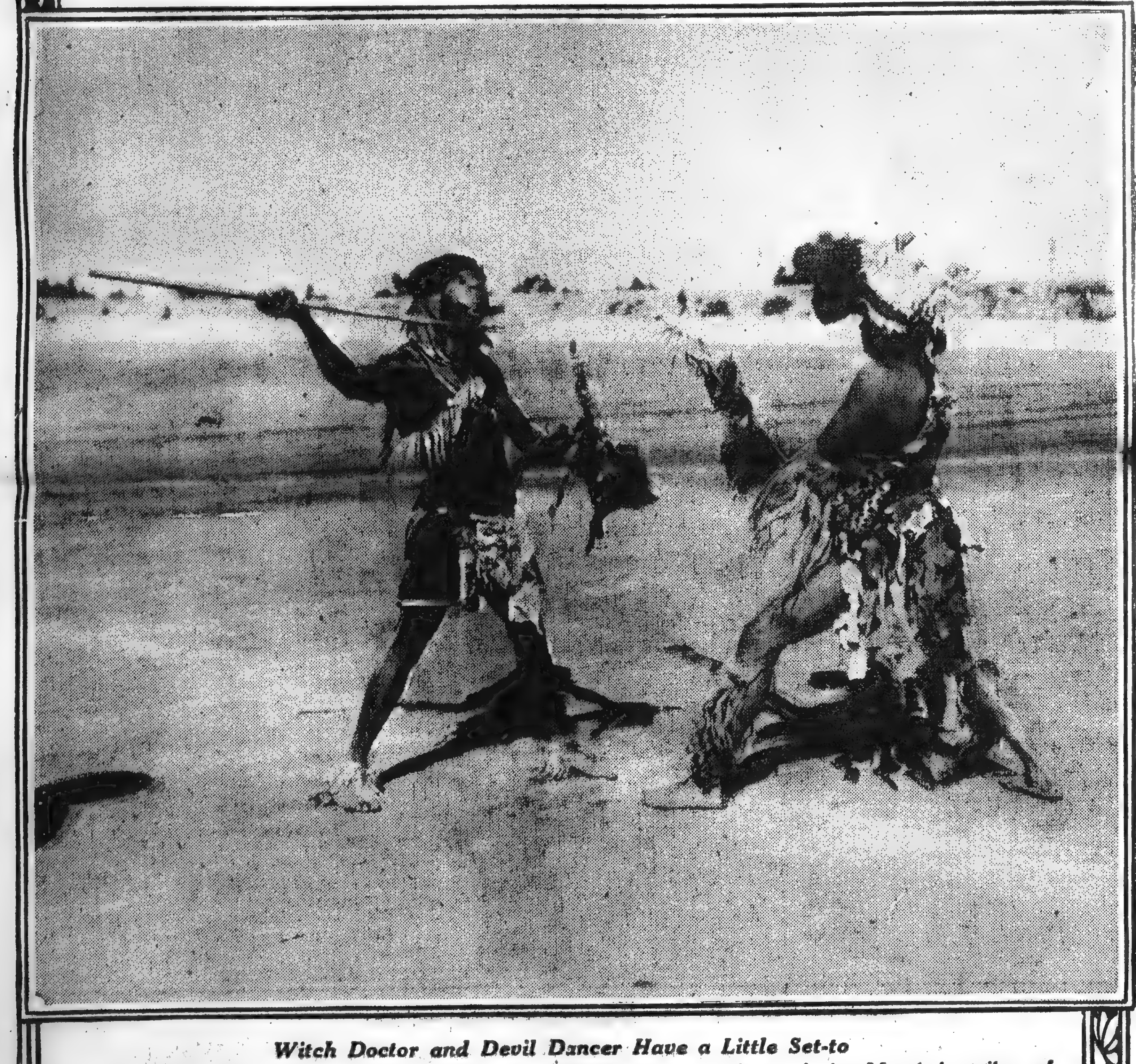

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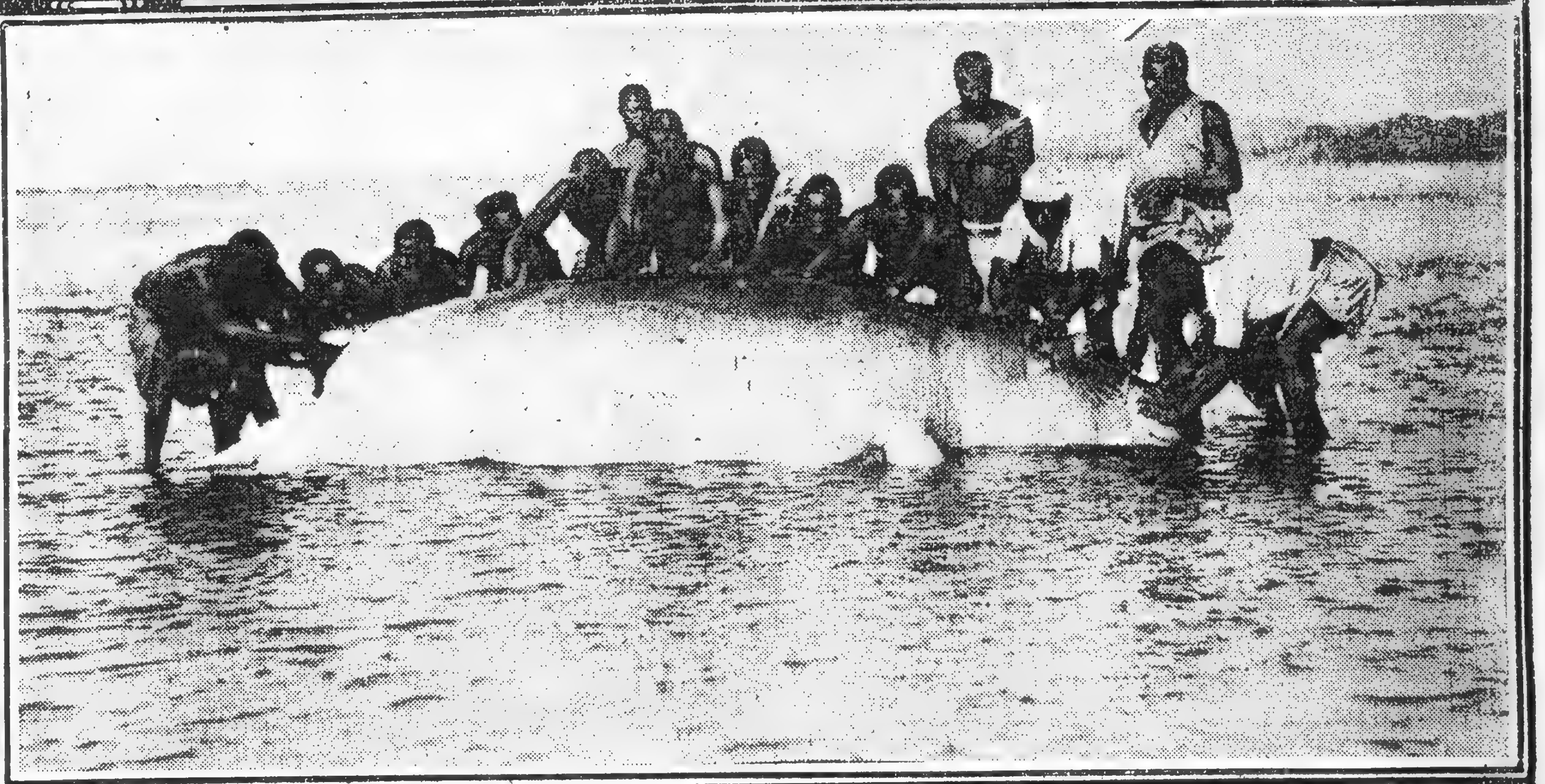

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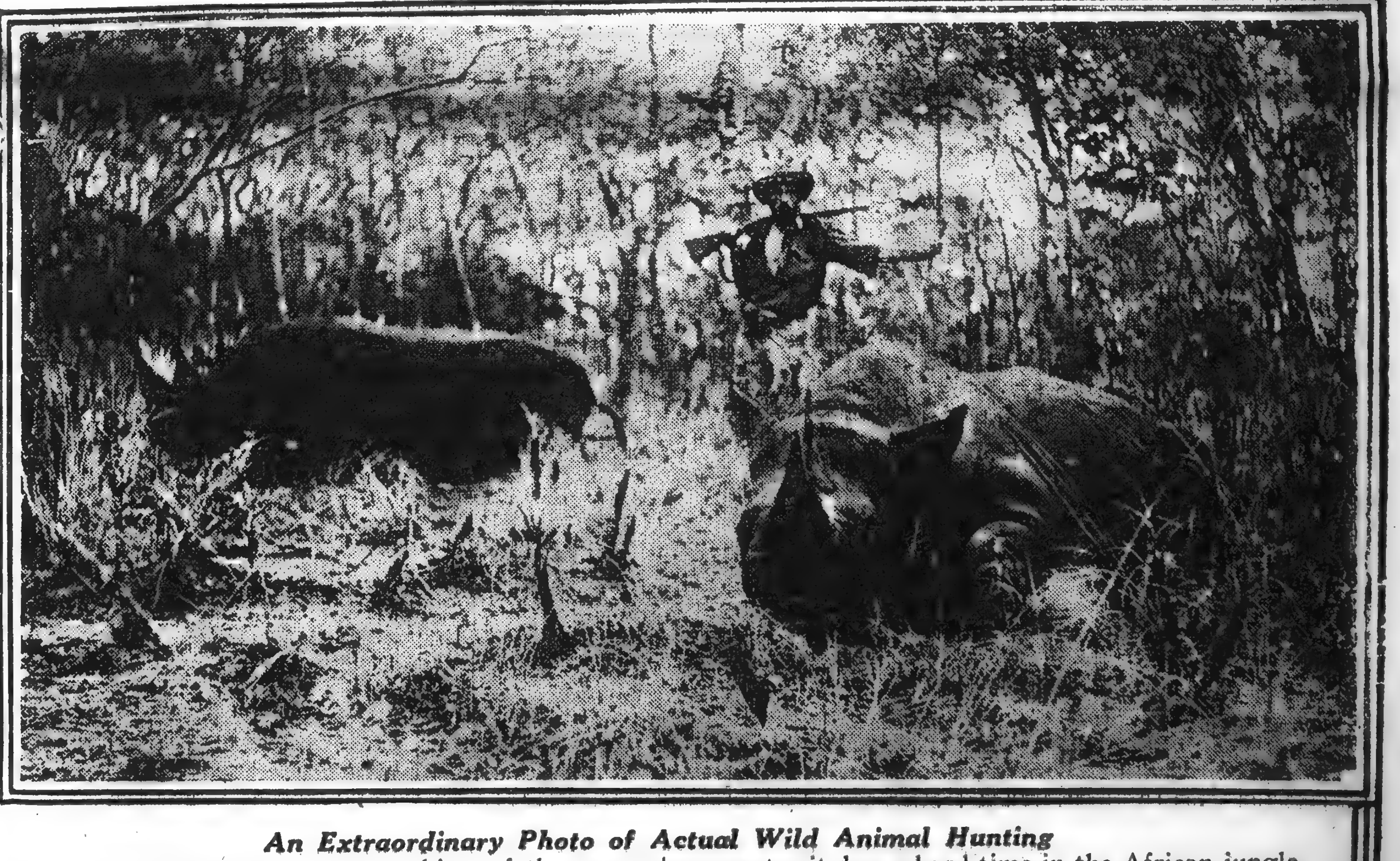

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REDUCTION

RATIO

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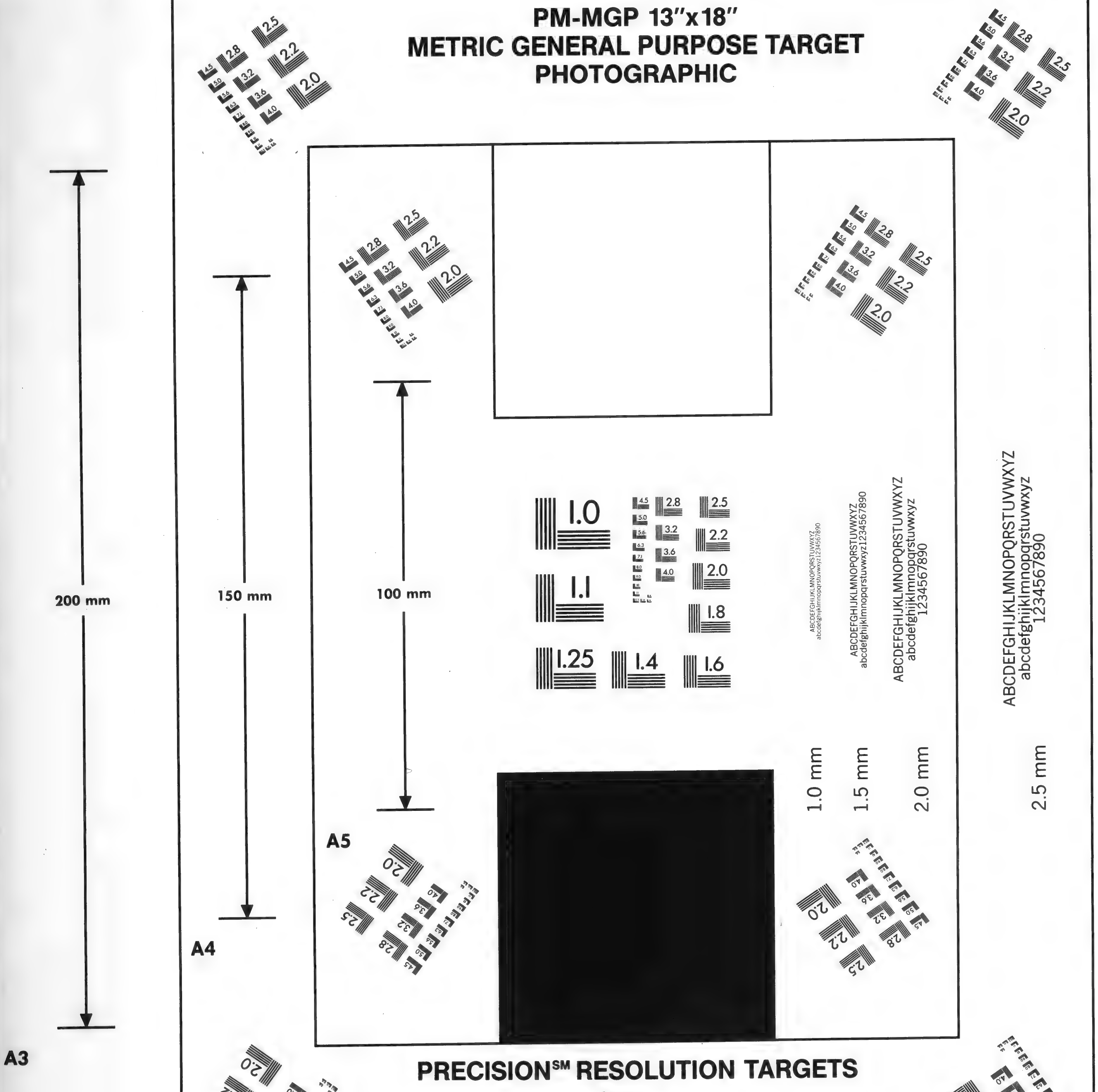
PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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HARVARD AND OXFORD DEBATE

Will Argue on Question of U. S. Joining League of Nations Oct. 2

Herald 9/24

BRITONS CHOOSE AFFIRMATIVE SIDE

American and English collegiate orators will meet in forensic contest at Symphony hall, Monday evening, Oct. 2, when teams of Harvard University and of Oxford University, England, will debate the question: "Resolved, That the United States Should Immediately Join the League of Nations."

It was announced yesterday that Gov. Cox will preside. Harvard's representatives will have the negative side of the debate.

HARVARD TEAM NOT CHOSEN

Harvard's debaters are yet to be chosen, but Oxford will be represented by Edward Marjoribanks of Christ Church College, Kenneth Lindsay of Worcester College, and M. C. Hollis of Balliol College.

The audience will be drawn closely into the debate because of the decision to use the English method of deciding the winner. This is done by vote of the audience at the close of the argument. According to the parliamentary method as employed by the Oxford debaters, the audience shows its decision by filing out one of two doors which have been marked "yes" and "no" respectively.

The Harvard debaters held their first trial meeting yesterday and are now working in close contest the six men, three of whom will be chosen.

The visit of the Oxford team to this country grew out of the debates last year between Oxford and Bates College

Herald Sept 24

PICKS DEBATERS TO MEET OXFORD

Harvard Has Selected Four Members of Team—Contest Oct. 29

Herald Sept 24

DECISION WILL BE MADE BY AUDIENCE

Four of the six members of the Harvard debating team which will meet Oxford University on the question, "The United States and the League of Nations" in Symphony hall, Monday evening, Oct. 29, have been chosen by the Harvard debating council in a series of daily trial meetings, as follows: R. S. Bowers '24, president of the council; R. S. Fanning '23, N. E. Hines '23, and P. R. Harmel '24.

The men were selected on the merits of their debating last year. Two more will be chosen, and of the six, three will be alternates and three will speak. Harvard will have the negative side of the question.

Gov. Cox will act as chairman at the debate and will also make an address. A feature will be that the audience, instead of regularly appointed judges, will make the decision.

Edward Marjoribanks, president of the Oxford Debating Union, arrived in New York yesterday and will soon meet his team-mates, Kenneth Lindsay and M. C. Hollis, to prepare for the debate. Marjoribanks is president of the Carleton Club, a London political society, and secretary of the Canning Club.

R. S. BOWERS

One of the Members of the Harvard Debating Team Which Will Meet Oxford.

Herald Sept 24

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Globe Sept 24

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Traveler Sept 30

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Post 9-24

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Globe Sept 28

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English Debater Praises Maine C lege's Team

Herald 9/28

[Special Dispatch to The Herald]

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Transcript Sept 29

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The Bates College debaters were declared the winners. The subject was the immediate entry of the United States into the League of Nations.

Marjoribanks continued: "We speak informally in English debates, as if in the House of Commons. We address the audience and, to them leave the decision, as in the House of Commons. Your speakers are ready to take either side and are judged by their oratorical skill.

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Traveler Sept 29

HARVARD AND OXFORD DEBATE

Will Argue on Question of U. S. Joining League of Nations Oct. 2

9/24

BRITONS CHOOSE AFFIRMATIVE SIDE

American and English collegiate orators will meet in forensic contest at Symphony hall, Monday evening, Oct. 2, when teams of Harvard University and of Oxford University, England, will debate the question: "Resolved, That the United States Should Immediately Join the League of Nations."

It was announced yesterday that Gov. Cox will preside. Harvard's representatives will have the negative side of the debate.

HARVARD TEAM NOT CHOSEN

Harvard's debaters are yet to be chosen, but Oxford will be represented by Edward Marjoribanks of Christ Church College, Kenneth Lindsay of Worcester College, and M. C. Hollis of Balliol College.

The audience will be drawn closely into the debate because of the decision to use the English method of deciding the winner. This is done by vote of the audience at the close of the argument. According to the parliamentary method as employed by the Oxford debaters, the audience shows its decision by filing out one of two doors which have been marked "yes" and "no" respectively.

The Harvard debaters held their first trial meeting yesterday and are now working in close contest the six men, three of whom will be chosen.

The visit of the Oxford team to this country grew out of the debates last year between Oxford and Bates College

Herald Sept 24

Herald Sept. 24

PICKS DEBATERS TO MEET OXFORD

Harvard Has Selected Four Members of Team—Contest Oct. 29

DECISION WILL BE MADE BY AUDIENCE

Four of the six members of the Harvard debating team which will meet Oxford University on the question, "The United States and the League of Nations" in Symphony hall, Monday evening, Oct. 29, have been chosen by the Harvard debating council in a series of daily trial meetings, as follows: R. S. Bowers '24, president of the council; R. S. Fanning '23, N. E. Hines '23, and P. R. Harmel '24.

The men were selected on the merits of their debating last year. Two more will be chosen, and of the six, three will be alternates and three will speak. Harvard will have the negative side of the question.

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Tickets for the debate, at 50 cents, $1.00, $1.50, and $2.00 each, are on sale at the Coöperative and at Leavitt & Peirce's, in Cambridge, and at Symphony Hall in Boston.

Harvard Gazette Sept 30

THE SUNDAY HERALD, BOSTON, OCTOBER 1, 192

HARVARD DEBATING TEAM AND COACH

STANDING, LEFT TO RIGHT, R. M. MORRISON '24, MANAGER; PAUL W. WILLIAMS '25, R. S. BOWERS '24, PRESIDENT; F. G. WESSON '25, RUDOLPH R. BERLE, THIRD YEAR LAW, COACH. SEATED, LEFT TO RIGHT, ALFRED ZINN '25, PAUL HARMELL '23, R. S. FANNING '23.

Herald Oct 1

DRILLING FOR OXFORD DEBATE

Harvard Speakers and Alternates to Be Designated Tomorrow

CONTEST WILL TAKE PLACE ON OCT.

Coach Rudolph P. Berle is expected to announce tomorrow afternoon the names of the three members of the Harvard debating team who will meet the team from Oxford University in public debate o the League of Nations in symphony hall on Monday evening, Oct. 9. The other three members of the team will be held in readiness as alternates, according to custom.

Three of the six men were retained on the team by virtue of their brilliant wor last year. They are R. S. Bowers, who is president of the debating council; R. S. Fanning and Paul R. Harmell. The other three were chosen last week after a series of trials. They are Paul W. Williams, who participated in two debates last year; Alfred Zinn, who comes from Swarthmore College with a record as a debater, and F. G. Wesson, who was on the winning team of his inter-class freshman debate.

THE OXFORD DEBATERS

The visiting Oxford team comprises Edward Majoribanks, an aspirant to Parliament; M. C. Hollis, secretary-elect of the Oxford Union, and Kenneth Lindsay, who is active in the labor movement in England and also prominent at Oxford as a member of the first football eleven.

The Oxonians are to advocate the immediate entrance of the United States into the League of Nations, while the Harvard speakers are to combat this proposition. The Harvard team will waive its usual custom of a group of judges, and the decision will be left entirely to the audience, ballots to be passed around and counted immediately at the conclusion of the speaking.

HARVARD AND OXFORD IN PUBLIC DEBATE

B U News 10/3

League Of Nations Subject Of Forensi Battle To Be Held At Symphony Hall

A public debate between Harvar and Oxford University of England, i to take place the evening of October 9 at Symphony Hall. It is understoo that several of the active debating organizations in the university will sen delegations.

The subject to be discussed is, "Resolved that the United States shoul immediately join the League of Nations." Oxford is to take the affirmative side and Harvard the negativ Governor Cox will preside and addres the audience at this function, whic will bear international, political, a well as scholastic importance.

The three members of the Oxof team are Edward Marjoribanks, pres dent, who is heir to Lord Tweedmout and nephew of the Marquis of Abe deen; his mother is an American, fo merly Miss Missy Brown, and a nativ of Nashville, Tenn.; M. C. Hollis, o Somerset, Eng., is likewise of disti guished descent and is secretary-ele of the Oxford Union. The third member is Kenneth Lindsay, who is activ in the labor movement in England, an also prominent at Oxford as a member of the first football eleven.

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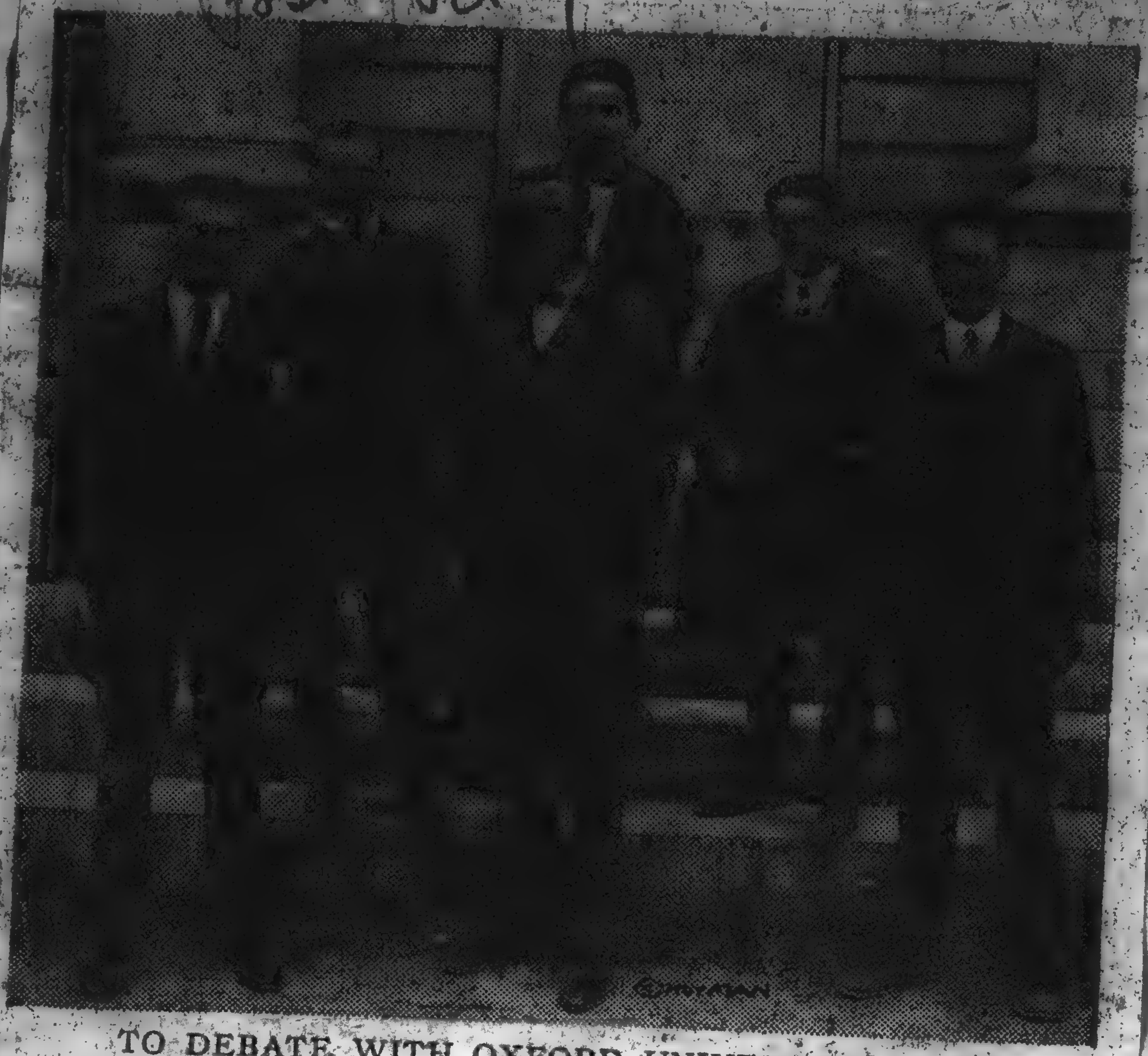
There will be no judges, in accordance with the American method, bu the decision will be made by the vot of the audience. This is the custon of the Oxford debaters and is modelle on the procedure of the House of Commons.

B U News Oct 3

Harvard Debaters to Meet Oxford Oct. 9

Post Oct 1



TO DEBATE WITH OXFORD UNIVERSITY TEAM.
Harvard speakers, who are to meet the British debaters in Symphony Hall on Oct. 9. In the group are, left to right: Paul W. Williams, '25; Alfred Zinn, '23; R. S. Bowers, '24; R. S. Fanning, '23; Paul Harmell, '23, and E. G. Wesson, '25.

The three Crimson debaters who are to oppose the Oxford debating team on the subject of the League of Nations in Symphony Hall on Oct 9 will be named tomorrow, together with the trio of alternates.

The team is being tried out daily by Coach Rudolph B. Berle. Three of the six men on the team were retained by virtue of their good work on the varsity team last year, H. S. Bowers, who is president of the debating council, R. S. Fanning and Paul R. Harmell. The other three were chosen last week after a series of trials. They are Paul W. Williams, Alfred Zinn and F. G. Wesson.

The Oxford team is composed of Edward Marhoribanks, the president, M. C. Hollis and Kenneth Lindsay. The first named is of distinguished lineage and an aspirant to Parliament; Hollis is secretary-elect of the Oxford Union, while Lindsay is active in the Labor movement in England and prominent at Oxford as a member of the first football eleven.

The Oxonians are to advocate the immediate entrance of the United States into the League, while the Harvard speakers are to take the opposite side.

The decision will be made by the audience, ballots to be passed about and counted immediately at the conclusion of the speaking.

Post Oct 1

THREE OF THESE HARVARD MEN TO MEET OXONIANS IN DEBAT

Globe 10/1

Harvard debaters, from whom three will be chosen to meet Oxford in public discussion of the League of Nations at Symphony Hall, Oct 9. Left to right: Paul W. Williams, '25; Alfred Zinn, '25; R. S. Bowers, '24 (President), R. S. Fanning, '23; Paul Harmell, '23; E. G. Wesson, '25.

This is a picture of the six Harvard men from whom there will be chosen to oppose the visiting Oxford debaters, who will argue for the immediate entrance of the United States into the League of Nations.

The six are being tried out every day before Coach Rudolph P. Berle, and the three who are actually to speak on the platform at Symphony Hall will be named tomorrow afternoon. The other three will act as alternates.

R. E. Bowers, who is president of the Debating Council; R. S. Fanning and Paul R. Harmell were chosen as a result of their work on the Harvard Debating team last year. The other three were chosen last week, after a series of trials. Of these, Paul W. Williams figured in two debates last year. Alfred Zinn comes from Swarthmore College with the reputation of a brilliant debater and F. G. Wesson was on the winning team of his interclass freshman debate.

The Oxford team is headed by Edward Marjoribanks, an aspirant to Parliament; M. C. Hollis, the secretary of the Oxford Union, and Kenneth Lindsay, who is a member of the Oxford University football team and is prominent in the English labor movement.

The subject of the debate will add to the interest which it is arousing, as the present troubles at the Dardenelles and the British project to put Constantinople under control of the League of Nations has brought that body into the foreground again.

The decision will be given in the English manner, by a ballot of the audience and not by judges.

WILL REPRESENT HARVARD IN DEBATE

Team Chosen to Meet Oxford Men on Monday

Herald 10/3

Harvard last night picked its team members for the international debate in Symphony hall on Monday, when the Oxford University speakers will advocate immediate entrance of the United States into the League of Nations, with Harvard taking the opposing side.

The judges, Prof. H. B. Huntington and R. P. Berle, who is a third year student, chose Raymond S. Fanning '23 of Chattanooga, Richard S. Bowers '24 of Brookline and Paul R. Harmel '23 of Cleveland to represent Harvard. Their alternates will be Edward C. Wesson '25 of Montclair, N. J.; Alfred E. Zinn of Swarthmore, Pa., and Paul W. Williams of New Bedford.

An engagement in the western part of the state may prevent the attendance of Gov. Cox, who was to preside at the debate.

Herald Oct 3

HARVARD PICKS HER DEBATERS

Three Men Chosen to Face Oxonians

Post 10/3

The three Harvard debaters who will face the Oxford team Monday night at Symphony Hall were chosen last night by Coach Berle of Harvard. They are R. S. Bowers, '24, of Brookline; R. S. Fanning, '23, of Chattanooga, Tenn., and R. R. Harmel, '23, of Cleveland, Ohio.

They will take the negative of the resolution: "The United States Should Join the League of Nations." The speeches will be of 15 minutes each, and there will be no rebuttals. Governor Channing H. Cox will preside.

Three other members of the Harvard debating team will assist the chosen three to prepare their subject matter. The assistants are E. G. Wesson, 25, of Montclaire, N. J.; A. E. Zinn, '25, of Swarthmore College, and P. W. Williams of New Bedford.

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Harvard Gazette Sept 30

THE SUNDAY HERALD, BOSTON, OCTOBER 1, 192

HARVARD DEBATING TEAM AND COACH

STANDING, LEFT TO RIGHT, R. M. MORRISON '24, MANAGER; PAUL W. WILLIAMS '25, R. S. BOWERS '24, PRESIDENT; F. G. WESSON '25, RUDOLPH R. BERLE, THIRD YEAR LAW, COACH. SEATED, LEFT TO RIGHT, ALFRED ZINN '25, PAUL HARMELL '23, R. S. FANNING '23

Herald Oct 1

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Three of the six men were retained on the team by virtue of their brilliant work last year. They are R. S. Bowers, who is president of the debating council; R. S. Fanning and Paul R. Harmell. The other three were chosen last week after a series of trials. They are Paul W. Williams, who participated in two debates last year; Alfred Zinn, who comes from Swarthmore College with a record as a debater, and F. G. Wesson, who was on the winning team of his inter-class freshman debate.

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The visiting Oxford team comprises Edward Majoribanks, an aspirant to Parliament; M. C. Hollis, secretary-elect of the Oxford Union, and Kenneth Lindsay, who is active in the labor movement in England and also prominent at Oxford as a member of the first football eleven.

The Oxonians are to advocate the immediate entrance of the United States into the League of Nations, while the Harvard speakers are to combat this proposition. The Harvard team will waive its usual custom of a group of judges, and the decision will be left entirely to the audience, ballots to be passed around and counted immediately at the conclusion of the speaking.

HARVARD AND OXFORD IN PUBLIC DEBATE

B U News

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A public debate between Harvard and Oxford University of England, is to take place the evening of October 9 at Symphony Hall. It is understood that several of the active debating organizations in the university will send delegations.

The subject to be discussed is, "Resolved that the United States should immediately join the League of Nations." Oxford is to take the affirmative side and Harvard the negative. Governor Cox will preside and address the audience at this function, which will bear international, political, as well as scholastic importance.

The three members of the Oxford team are Edward Marjoribanks, president, who is heir to Lord Tweedmouth and nephew of the Marquis of Aberdeen; his mother is an American, formerly Miss Missy Brown, and a native of Nashville, Tenn.; M. C. Hollis, of Somerset, Eng., is likewise of distinguished descent and is secretary-elect of the Oxford Union. The third member is Kenneth Lindsay, who is active in the labor movement in England, and also prominent at Oxford as a member of the first football eleven.

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There will be no judges, in accordance with the American method, but the decision will be made by the vote of the audience. This is the custom of the Oxford debaters and is modelled on the procedure of the House of Commons.

B U News Oct 3

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Post Oct 1

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Post Oct 1

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Herald 10/3

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Herald Oct 3

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Post 10/3

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They will take the negative of the resolution: "The United States Should Join the League of Nations." The speeches will be of 15 minutes each, and there will be no rebuttals. Governor Channing H. Cox will preside.

Three other members of the Harvard debating team will assist the chosen three to prepare their subject matter. The assistants are E. G. Wesson, 25, of Montclaire, N. J.; A. E. Zinn, '25, of Swarthmore College, and P. W. Williams of New Bedford.

Post Oct 3

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Globe 10/1

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Harvard — Oxford Debate

Harvard University and the University of Oxford, England, will meet for the first time in debate at Symphony Hall, Boston, Monday evening, October 9. The subject of the debate will be "*Resolved*, that the United States should immediately join the League of Nations." Harvard will take the negative and Oxford the affirmative side. Governor Channing H. Cox will preside and will make an address. This debate will be held according to the English procedure, whereby there are no selected judges but the audience at the conclusion votes the decision.

Tickets for the debate, at 50 cents, $1.00, $1.50, and $2.00 each, are on sale at the Coöperative and at Leavitt & Peirce's, in Cambridge, and at Symphony Hall in Boston.

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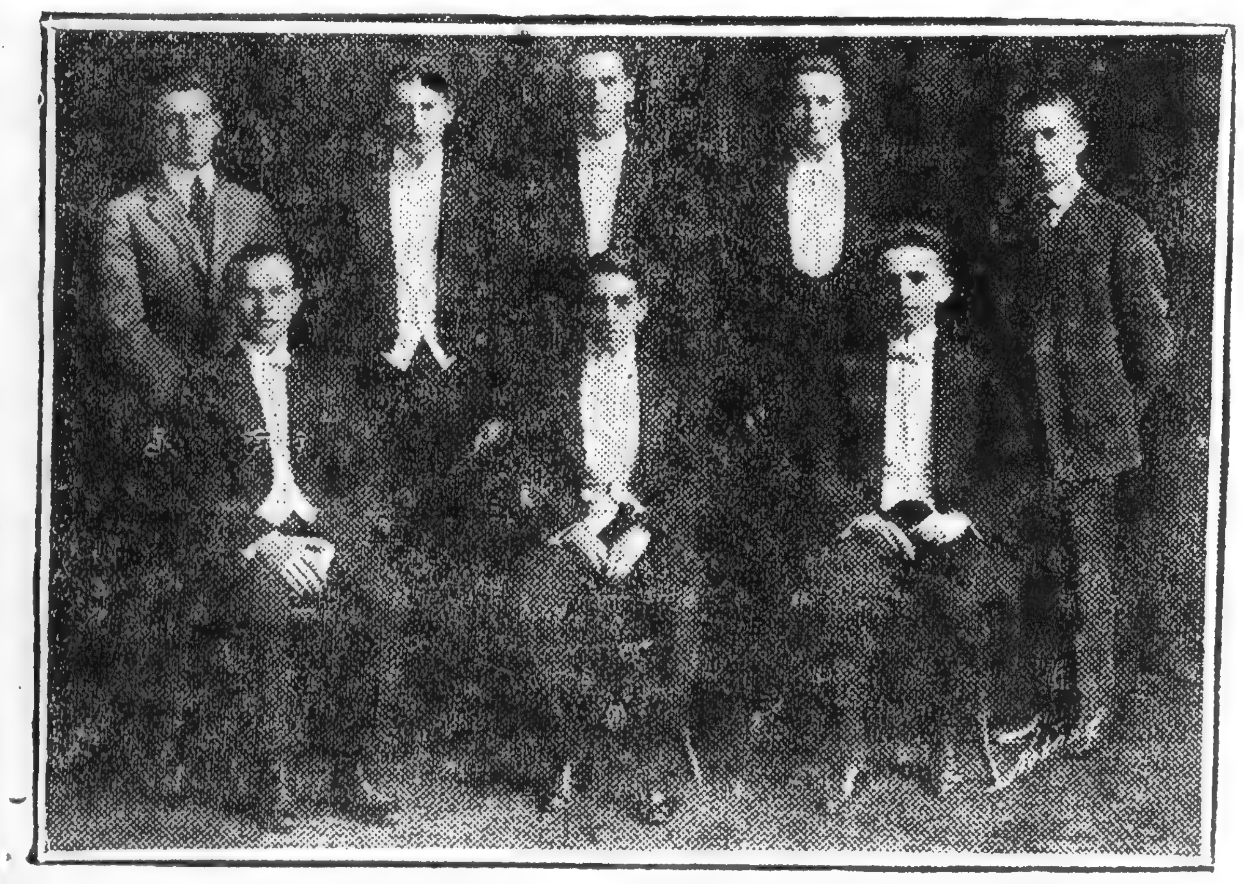

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BU News Oct 3

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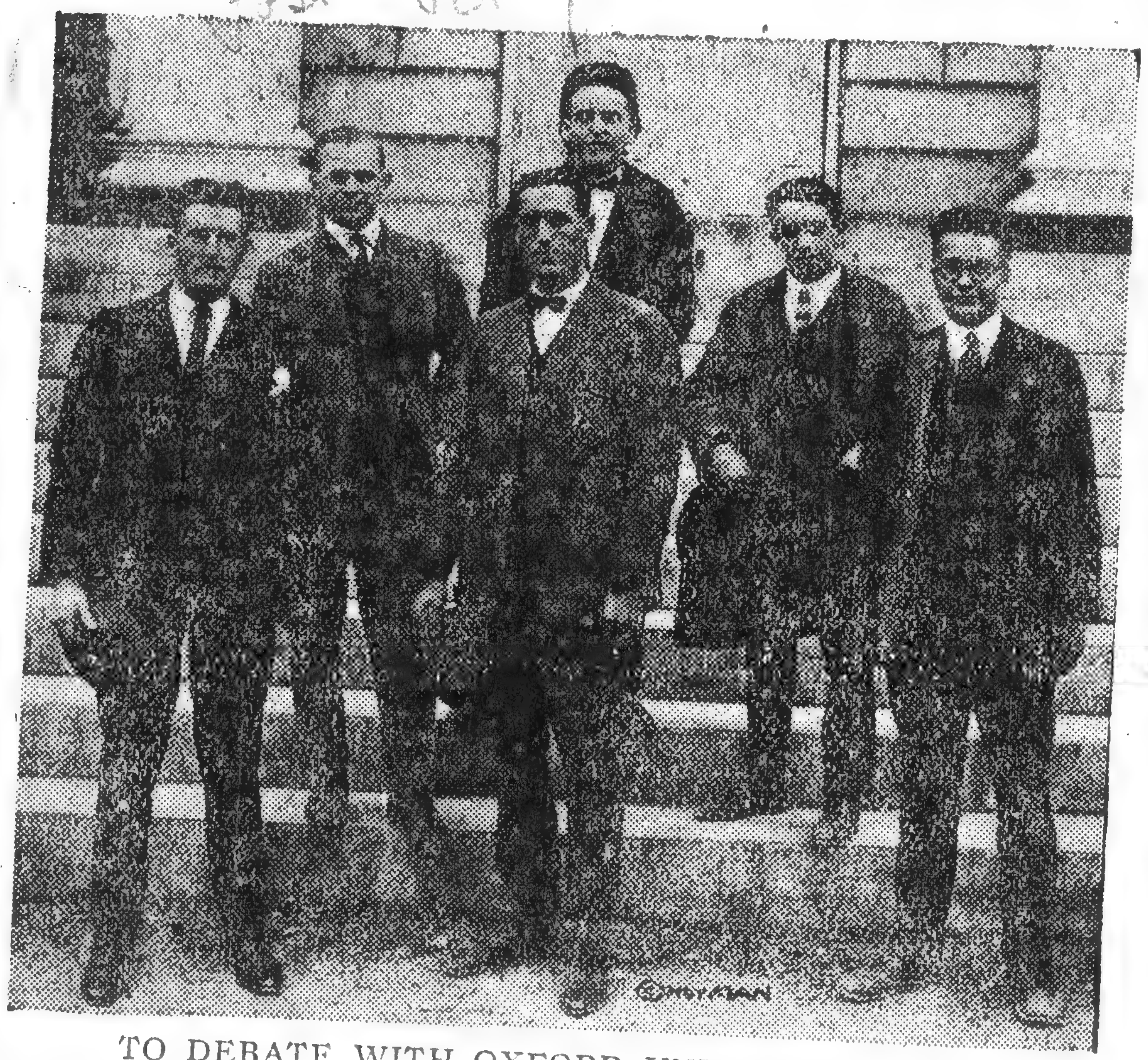

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Debaters from Overseas

Trans 9/28

(From Kahill Studios, Portland, Me.)

The Oxford Team, Which Was Defeated by Bates This Week and Which Meets the Men of Harvard in a Public Debate on the League of Nations Question in Symphony Hall on October 9th.

Left to Right—M. C. Hollis, Mir Mahmood and Edward Marjoribanks.

THE photograph was taken on the Bates College campus at Lewiston, just before the Oxionians met the Bates team on the same subject which is to be discussed in Boston. Mir Mahmood, the East Indian speaker, was substituted at the last minute for Kenneth Lindsay and the latter is to appear at Symphony Hall instead.

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Transcript Sept 28

The International Debates

Herald 10-2

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For many reasons we wish these debates might stir the public to enthusiasm. If great audiences hear them, and if the interest in them is extended enough to command liberal amounts of newspaper space, we think the reflex influence of the average American undergraduate will be salutary. As things are now, college athletics are featured and intellectual competitions of every kind are not. The men who "do most" for their schools are those who score touchdowns and bat out home runs. For over-emphasis on college sport and under-emphasis on scholarship we are inclined to think the graduate body more responsible than the students themselves. To be sure a high-stand man sometimes is a "grind" and nothing else, not a "mixer," not very likable, not interested in the general activities of the institution.

But we would like to see these debates make sufficient impression on both the general public and the undergraduates to help a little towards a needed readjustment of values. Not that a debater who is not inerrant in his use of adjectives will obtain the attention that a football man gets when he sprains a knee, nor that a college the size of Bates, which wins debates against such universities as Harvard and Yale, will get such headlines as does Centre when it plays Harvard to a standstill on the gridiron. Not until some fundamental changes are made in human nature will the wrangler in the forum receive the recognition that comes to the gladiators in the stadium.

But these wranglers ought to have greater recognition. Think what Bates has done. She has won 40 debates in 50 against small schools and great universities. In 1920 and 1921 she won seven consecutive victories, with Cornell, Harvard and Yale numbered among the vanquished. She faced great odds at Oxford. The subject was that of the non-intervention policy of America in European affairs. In this country the arguments are weighed by a small body of judges who render the decision. At Oxford the audience itself, of graduates and students, settles the question. And Bates, with a team chosen from a few hundred students, appeared in that historic Oxford Union to support a viewpoint which ran counter to all the opinions and prepossessions of their English hearers, and in the argument, against a team chosen from the 6000 members of the 22 colleges of Oxford University, Bates performed the miracle of getting more than a third of the vote.

Manners of speaking differ, of course. But the difference between the English and the American manner is the opposite of what most of us would suppose it to be, according to the professor of law and politics at Hamilton College, who says in the New York Times that the "comments of the English press indicated that the Americans excelled in logic and reasoning ability and were more earnest," and that "the English speakers were more emotional and impulsive and witty and eloquent, and were given to oratorical climaxes." They had "the parliamentary grand manner" [illegible] Americans "followed more the procedure of the court room and the precedents of the American bar."

The background thus sketched ought to increase the public interest in the forthcoming arguments. That the English visitors will receive every courtesy that kindly feeling can suggest goes without saying. That the debates, under American conditions and rules, will be a severe test for the visitors is clear. No matter where victory may lie the great thing is to make these debaters feel that the public in and out of the universities thinks the debates are worth while.

With 66 [illegible]

Herald Oct 2

McCALL SELECTED TO PRESIDE AT DEBATE

Herald Oct 6

Former Governor Also Will Be Guest at Harvard-Oxford Banquet

Former Gov. Samuel W. McCall will be the presiding officer at the Harvard-Oxford international debate Monday evening in Symphony hall. Gov. Cox, originally selected to be in the chair, has another engagement on that date and was forced to reconsider. Mr. McCall will also attend the banquet which the Harvard Club of Boston will give the two teams the evening of the debate.

Tomorrow Mr. McCall will dine at the Union Club of Boston with representatives of both teams to discuss arrangements for the debate. Although in the matter of having the audience award the decision, of limiting each speaker to 15 minutes, and allowing no rebuttal, the English debating practice has been followed entirely, but it is doubtful whether the Harvard team will alter its style of presentation of material to match the more conversational English manner.

Herald Oct 6

HARVARD-OXFORD DEBATE

adv Oct 8

Tomorrow evening, in Symphony Hall, the universities of Harvard and Oxford will meet for the first time in history in a public debate on the League of Nations, Oxford to advocate and Harvard to combat the immediate entrance of the United States into the league. The Oxford team comprises Edward Marjoribanks, the president, a conservative, M. C. Hollis, a liberal, and Kenneth Lindsay, of the English Labor Party. On the Harvard team are Richard S. Bowers, president, Paul Har[illegible], and Raymond S. Fannin[illegible]

Advertiser Oct 8

AUDIENCE TO BE JUDGE AT HARVARD-OXFORD DEBATE

Final arrangements for conducting the debate between Harvard and Oxford Universities on the League of Nations at Symphony Hall on Monday night were completed yesterday by Richard S. Bowers, president of the Harvard Debating Council, and the men representing the Oxford team.

The audience will be the judge on the relative merits of the two sides. Ballots will be passed among the audience, which is expected to fill the hall. Arthur H. Marlow, vice consul of Great Britain and Dean Chester N. Greenough of Harvard have been invited to act as official tellers for Oxford and Harvard.

Ex-Gov Samuel W. McCall will preside, and has invited representatives of the Harvard and Oxford teams to lunch with him today to go over details of procedure for the debate. The Oxford team will arrive in Boston at noon today and will be entertained at the football game at Soldiers' Field this afternoon.

The Oxford team consists of Edward Marjoribanks, president; M. C. Hollis and Kenneth Lindsay. The Harvard debaters are Richard S. Bowers, Paul R. Harmell and Raymond S. Fanning.

Globe Oct 7

Globe 10/7

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But these wranglers ought to have greater recognition. Think what Bates has done. She has won 40 debates in 50 against small schools and great universities. In 1920 and 1921 she won seven consecutive victories, with Cornell, Harvard and Yale numbered among the vanquished. She faced great odds at Oxford. The subject was that of the non-intervention policy of America in European affairs. In this country the arguments are weighed by a small body of judges who render the decision. At Oxford the audience itself, of graduates and students, settles the question. And Bates, with a team chosen from a few hundred students, appeared in that historic Oxford Union to support a viewpoint which ran counter to all the opinions and prepossessions of their English hearers, and in the argument, against a team chosen from the 6000 members of the 22 colleges of Oxford University, Bates performed the miracle of getting more than a third of the vote.

Manners of speaking differ, of course. But the difference between the English and the American manner is the opposite of what most of us would suppose it to be, according to the professor of law and politics at Hamilton College, who says in the New York Times that the "comments of the English press indicated that the Americans excelled in logic and reasoning ability and were more earnest," and that "the English speakers were more emotional and impulsive and witty and eloquent, and were given to oratorical climaxes." They had "the parliamentary grand manner"; the Americans "followed more the procedure of the court room and the precedents of the American bar."

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Herald Oct 2

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Globe Oct 7

Globe 10/7

[81]

Debaters from Overseas

Trans 9/28

(From Kahill Studios, Portland, Me.)

The Oxford Team, Which Was Defeated by Bates This Week and Which Meets the Men of Harvard in a Public Debate on the League of Nations Question in Symphony Hall on October 9th.

Left to Right—M. C. Hollis, Mir Mahmood and Edward Marjoribanks.

THE photograph was taken on the Bates College campus at Lewiston, just before the Oxionians met the Bates team on the same subject which is to be discussed in Boston. Mir Mahmood, the East Indian speaker, was substituted at the last minute for Kenneth Lindsay and the latter is to appear at Symphony Hall instead.

Marjoribanks, president of the Union, interviewed after the debate, pointed out the great divergence between the debating methods of England and America. "We speak informally," he said, "as if in the House of Commons, which, indeed, is our usual goal. We address the audience, and to them leave the decision, as in the House of Commons. The merits of the subject are always considered rather than the skill of the speaking. You Americans, on the other hand, speak as if from the lawyer's point of view, formally, systematically, and sometimes with an oratory which, in the House of Commons, would result in a sudden and complete emptying of the hall. Your speakers are ready to take either side and are judged on their oratorical skill."

"There are few subjects on which the political thought of Oxford is unanimous. One of my companions is a Liberal, the other a Labor man, and both are enthusiastic supporters of the League. There is the real reason why we are speaking in favor of it."

Marjoribanks is a member of Christ Church College, and belongs to the Conservative party. He is heir of Lord Tweedmouth and nephew of the Marquis of Aberdeen. His mother, formerly Miss Missy Brown, is an American and a native of Nashville, Tennessee, which part of the country the Englishman visited on his arival in America.

M. C. Hollis, of Somerset, England, is secretary-elect of the Oxford Union. He is from Balliol College and is a member of the Liberal party. He first sailel to Canada and joined his colleagues by way of Montreal.

As a result of trials held last night, the remaining members of the Harvard team which is to meet the Oxonians have been selected. The final composition of the squad is as follows: R. S. Fanning, '23, P. R. Harmel, '23, R. S. Bowers, '24, Alfred Zinn, '25, E. G. Wesson, '25, and P. W. Williams, '25. During the coming week further trials will be carried on among this squad and at the end of the week the final team of three men will be chosen for the debate.

Transcript Sept 28

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Globe Oct 7

The International Debates

Herald 10-2

Little Bates, the American David, went to England last year and met Oxford, the Imperial Goliath, in the forum where the British empire trains its future debaters for the House of Commons. This year the British Goliath comes to America and will do battle with the American David at Lewiston and with the representatives of Harvard University at Symphony hall. Oxford challenged Bates last year because that small Maine college stood for the best America possessed in college debating. Now comes the return engagement.

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Herald Oct 2

Ready for the Oxonians

Trans 10/6

(Photo by Notman)

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American Oct 7

Crim Oct 8

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Crimson Oct 8

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Post Oct 8

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Crimson Oct 8

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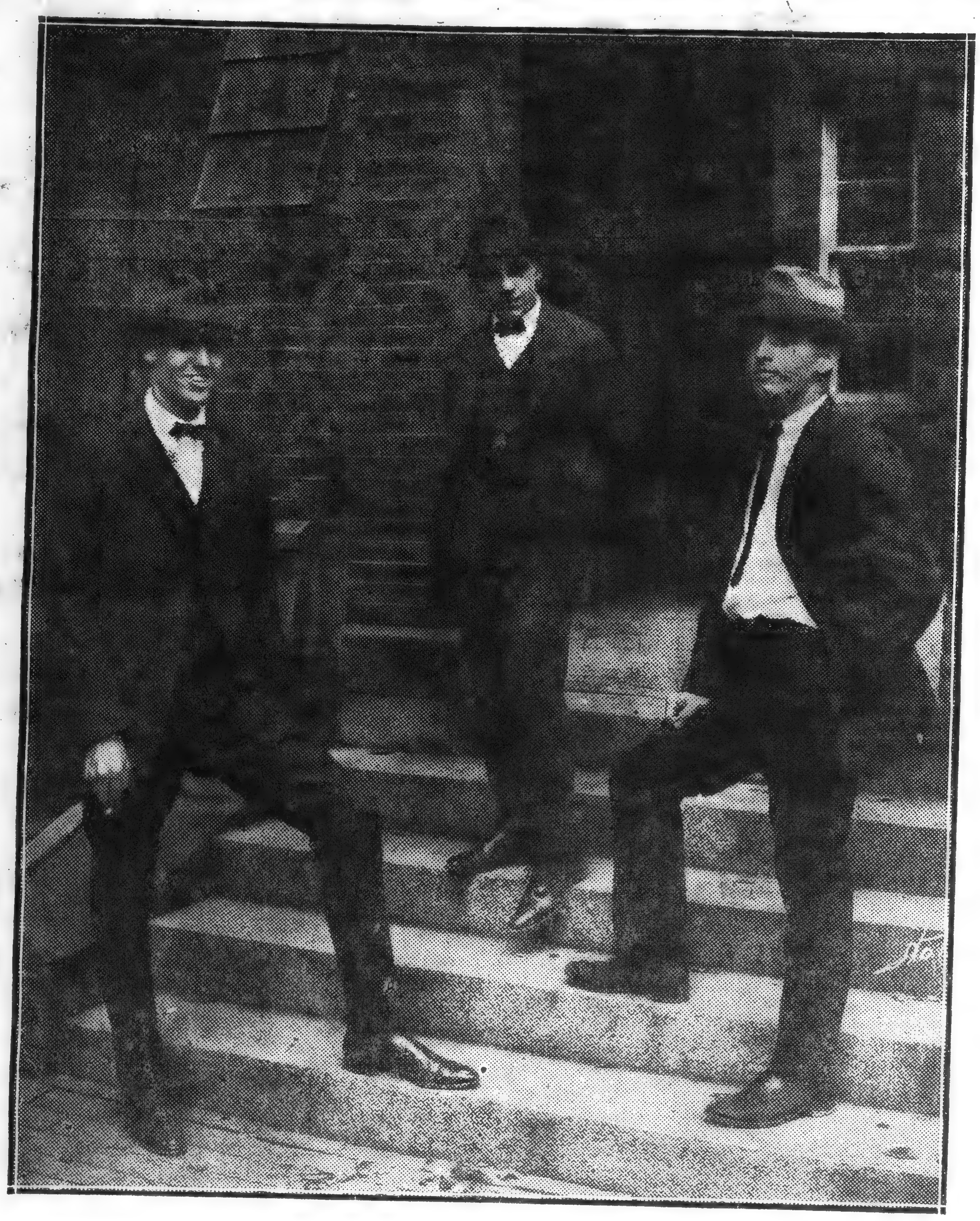

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The Harvard Team Which Will Meet Oxford in Public Debate in Symphony Hall Monday Evening

Left to Right—Richard S. Bowers, '24, of Brookline; Paul R. Harmel, '23, of Cleveland; Raymond S. Fanning, '23, of Chattanooga, Tenn.

THIS debate Monday evening at 8.15, and open to the public, will be the first in the history of the two institutions. The subject will be the League of Nations, Oxford to advocate and Harvard to combat the immediate entrance of this country into the league. The Oxford team comprises Edward Marjoribanks, a Conservative; M. C. Hollis, a Liberal, and Kenneth Lindsay, who is an active force in the English Labor party. All three are personally enthusiastic for the cause.

Marjoribanks was educated at Eton, where he became captain of the school, was double first at Oxford in classics, rowed in a Christ Church boat for four years and also rowed at Henley. He has been secretary of the Canning Club (the butt of Mr. Max Beerbohm's "Zuleika Dobson") and president of the Carlton Club, both of which are conservative political clubs. At Oxford he has been secretary-librarian and is now president of the Oxford Union Debating Society. He is a nephew of the Marchioness of Aberdeen who came to America on a mission for Ireland sometime ago, and he is also heir presumptive to Lord Tweedmouth. His mother is an American from Nashville, Tenn., a granddaughter of N. S. Brown, who was ambassador to Russia when Alaska was sold to America. Hollis was educated at Balliol College, and is secretary of the Oxford Union Debating Society. Lindsay, educated at Worcester, is a former president of the Union.

Of the Harvard speakers, Bowers was president of his freshman debating team, figuring conspicuously in the triangular debate. Harmell took part in the varsity triangular debate and the debate against Bates two years ago, and Fanning has been prominent in the varsity triangular debates of the last two years as well as in the debate against Syracuse last year. The remaining three speakers of the Harvard team, Alfred Zinn, '25; E. G. Wesson, '25, and Paul W. Williams, '25, are called "alternates," according to the American collegiate custom, and will assist in the preparation of the subject and be held in readiness for possible substitution.

Former Governor Samuel W. McCall will be the presiding officer at the debate. Governor Cox, originally selected to be in the chair, has another engagement on that date and was forced to reconsider. Mr. McCall will also attend the banquet which the Harvard Club of Boston will give the two teams the evening of the debate. Tomorrow Mr. McCall will dine at the Union Club with representatives of both teams to discuss arrangements for the debate. Although in the matter of having the audience award the decision, of limiting each speaker to fifteen minutes, and allowing no rebuttal, the English debating practice has been followed entirely, it is doubtful whether the Harvard team will alter its style of presentation of material to match the more conversational English manner.

Transcript Oct 6

OXFORD'S TEAM ARRIVES TODAY

Debaters Will Be Guests of McCall and See Game at the Stadium

AUDIENCE TO JUDGE ARGUMENTS MONDAY

The Oxford University team which will debate with Harvard Monday night in Symphony hall on the League of Nations, will arrive in Boston at noon today. Former Gov. McCall, who will preside, has invited representatives of both teams to luncheon at the Union Club for discussion of parliamentary procedure. The visitors will then be guests at the Holy Cross football game in the Stadium.

Final arrangements for the conducting of the debate were agreed on yesterday by Richard S. Bowers, president of the Harvard debating council, and the Institution of International Education, which has been representing the Oxford team.

OXFORD SYSTEM OF JUDGING

The audience will be sole judge of the relative merits of the two sides, in deference to the parliamentary usage of the Oxonians. Ballots, provided with each program as the audience enters the hall, will be quickly collected at the conclusion of the debate and counted in the presence of the audience, so that the decision can be announced from the stage within a few minutes after the final speech.

Arthur H. Marlow, vice-consul of Great Britain, and Dean Chester N. Greenough of Harvard have agreed to act as official tellers for Oxford and Harvard, respectively.

Among those who have accepted the council's invitation to sit on the stage are President of the Overseers of Harvard George Wigglesworth, Consul-General Thomas P. Porter and Vice-Consul Marlow of Great Britain, and Consul J. C. Joseph Flamand of France.

Herald Oct 7

OXFORD TEAM OF DEBATERS DUE TODAY

To accommodate those who wish to hear the debate between Harvard and Oxford Universities on the League of Nations in Symphony Hall Monday night, it will be necessary to place seats on the stage.

A lively and brilliant verbal contest is anticipated and it is very evident that public interest in debating has not lessened since the famous Lodge-Lowell clash on the same subject in the same hall.

As previously announced, the audience will be sole judge of the relative methods of the two sides, in deference to the parliamentary usage of the Oxonians.

Ballots will be provided with each program as the audience enters the hall and will be quickly collected at the conclusion of the debate, and counted in the presence of the audience so that the decision can be announced from the stage within a few minutes after the final speech.

Arthur H. Marlow, Vice-Consul of Great Britain, and Dean Chester N. Greenough of Harvard have agreed to act as official tellers for Oxford and Harvard respectively.

Former Governor Samuel W. McCall will preside. The Oxford team was due in Boston today in time to attend the football game at Soldier's Field.

American Oct 7

OXFORD TEAM IN BOSTON

Ready for Debate With Harvard Monday

Post

The Oxford University debating team won't be a bit put out if the Harvard debating team argues them to a forensic standstill on the League of Nations issue in Symphony Hall, Monday night. Arrived in Boston late yesterday afternoon from New Haven they declared that the primary purpose of their discussions is to get "the American point of view." The doleful sympathy and compassion showered upon them by Americans when, occasionally, they lost the decision in a debate, was quite incomprehensible to their English stoicism, nonchalance and good nature.

Nor did they seem overcome with awe when they were told that Symphony Hall's 2600 seats were practically sold out for the contest. The statement by F. E. Bowman, '24, secretary of the Oxford University Debating Council, that the Boston audience would be an "appreciative one," and information from other sources indicating that there is considerable space over the eye-brows of Boston intellectuals, failed to create the slightest stir in the extremely pleasant and extremely good looking faces of the youthful English students.

Contrasted to this unconcerned air was the determined business-like attitude of the Harvard Debating team. While their English opponents last night were being entertained at a popular musical comedy in Boston the Harvard team was studiously preparing for tomorrow night's contest. When the Oxford guests arrived from New Haven hours out of schedule, and discovered at the last minute that they were too late to take in the football game at the Stadium they continued to motor through Cambridge and Boston taking in the sights. Richard S. Bowers, president of the Harvard University Debating Council, and the captain of the Harvard team, wasted all the time that was necessary but not a whit more, going through the courteous formalities, and then pleading an engagement, left the party to do its motoring in the company of other members of the Harvard Debating Council who are,—it was significant to note—NOT members of the debating team. These latter were not to be seen during the day.

Old Story to Visitors

Of course the Oxford debaters, on the other hand, have gone through their subjects before real audiences in contests with other American colleges on this very same subject. The Harvard team comes fresh to the scene. The question for debate is worded as follows: "Resolved, That the United States should join immediately the League of Nations." The Oxford team takes the affirmative, the Harvard team the negative. There are three speakers on each side, each speaker to be allowed 15 minutes, and following, what is said to be the English custom, there is no rebuttal.

The visitors from Oxford found the American pronunciation, "quite all right," and thought American slang "most amusing." They were especially amused with the "wealth of modern little things" that exist in American hotels. "I was quite astonished to find in my New York hotel," said young Lindsay, "that I could put my clothes into one side of the door soiled, and turn it around and find it all cleaned again on the other side."

"In some places you wouldn't have gotten your own clothes back," some American booster remarked.

"Oh, I got mine back all right," Lindsay testified.

"Were you surprised?" came another inquiry.

"No, I had faith in that door."

Driving through Boston downtown streets they seemed to be amazed with the "American madness for display." "Almost ostentatious," said Lindsay. They were interested in the dome on the Christian Science Church, in the golden dome on the Massachusetts State House, in the queerness of Boston's streets. A reporter wanted to know if London had streets as narrow and as busy as School street.

"Heaps," Lindsay averred.

Post Oct 8

Right:—THE OXFORD DEBATING TEAM

Will conclude its American visit when it meets the University team at Symphony Hall, Monday night. Kenneth Lindsay will take the place of Mir Mahmood, who was on the team which was defeated by Bates College on September 26. Left to Right:—M. C. Hollis, Mir Mahmood, Edward Marjoribanks.

—Photo Kahill Studio

Crimson Oct 8

[82]

Isadora Duncan

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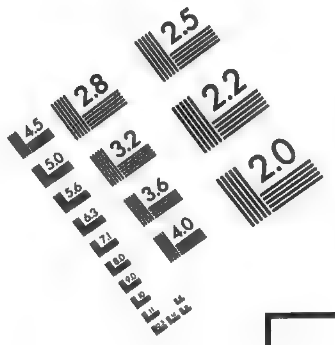
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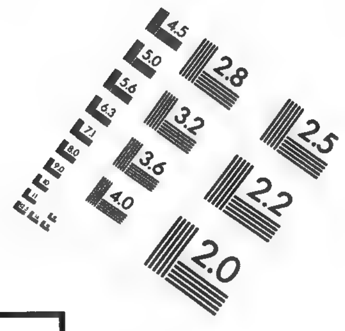
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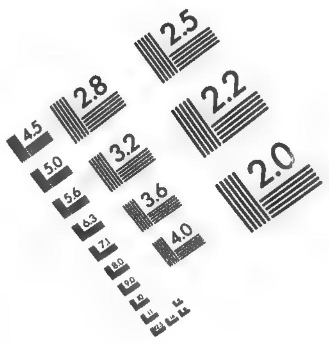
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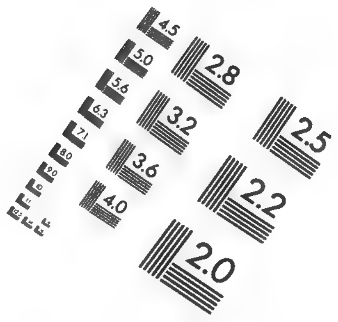
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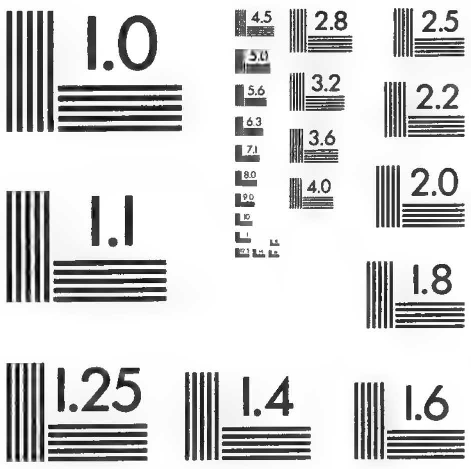
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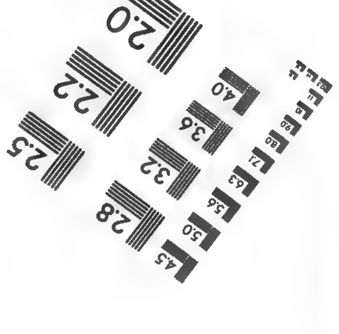
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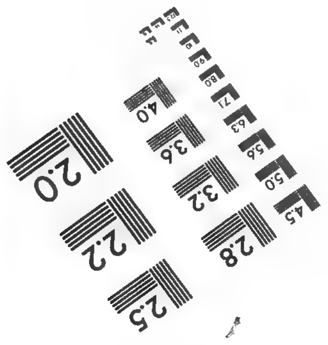
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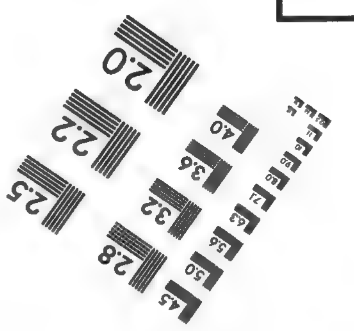
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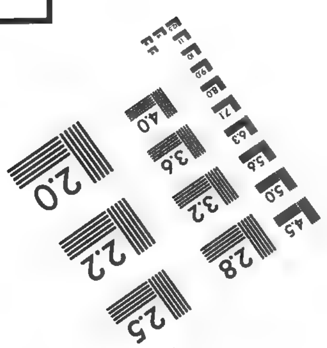
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"I'VE LOVED SERGE SINCE 10,000 B. C.," SAYS ISADORA DUNCAN, IN HUB WITH POET HUSBAND—NEW IDEAS ON MARRIAGE

He Was a Soldier and She a Dancing Girl on the Nile When "Struck by Love" 11,922 Years Ago---Favors no Education for Children Under 12

Isadora Duncan, premier interpretative dancer of the world, who denies that she is a dancer and says that she is an "interpreter of life," surrounded by some of her charming pupils of the school for dancing which she recently founded in Russia by the special permission of the Soviet government. (Underwood.)
(Insert) Isadora Duncan, who has just returned from Russia with her brand new poet-husband, at the door of the little cottage which she used as a studio in Russia.

An action picture of the fair Isadora Duncan taken during one of her interpretative dances, showing the bare feet and corsetless figure which she advocates as a universal costume for women. Symphony Hall audiences witnessed her terpsichorean skill last week. (Genthe photo.)

Isadora Duncan, who made even blase Paris gasp at her daring ideas, has invaded Boston.

This is her first visit since 1915, when her unconventional views on love were the talk of the town.

Has she tamed down since then?

Whew! . . . Not Isadora.

The famous dancer threw all caution to the winds and in an amazingly frank talk with a Sunday Post representative kept things humming.

And at the same time her brand new poet hubbie, Serge Yessenin, threw a few bombshells of his own into the startling conversation.

By George Comstock

Isadorea and Serge—the much discussed newly married couple—were in the drawing room of car No. 2, the Federal Express, rushing through the darkness towards Boston one night this week.

There was Isadora Duncan, generally considered the world's premier interpretative dancer, who gives her age at 38, and who has created a furore in the press of three continents for years by her unconventional attitude towards society, marriage and sex and her newly acquired Russian poet-husband, Serge Alexandrovitch Yessenin, 28 years old, blonde, handsome.

Numerous bags and articles of luggage, spotted with labels from throughout Europe, crowded the little room, and in another car there was a French maid and an interpreter—all speeding to Boston where Miss Duncan would dance at Symphony Hall.

The Boston Sunday Post man knocked at the door of the compartment as the train swerved around a curve. Isadora herself opened the door. She was wearing a black velvet dress, gray suede pumps with gray silk stockings, a small black velvet hat pulled closely over her bobbed henna red hair, and, around her throat, a barbarically colored scarf of gold and black.

She introduced her husband. He rose from his seat by the window, bowed stiffly in the European fashion, extended his hand and murmured politely, "Philadelphia!"

"He is learning to speak English," interposed Miss Duncan with pride.

"Philadelphia to you, Sir" the reporter responded.

Played With Him on Nile Banks

Serge seemed pleased with this exchange of greetings and seated himself beside his wife.

This young man, who has married the famous dancer after she has proclaimed for years that she is unalterably opposed to marriage, looks even younger than the 28 years which he professes. He is very blond, almost Swedish, with a strange pallor over his face, accentuated by a heavy coat of powder that he also lavishes on his hair.

Despite his gray suit and cream-colored spats, a football coach would probably say that he is a "husky lad," for he stands 5 feet 10 inches in height, and weighs 175 pounds of what appears to be all muscle. If Serge ever decides to give up being a leading Russian poet, and has the desire, he can readily find many fields of labor open to him.

For the rest, he is eager, animated, likeable.

Miss Duncan appeared tired as she took her husband's hand in hers and leaned her head wearily against the green cushions. The curtains were tightly drawn in the little stateroom, only the lights shining from the polished walls.

"I have loved Serge since 10,000 years B. C." Miss Duncan said impressively. "Together we played on the banks of the Nile in the day of old; I was a dancing girl and he was a soldier. Of course I recognized him when I saw him in Russia."

"Then you fell in love at first sight?" ventured the reporter.

The question annoyed Miss Duncan. She repeated "fell in love" in a horrified voice, her blue eyes flashed. Then she turned to her husband and began to talk into his ear. Evidently she was repeating the impertinent question asked by the reporter.

Miss Duncan, it might be said, admits that she speaks five words of Russian, while her husband boasts an English vocabulary of six, including "Philadelphia". This, of course, has hindered their thorough discussion of certain topics. However, through long practice they have devised a language that takes in elements of English, French and Russian, in which they converse to their own satisfaction and the bewilderment of spectators. Many papers throughout the country have referred to this mode of expression as the Duncan "Love language".

(Latest photograph of Serge Yessenin, Isadora Duncan's poet husband, will be found in today's pictorial section.)

Serge finally understood the "fell in love" question. It appeared to annoy him also, for he became voluble, poured forth a torrent of Russian words, waved his hands—and Miss Duncan was helpless.

"Struck by Love"

She hurriedly summoned the interpreter.

When that gentleman arrived on the scene he listened patiently to Serge for a minute, persuaded him to sit down again, and explained to the reporter: "He says that people no longer fall in love. That is a phrase from a novel. The proper thing to say is that a person is struck by love, struck in the eye first and then in the other senses."

"Well, were you struck by love at first sight, Miss Duncan," she was asked.

"Immediately," she replied with a satisfied air, and Serge nodded his confirmation.

"I do not believe in marriage" Miss Duncan went on "I think that it is a worn out tradition that should be done away with; the proper union is a union of the spirits, which is above the dictates of mere man made law.

"While it is true that I have married, although I said for years that I would never do so, it was simply to enable me to travel through various countries that still persist in their silly laws.

"There is a new world today, and it is time that America wakes up to the fact and changes her laws to conform with the change in the thoughts of all people."

Miss Duncan is reticent about the details of her romance with her husband.

"Wherever I go," she said, "I am surrounded by people of kindred tastes. When I reached Moscow I soon met many of the younger intellectuals—the people who typify the new and liberated Russia, the people that you do not know over here at all—and where I found Serge. He was the acknowledged leader of the group. Do you need to ask me if I loved him " and she patted the arm of the young man sitting beside her.

Pale With Indignation

They were married in a police station in Moscow last April, she says, and immediately flew by airplane to Berlin, where her sister, Elizabeth Duncan, maintains a school of dancing similar to the many institutions of its kind that Isadora Duncan herself has founded.

From there she and Serge wandered back to France, wonderful dreamy days of honeymoon, Miss Duncan says. But at the French border they were detained because, by her marriage, Miss Duncan had forfeited her American citizenship and automatically became a citizen of Russia, as is her husband. However, through the efforts of several influential men in France, the dancer and the young Russian were permitted to enter.

They tarried in Paris for a while. Isadora Duncan has lived in Paris for long periods of time during her stage career. And then they decided to come to America and sailed on the steamship France.

But when Miss Duncan tells this part of her experience she becomes pale with indignation. They were stopped at Ellis Island, detained for a whole night and day while the State authorities decided whether or not Isadora and her husband, fresh from a long sojourn in Soviet Russia, should be allowed to land. Report said that the State Department was in possession of information that Isadora was an emissary of the Soviet government, a friend of Lenina himself.

Serge took his detention philosophically. He takes everything that way, boyish, smiling—adventures to be told to his friends in Russia on his return

"All Men My Brothers"

Isadora presented herself before the immigration authorities and threatened to leave the United States and never return again. Moved by this threat, or some inner working of the State Department, instructions were issued to allow Miss Duncan to enter this country under the law which allows free entry to visiting artists.

That accounts for her present visit to New England and for the fact that she will make an extended tour of the United States, dancing in many cities.

There were many suppositions advanced that Miss Duncan, regretful of having lost her American citizenship through her marriage, would prevail upon young Serge to make application for citizenship papers here, and that they would remain in this country indefinately.

"No," said Miss Duncan, "I have no intention of making Serge change his citizenship. As for me I am the citizen of no country. I am a citizen of the world and all men are my brothers."

She paused to make a few remarks to Serge, who listened attentively, and then told the interpreter what he thought of it all.

Read "Nick Carter" in Russia

It seemed that, in his youth, he had read many stories about a famous American detective named Nick Carter. These stories had been translated into the Russian and Serge had enjoyed them thoroughly. They were full of such weird names as Chicago, New York, Boston, and he was entranced with the knowledge that he was visiting those wonderful places. A mere matter of citizenship meant nothing to him; life and love, that was the thing to talk about.

Isadora Duncan sat and watched him as he talked, with the proud look in her eyes of a mother enjoying the gambols of an infant prodigy. When Serge smiled she smiled in sympathy.

She said that Serge was the leading poet of Russia and that he was the head of the Imagist group that finds in the peasantry of their native land the inspiring themes for their poetic distillations.

When asked for some of her husband's poems she replied that unfortunately they had never been published in anything but Russian, with the exception of a few short poems that had appeared in some English magazine, the name of which she had forgotten.

She appealed to Serge for aid on this point, but he, too, had completely forgotten the English magazine which had sent him a check for his compositions.

What Hoover Did

Miss Duncan said that Americans were cold (she was born in San Francisco) and that "the Russian audiences are much better. They have feeling, understanding and heart. I really believe that it is the effects of the revolution through which they have just passed.

"Sometimes, in an American theatre, I think that the people in the top gallery—those that applaud so heartily—must be all Russians.

"What is needed here is more freedom of thought and action and less repression. I really think that I will be going back to Russia soon. I have 50 children there. They belong to my school.

"When I first went to Moscow I started a school for children in a building that was furnished me by the Soviet government for the purpose. It was my intention to teach these children the true meaning of life through music and dancing. For a time we had a struggle for the barest necessities of life. The government gave one meal a day to the school and, from the American Relief Administration, I arranged to secure another Mr. Hoover must, indeed, be a wonderful man. I wish that I might meet him.

"And then I left Russia," and here she moved closer to Serge, "and had to leave the school in charge of other hands I understand that the meal which the American Relief Administration has been furnishing the school has been discontinued since my departure. I am anxious to hurry back there to see my children.

"There is nothing in America for me. My tours and dancing hardly pay the hotel bills involved, and my wish, my dream, for America will never be realized.

Teach Life Through Dancing

"I want the government to found a school—a school that will teach life through dancing. In a modest way I have attempted this experiment here in the United States years ago. I trained girls to live and dance, and as soon as I had taught them they would rush to the stage.

"I thought that I was teaching them to live—instead I found that I had simply given them an advertisement that enabled them to place themselves on the stage.

"Many prominent and wealthy men have told me that they are interested in my school and it is possible, even yet, that I will be able to establish it."

Miss Duncan, of course, is credited with having started the entire area of so-called interpretative dancing. She was the first artist of her kind to attempt to portray, through the movement of her dances, any kind of composition from Wagner's music to Shakspere's drama. Now, she says, that people do not appreciate her, but flock to see her imitators.

She became quite agitated over this question, but with the assistance of the interpreter and her husband, finally calmed down.

Her Husband's Ideas on Love

Serge seized this opportunity to tell the interpreter a few plain facts, that were in turn to be told to the reporter.

First there was this question of love—the reporter had mentioned that he understood—a most wonderful theme upon which he had written several of his better poems.

Love just came, burned while it stayed, and, perhaps went away. The idea of life, then, should be to enjoy love during these fleeting hours of its visit.

Russia was that way. That was the idea of the new group of Russian artists to which he belonged.

Yes, he had been in love before. He admitted that freely. Why not. He would tell instances and recount the merits of each case. There was——

But the interpreter, after a glance at Miss Duncan, spoke a few hurried words in Russian and the impetuous young poet subsided.

Those friends of the famous dancer who have doubted the wisdom of her marriage to a young man so much her junior, should be given the opportunity of seeing them together.

Obviously they are devoted. And the husband of the fair Isadora does not content himself with the mere fact that he is Isadora's husband; she is his wife as well. He is Russian, and therefore, he is master.

She submits, pats his head, looks at him adoringly, and seems to glory in her submission.

"I am a mystic. While I slept my soul left my body and ascended into the world where souls meet. It was there that I first met my husband. We fell in love immediately as souls and when we met in the flesh we again loved each other."

The poet broke in upon this thought to inquire of the interpreter exactly how long it would be before the Federal express arrived at Boston. He was, he said, hungry—evidently even a poet has some weaknesses.

He was told that he would only have a few minutes to wait, at which he smiled delightedly, and composed himself, to wait with what fortitude he could command.

"I'm Not a Dancer"

"I do not call myself a dancer," Isadora said. "I believe that I am an interpreter of life. Music is education; and dancing, if rightly carried out, comes naturally. There should be no dances taught; it should all be the spontaneous movement of the body carrying out a thought.

"Corsets, shoes, and, in fact, a great many garments that modern women now wear should be discarded. Women should go barefooted. They should wear loose, flowing dresses that give their bodies perfect freedom."

Isadora, it may be remembered, nearly stunned the street gamins of Athens several years ago, when she appeared before an admiring street throng becomingly attired in a flowing white gown that reached barely to her ankles and exposed her bare feet.

"I do not think that a child should have to go to school before reaching the age of 10 or 12 years. It is quite simple. The death rate for children in their early years is very high. A large percentage of them never survive to reach maturity. Why, then, bore them with the tedium of a modern education" Just let them dance, hear music, and learn to be beautiful."

Miss Duncan says that the Russian authorities, in the present regime, are in hearty accord with this scheme of education. But she shakes her bobbed head dismally; there is little appreciation of real art and the beautiful free life here in America.

Isadora says that despite her own happy love affair she is unhappy. She cannot forget the children, huddled along the Volga River and literally starving by the thousand.

"It all affects me with the deep sorrow that I feel when I hear Beethoven's Ninth Symphony," she said. "I want to make the people of America realise the situation of these poor people.

"When I went to Russia I wanted Mr. Griffith, the great moving picture director, to go with me. Unfortunately at the time he could not leave his work, but I believe, even yet, that if he had, with his wonderful genius, pictured the suffering of the stricken mass of Russia and those pictures could have ben shown in every hamlet and city of this country, it would have brought the truth home in a way that nothing else would have."

There can be no doubt as to Isadora Duncan's sincerity. Her ideas, on marriage, children, education, may seem radical and far fetched, but the seriousness of the woman is always apparent.

Miss Duncan has a fondness for red. Just before she left France for her trip to Russia she apeared at several French theatres wearing red costumes, enlivened with no other touch of color.

She is doing the same thing here now. She says that after a performance, if she appears before an audience, she likes to wrap around her body a red silk flag.

She offers no reason for this. Just sits and pats the hand of her brand new Russian husband.

The porter announced that the train was pulling into Boston.

Much excitement ensued. Interpreter, French maid, Russian husband, Isadora, luggage, all mixed in one confusing mass in the little stateroom.

Isadora said good night.

Serge extended his hand in a hearty grip.

"Philadelphia," he said.

"I'VE LOVED SERGE SINCE 10,000 B. C.," SAYS ISADORA DUNCAN, IN HUB WITH POET HUSBAND—NEW IDEAS ON MARRIAGE

He Was a Soldier and She a Dancing Girl on the Nile When "Struck by Love" 11,922 Years Ago---Favors no Education for Children Under 12

Isadora Duncan, premier interpretative dancer of the world, who denies that she is a dancer and says that she is an "interpreter of life," surrounded by some of her charming pupils of the school for dancing which she recently founded in Russia by the special permission of the Soviet government. (Underwood.)

(Insert) Isadora Duncan, who has just returned from Russia with her brand new poet-husband, at the door of the little cottage which she used as a studio in Russia.

An action picture of the fair Isadora Duncan taken during one of her interpretative dances, showing the bare feet and corsetless figure which she advocates as a universal costume for women. Symphony Hall audiences witnessed her terpsichorean skill last week. (Genthe photo.)

Isadora Duncan, who made even blase Paris gasp at her daring ideas, has invaded Boston.

This is her first visit since 1915, when her unconventional views on love were the talk of the town.

Has she tamed down since then?

Whew! . . . Not Isadora.

The famous dancer threw all caution to the winds and in an amazingly frank talk with a Sunday Post representative kept things humming.

And at the same time her brand new poet hubbie, Serge Yessenin, threw a few bombshells of his own into the startling conversation.

By George Comstock

Isadorea and Serge—the much discussed newly married couple—were in the drawing room of car No. 2, the Federal Express, rushing through the darkness towards Boston one night this week.

There was Isadora Duncan, generally considered the world's premier interpretative dancer, who gives her age at 38, and who has created a furore in the press of three continents for years by her unconventional attitude towards society, marriage and sex and her newly acquired Russian poet-husband, Serge Alexandrovitch Yessenin, 28 years old, blonde, handsome.

Numerous bags and articles of luggage, spotted with labels from throughout Europe, crowded the little room, and in another car there was a French maid and an interpreter—all speeding to Boston where Miss Duncan would dance at Symphony Hall.

The Boston Sunday Post man knocked at the door of the compartment as the train swerved around a curve. Isadora herself opened the door. She was wearing a black velvet dress, gray suede pumps with gray silk stockings, a small black velvet hat pulled closely over her bobbed henna red hair, and, around her throat a barbarically colored scarf of gold and black.

She introduced her husband. He rose from his seat by the window bowed stiffly in the European fashion, extended his hand and murmured politely, "Philadelphia!"

"He is learning to speak English," interposed Miss Duncan with pride.

"Philadelphia to you, Sir" the reporter responded.

Played With Him on Nile Banks

Serge seemed pleased with this exchange of greetings and seated himself beside his wife.

This young man, who has married the famous dancer after she has proclaimed for years that she is unalterably opposed to marriage, looks even younger than the 28 years which he professes. He is very blond, almost Swedish, with a strange pallor over his face, accentuated by a heavy coat of powder that he also lavishes on his hair.

Despite his gray suit and cream-colored spats, a football coach would probably say that he is a "husky lad," for he stands 5 feet 10 inches in height, and weighs 175 pounds of what appears to be all muscle. If Serge ever decides to give up being a leading Russian poet, and has the desire, he can readily find many fields of labor open to him.

For the rest, he is eager, animated, likeable.

Miss Duncan appeared tired as she took her husband's hand in hers and leaned her head wearily against the green cushions. The curtains were tightly drawn in the little stateroom, only the lights shining from the polished walls.

"I have loved Serge since 10 000 years B. C." Miss Duncan said impressively. "Together we played on the banks of the Nile in the day of old; I was a dancing girl and he was a soldier. Of course I recognized him when I saw him in Russia."

"Then you fell in love at first sight?" ventured the reporter.

The question annoyed Miss Duncan. She repeated "fell in love" in a horrified voice, her blue eyes flashed. Then she turned to her husband and began to talk into his ear. Evidently she was repeating the impertinent question asked by the reporter.

Miss Duncan, it might be said, admits that she speaks five words of Russian, while her husband boasts an English vocabulary of six, including "Philadelphia". This, of course, has hindered their thorough discussion of certain topics. However, through long practice they have devised a language that takes in elements of English, French and Russian, in which they converse to their own satisfaction and the

(Latest photograph of Serge Yessenin, Isadora Duncan's poet husband, will be found in today's pictorial section.)

bewilderment of spectators. Many papers throughout the country have referred to this mode of expression as the Duncan "Love language".

Serge finally understood the "fell in love" question. It appeared to annoy him also, for he became voluble, poured forth a torrent of Russian words, waved his hands—and Miss Duncan was helpless.

"Struck by Love"

She hurriedly summoned the interpreter.

When that gentleman arrived on the scene he listened patiently to Serge for a minute, persuaded him to sit down again, and explained to the reporter: "He says that people no longer fall in love. That is a phrase from a novel. The proper thing to say is that a person is struck by love, struck in the eye first and then in the other senses."

"Well, were you struck by love at first sight, Miss Duncan," she was asked.

"Immediately," she replied with a satisfied air, and Serge nodded his confirmation.

"I do not believe in marriage" Miss Duncan went on "I think that it is a worn out tradition that should be done away with; the proper union is a union of the spirits, which is above the dictates of mere man made law.

"While it is true that I have married, although I said for years that I would never do so, it was simply to enable me to travel through various countries that still persist in their silly laws.

"There is a new world today, and it is time that America wakes up to the fact and changes her laws to conform with the change in the thoughts of all people."

Miss Duncan is reticent about the details of her romance with her husband.

"Wherever I go," she said, "I am surrounded by people of kindred tastes. When I reached Moscow I soon met many of the younger intellectuals—the people who typify the new and liberated Russia, the people that you do not know over here at all—and where I found Serge. He was the acknowledged leader of the group. Do you need to ask me if I loved him " and she patted the arm of the young man sitting beside her.

Pale With Indignation

They were married in a police station in Moscow last April, she says, and immediately flew by airplane to Berlin, where her sister, Elizabeth Duncan, maintains a school of dancing similar to the many institutions of its kind that Isadora Duncan herself has founded.

From there she and Serge wandered back to France, wonderful dreamy days of honeymoon, Miss Duncan says. But at the French border they were detained because, by her marriage, Miss Duncan had forfeited her American citizenship and automatically became a citizen of Russia, as is her husband. However, through the efforts of several influential men in France, the dancer and the young Russian were permitted to enter.

They tarried in Paris for a while. Isadora Duncan has lived in Paris for long periods of time during her stage career. And then they decided to come to America and sailed on the steamship France.

But when Miss Duncan tells this part of her experience she becomes pale with indignation. They were stopped at Ellis Island, detained for a whole night and day while the State authorities decided whether or not Isadora and her husband, fresh from a long sojourn in Soviet Russia, should be allowed to land. Report said that the State Department was in possession of information that Isadora was an emissary of the Soviet government, a friend of Lenine himself.

Serge took his detention philosophically. He takes everything that way, boyish, smiling—adventures to be told to his friends in Russia on his return

"All Men My Brothers"

Isadora presented herself before the immigration authorities and threatened to leave the United States and never return again. Moved by this threat, or some inner working of the State Department, instructions were issued to allow Miss Duncan to enter this country under the law which allows free entry to visiting artists.

That accounts for her present visit to New England and for the fact that she will make an extended tour of the United States, dancing in many cities.

There were many suppositions advanced that Miss Duncan, regretful of having lost her American citizenship through her marriage, would prevail upon young Serge to make application for citizenship papers here, and that they would remain in this country indefinately.

"No," said Miss Duncan, "I have no intention of making Serge change his citizenship. As for me I am the citizen of no country. I am a citizen of the world and all men are my brothers."

She paused to make a few remarks to Serge, who listened attentively, and then told the interpreter what he thought of it all.

Read "Nick Carter" in Russia

It seemed that, in his youth, he had read many stories about a famous American detective named Nick Carter. These stories had been translated into the Russian and Serge had enjoyed them thoroughly. They were full of such weird names as Chicago, New York, Boston, and he was entranced with the knowledge that he was visiting those wonderful places. A mere matter of citizenship meant nothing to him; life and love, that was the thing to talk about.

Isadora Duncan sat and watched him as he talked, with the proud look in her eyes of a mother enjoying the gambols of an infant prodigy. When Serge smiled she smiled in sympathy.

She said that Serge was the leading poet of Russia and that he was the head of the Imagist group that finds in the peasantry of their native land the inspiring themes for their poetic distillations.

When asked for some of her husband's poems she replied that unfortunately they had never been published in anything but Russian, with the exception of a few short poems that had appeared in some English magazine, the name of which she had forgotten.

She appealed to Serge for aid on this point, but he, too, had completely forgotten the English magazine which had sent him a check for his compositions.

What Hoover Did

Miss Duncan said that Americans were cold (she was born in San Francisco) and that "the Russian audiences are much better. They have feeling, understanding and heart. I really believe that it is the effects of the revolution through which they have just passed.

"Sometimes, in an American theatre, I think that the people in the top gallery—those that applaud so heartily—must be all Russians.

"What is needed here is more freedom of thought and action and less repression. I really think that I will be going back to Russia soon. I have 50 children there. They belong to my school.

"When I first went to Moscow I started a school for children in a building that was furnished me by the Soviet government for the purpose. It was my intention to teach these children the true meaning of life through music and dancing. For a time we had a struggle for the barest necessities of life. The government gave one meal a day to the school and, from the American Relief Administration, I arranged to secure another. Mr. Hoover must, indeed, be a wonderful man. I wish that I might meet him.

"And then I left Russia," and here she moved closer to Serge, "and had to leave the school in charge of other hands. I understand that the meal which the American Relief Administration has been furnishing the school has been discontinued since my departure. I am anxious to hurry back there to see my children.

"There is nothing in America for me. My tours and dancing hardly pay the hotel bills involved, and my wish, my dream, for America will never be realized.

Teach Life Through Dancing

"I want the government to found a school—a school that will teach life through dancing. In a modest way I have attempted this experiment here in the United States years ago. I trained girls to live and dance, and as soon as I had taught them they would rush to the stage.

"I thought that I was teaching them to live—instead I found that I had simply given them an advertisement that enabled them to place themselves on the stage.

"Many prominent and wealthy men have told me that they are interested in my school and it is possible, even yet, that I will be able to establish it."

Miss Duncan, of course, is credited with having started the entire area of so-called interpretative dancing. She was the first artist of her kind to attempt to portray, through the movement of her dances, any kind of composition from Wagner's music to Shakspere's drama. Now, she says, that people do not appreciate her, but flock to see her imitators.

She became quite agitated over this question, but with the assistance of the interpreter and her husband, finally calmed down.

Her Husband's Ideas on Love

Serge seized this opportunity to tell the interpreter a few plain facts, that were in turn to be told to the reporter

First there was this question of love—the reporter had mentioned that he understood—a most wonderful theme upon which he had written several of his better poems.

Love just came, burned while it stayed, and, perhaps went away. The idea of life, then, should be to enjoy love during these fleeting hours of its visit.

Russia was that way. That was the idea of the new group of Russian artists to which he belonged.

Yes, he had been in love before. He admitted that freely. Why not. He would tell instances and recount the merits of each case. There was——

But the interpreter, after a glance at Miss Duncan, spoke a few hurried words in Russian and the impetuous young poet subsided.

Those friends of the famous dancer who have doubted the wisdom of her marriage to a young man so much her junior, should be given the opportunity of seeing them together.

Obviously they are devoted. And the husband of the fair Isadora does not content himself with the mere fact that he is Isadora's husband; she is his wife as well. He is Russian, and, therefore, he is master.

She submits, pats his head, looks at him adoringly, and seems to glory in her submission.

"I am a mystic. While I slept my soul left my body and ascended into the world where souls meet. It was there that I first met my husband. We fell in love immediately as souls and when we met in the flesh we again loved each other."

The poet broke in upon this thought to inquire of the interpreter exactly how long it would be before the Federal express arrived at Boston. He was, he said, hungry—evidently even a poet has some weaknesses.

He was told that he would only have a few minutes to wait, at which he smiled delightedly, and composed himself, to wait with what fortitude he could command.

"I'm Not a Dancer"

"I do not call myself a dancer," Isadora said. "I believe that I am an interpreter of life. Music is education; and dancing, if rightly carried out, comes naturally. There should be no dances taught; it should all be the spontaneous movement of the body carrying out a thought.

"Corsets, shoes, and, in fact, a great many garments that modern women now wear should be discarded. Women should go barefooted. They should wear loose, flowing dresses that give their bodies perfect freedom."

Isadora, it may be remembered, nearly stunned the street gamins of Athens several years ago, when she appeared before an admiring street throng becomingly attired in a flowing white gown that reached barely to her ankles and exposed her bare feet.

"I do not think that a child should have to go to school before reaching the age of 10 or 12 years. It is quite simple. The death rate for children in their early years is very high. A large percentage of them never survive to reach maturity. Why, then, bore them with the tedium of a modern education Just let them dance, hear music, and learn to be beautiful."

Miss Duncan says that the Russian authorities, in the present regime, are in hearty accord with this scheme of education. But she shakes her bobbed head dismally; there is little appreciation of real art and the beautiful free life here in America.

Isadora says that despite her own happy love affair she is unhappy. She cannot forget the children, huddled along the Volga River and literally starving by the thousand.

"It all affects me with the deep sorrow that I feel when I hear Beethoven's Ninth Symphony," she said. "I want to make the people of America realize the situation of these poor people.

"When I went to Russia I wanted Mr. Griffith, the great moving picture director, to go with me. Unfortunately at the time he could not leave his work, but I believe, even yet, that if he had, with his wonderful genius, pictured the suffering of the stricken mass of Russia and those pictures could have been shown in every hamlet and city of this country, it would have brought the truth home in a way that nothing else would have."

There can be no doubt as to Isadora Duncan's sincerity. Her ideas, on marriage, children, education, may seem radical and far fetched, but the seriousness of the woman is always apparent.

Miss Duncan has a fondness for red. Just before she left France for her trip to Russia she apeared at several French theatres wearing red costumes, enlivened with no other touch of color.

She is doing the same thing here now. She says that, after a performance, if she appears before an audience, she likes to wrap around her body a red silk flag.

She offers no reason for this. Just sits and pats the hand of her brand new Russian husband.

The porter announced that the train was pulling into Boston.

Much excitement ensued. Interpreter, French maid, Russian husband, Isadora, luggage, all mixed in one confusing mass in the little stateroom.

Isadora said good night.

Serge extended his hand in a hearty grip.

"Philadelphia," he said.

BOSTON 'TOO DENSE' TO FATHOM ISADORA'S HIGHER LOVE

Adv Oct 22

ARISTOCRACY IS TOO FLIP TOWARD HER

Dancer Declares She Is No Clown to Be Laughed at

SAYS MARRIAGE TAKES FREEDOM

Miss Duncan Leaves Hub After Her Denunciation

By ELIZABETH RINTELS.

Boston is a cold, cold place.

Even a lovely red-haired dancer who has warmed the heart of the icy Russian steppes can do nothing to temper the Back Bay frozen aristocracy.

This is Isadora Duncan's last word about the Hub in her suite at the Copley-Plaza just before she left for the more congenial climate of another and milder city.

The famous dancer who has inaugurated a new school and type of her art was in Boston for three days. She gave two performances. And she saw innumerable reporters. And all—all she exclaims are flip, heartless and unfeeling.

Miss Duncan stood straight and strong as the Valkyrie she interprets. She breathed the fire of her denunciation in ringing tones.

MAKE A JOKE OF HER.

"I have showed you beautiful things. I have told you of beautiful things. And you laugh. You are flip. You make a joke of it. Are there no hearts that know the greatness of tragedy here? Is everything to you funny? I suppose if you went to the funeral of your best friend—that would be your idea of a lark."

The dancer stopped for breath and turned for confirmation of her words to her blond young poet-husband, Sergei Essenin. Now Sergei does not speak English, but rumor has it that he understands his wife's tongue. At any rate, he nodded his solemn agreement.

Miss Duncan took up the tale again with a rush.

"Because a woman wishes to be free—she must be a caricature. I do believe in freedom—every kind. I do not believe in marriage—of any kind. That is not freedom.

"I have lived my life as I believed it was right for me to live it. And I advise every woman to do the same. But because I think as I do—because I am honest and sincere in my purpose and my fulfillment—is there any reason why I should be made the buffoon for an ignorant public?

SAYS SHE'S NO CLOWN.

"I am not a clown—to make merry for the crowd. I am an artist—and I demand the dignity of my art."

It was when Miss Duncan told of her experiences in Russia that she rose to the highest heights of her indignation. She threw out her hands with a little foreign gesture, and her voice dropped as if it were weighed down with sorrow.

"Yes—even when I told you of the tremendous tragedy of Russia—you laugh. Ah—I do not understand. I am half Irish—and I love mirth, perhaps better than most. But I cannot laugh at death and heartbreak and agony.

"I have spoken of my school of dancing in Russia. And there is tragedy—tragedy filled with stark beauty.

"Every day there would come to me young girls, with poor pinched little faces and bodies emaciated from starvation. They had barely a torn cloak to cover them and keep out the bitter Russian winds.

"Every day, they would see those whom they most loved, dying, for lack of fuel that would keep the tiny thin flame of their lives from going out.

"And yet, my girls would come to me and dance madly, ecstatically, while their hearts were breaking. Their love for the beauty of expression almost surpasses belief.

"All this I told, and people laughed."

Miss Duncan has still another grievance against the good people of Boston. She had spoken of a new love—a love of one country for another—of the men and women and little children of one nation for another. That, she believed transcended all patriotism.

HER NEW LOVE.

And then the dancer was quoted as "Explaining a new love that was too complicated to be understood."

"Do you only understand that which you can see with your eyes" she exclaimed, "only the earthy things that explain love in terms of kisses and caresses given between lovers? Is a higher love—a love that embraces all humanity—too complicated for you to understand?

FINDS BOSTON IS HEARTLESS

Isadora Duncan, with her young Russian poet-husband, Serge Yessenen, shown here in a pose of domestic happiness, have shaken the dust of cold, heartless Boston from their feet and departed for a sunnier clime, where the lovely red-haired dancer will be better understood.

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Mar 18 '22

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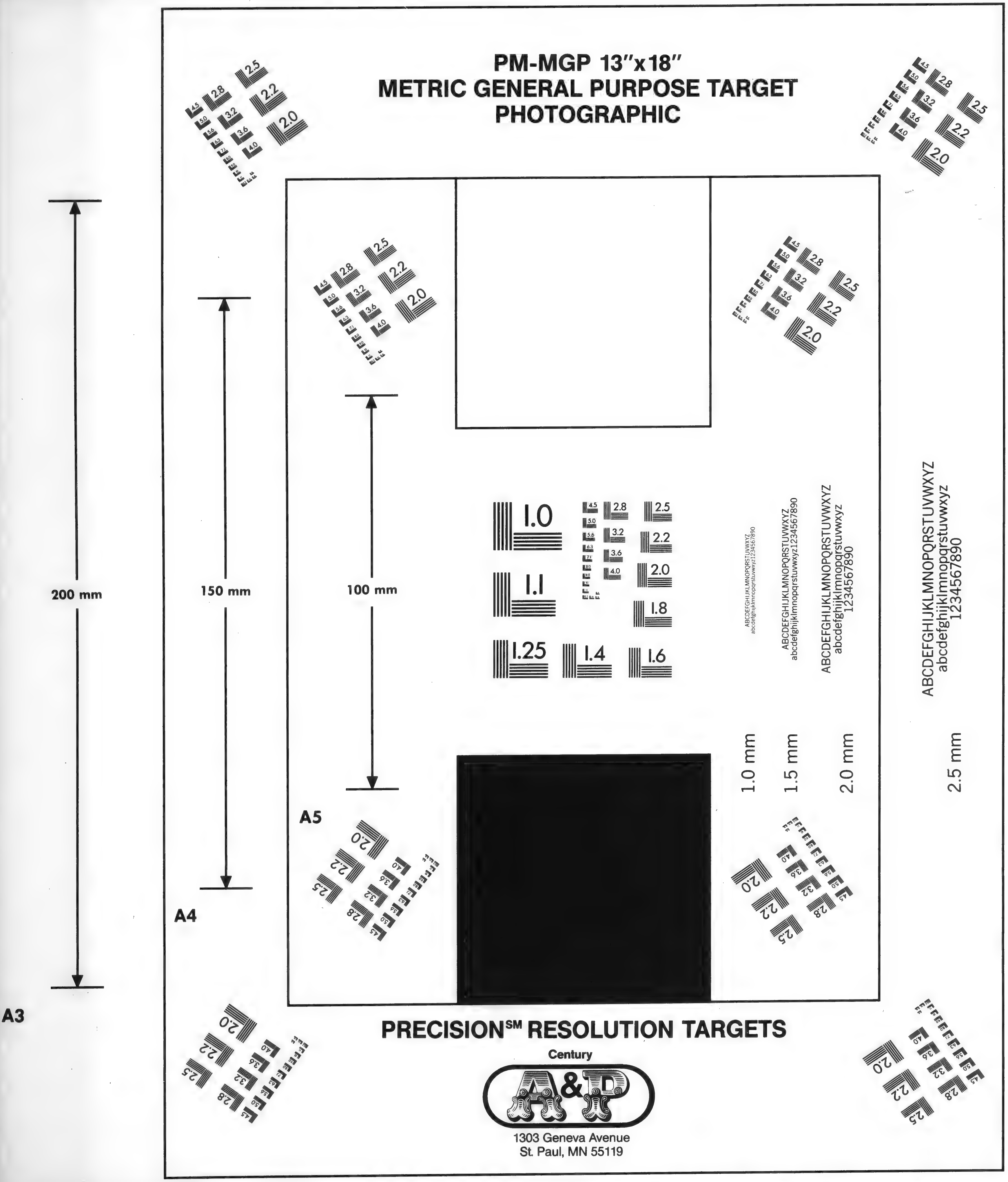
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ISADORA WED TO 'CAVE MAN'

Amer 10/19

Husband of Miss Duncan Numbers His Loves With Trees in Forest

There was a stir in the lobby of the Copley-Plaza Hotel when Isadora Duncan and her poet husband, Serge Alexandrovitch Yessenin, arrived in Boston.

Yessenin's views on love and marriage are quite as unique as those of his famous wife.

Asked now long he had wooed Miss Duncan, the poet replied:

"Immediately."

LOVES THEM ALL.

That his wife is not his first love was admitted by the young Russian in answer to a query as to how many girls he had ever loved.

"Why count the trees of the forest," he said.

He speaks always in figures.

"American girls are handsome," he said, "but you see a box of candy in the window. You can't tell what is in it. But I admit, the wrapping is beautiful, interesting, suggestive of what may be within."

Isadora Duncan hopes Boston will understand her new or rather her own old ideas of life as it should be lived.

"Ah, America, it is wonderful, but it is too conventional," she says.

"And marriage? I do not believe in marriage. I went through a marriage ceremony, yes, because if I lived with a man over here without being married to him, six burly policemen would come to raid my house and throw us into the streets."

"Did you marry because, for the first time in your life, you found a man who understood your ideals?" she was asked.

"Husband," she ejaculated, putting an arm around the blonde-haired boy in the light suit and beautifully fitting spats, "I do not call him my husband. He is a symbol of what Russia has produced, of what the revolution means to life—freedom of thought, action, love, life itself.

"Our union is symbolical of what should take place between Russia and America."

ISADORA DUNCAN EXTOLS SOVIET

Herald — Oct 19

Bolshevism Greatest Thing in 1900 Years, She Tells Reporters

DANCING TO TEACH BROTHERLY LOVE

Isadora Duncan, titian-haired classic dancer, and her 27-year-old impressionistic Russian poet husband, Serge Yessinin, who is 10 years her junior, arrived in Boston from Philadelphia last night. She is to give two performances here this week.

Miss Duncan was born in California. She says she is the great-granddaughter of Gen. William Duncan of revolutionary war game. She married her poet husband last May in a Moscow police station.

IN RUSSIAN COSTUME

In an interview at the Copley-Plaza Hotel, she appeared in a half-barbaric Russian costume. Around her neck was a brilliantly colored orange and black silk scarf.

Instead of the bizarre Russian boots with their little clinking bells, she wore a pair of gray high-heeled French shoes with pearl-gray stockingsto match.

She thinks bolshevism is the biggest thing in the history of the world since the beginning of the Christian era. She says she is going to continue teaching youthful bolshevists how to dance when she gets back to Russia.

She told the reporters she had a special message to the public. She called it "A new love," and as explained yesterday it was just a little too complicated for her newspaper auditors.

As to the government in Russia and its future, she asked that her poet husband be given a chance to explain. Her husband is a dapper blond youth, who smokes cigarettes incessantly. His natural pallor is accentuated by an over-supply of talcum powder.

Mrs. Yessinin confessed she was unable to understand her husband when he began to use fluent Russian. She managed to get in a word here and there, and it required the services of an interpreter to set forth his views to the newspaper reporters.

She admitted that Serge was the leader of a new Russian school of poetry. So did he.

Asked if he would give his frank opinion of the soviet government, he answered through the interpreter: "If I do I will be deported."

At this point Mrs. Yessinin interjected the remark: "You see, he does not want to leave me behind. He is just dying to get back to Russia, but he does not want to leave me behind." Serge evidently did not understand what his wife was saying, for he paid not the slightest attention; he merely kept on talking.

Miss Duncan says she hopes to establish an international school of dancing. It is her desire to begin with the young child and develop a brotherly love through the spirit of the dance.

ISADORA DUNCAN GIVES WAGNER INTERPRETATIONS

Globe

Isadora Duncan, recently returned from Soviet Russia, gave interpretations of Wagner last night at Symphony Hall to a very large audience. A good sized and reasonably competent orchestra, conducted by Nahan Franko of New York, furnished the music for Miss Duncan, and played several numbers, all from Wagner, in the intervals between her appearances. In New York at her first appearances, Miss Duncan made a speech after her final encore which contained among other things a plea for Russia. Last night she confined herself to interpretative dancing to "The Ride of the Valkyries," the "Siegfried Funeral Music," the "Liebestod," and the "Venusberg Bacchanale," with "Traume," and a Brahms Waltz added as encores.

Oct 21

Miss Duncan's endeavor is to convey to the spectator the emotional meaning of the music she interprets through posturing and facial expression. There is grace and beauty in nearly every motion she makes, but it is not always clear that she herself attaches dramatic significance to particular motions. In the "Siegfried Funeral March," which is a string of leading motives having to do with the dead hero of the "Ring" operas, no connection between Miss Duncan's performance and the literal dramatic significance Wagner meant his motives to have could be traced.

In the Bachanale, however, Wagner, who complained of the lack of verisimilitude shown by the Paris Opera ballet at the original performance there, would have been delighted with Miss Duncan. Her interpretation exactly suited the character of the music and the details of the operatic situation in "Tannhauser," act 1. There was no evidence that she had studied Wagner's own curious directions as to how the ballet should behave.

Many in the audience found her graceful Brahms Waltz encore a relief from the emotional strain of her Bacchanale. She was compelled by warm applause to repeat the Waltz.

This afternoon Miss Duncan will interpret two numbers, the long and exacting "Pathetic Symphony," and the stirring "Marche Slave." These appearances are part of what is said to be her farewell tour prior to retirement next March.

U. S. Officials Probe Isadora's Hub Dance

By Universal Service.

Washington, Oct. 24.—Three government departments have ordered complete reports on Isadora Duncan's alleged Bolshevik declarations before a Boston audience Saturday.

Officials said that while they were shocked at the eccentric dancer's reported omission of wearing apparel, they had no supervision over it; but, if she is spreading Red propaganda, as alleged, she will find herself at Ellis Island on her way to a permanent sojourn in Russia, it was stated on high authority.

The Departments of Labor, Justice and State initiated inquiries when they had been advised that Miss Duncan divested herself of a red sash, and waving it above her head shouted, "I am a Red."

Labor officials said that the dancer could not be deported by them until other agencies act. If local authorities convict her of an immoral exhibition, it was said, the Department of Labor can deport her without more ado.

Amer 10/24

[illegible]

commonwealth of Massachusetts distinctly state shall not be displayed on the stages of theatres in this state.

When Miss Duncan and her husband arrived in America the immigration authorities at Ellis Island detained them pending inquiry into certain communistic and bolshevistic opinions which the dancer was supposed to be bringing to this country as an agent for Lenin, Trotsky & Co., Moscow.

In her dressing room last night, following her performance, the ci-devant American, lately from the land of soviets, held an informal reception, at which she expounded her theories to some two-score women, and three men.

URGES WOMEN TO REVOLT

"They are trying to tame Americans," she exclaimed. "America needs a revolution." Then following a long pause, during which her audience gasped, with less emphasis: "Of course, not a revolution with guns. You women can do it. Do away with the conventions. You have a great opportunity. The chance for the revolution is in your hands. Don't do what they tell you you must do. Don't do it.

"I hate conventions. I say damn conventions. Damn all sentimentalities. Damn them all."

A large part of those about her were young girls.

"You can't tame Americans," she continued. "They are wild Indians. I am a wild Indian," running her fingers through her liberally hennaed, bobbed locks. "I am red Indian, little bit of nigger, little bit of everything. My great-grandfather was a general in the revolution. My grandfather fought in the civil war. I am——"

At this point a tall man, with graying hair, pushed his way through the circle surrounding the dancer.

KISSES RADICAL POET

"Why, Percy!" she broke off from her discourse on Americans and genealogy.

Followed murmured greetings, accompanied by much kissing of fingers, cheeks and lips. After which, remembering apparently her newly-acquired husband, who had been sitting amid a collection of grease paints on her dressing table, most of which stuck to his overcoat, she turned to him.

"This is Percy MacKaye, dear, the Communist poet," she said.

Hubby, who speaks no English, looked bored. Miss Duncan reached up to take off his hat. The blond Russian held on to it with both hands.

"The papers have said so much about his hair that he will not take off his hat," she volunteered to the circle of women.

Then, to the group at large:

"This is Percy MacKaye. When they said in New York they wanted to debar me, I said. 'Why don't you deport Percy MacKaye; he is the man who brought communism to America?' "

Percy looked pleased.

And Miss Duncan, remarking that she was now a married woman, and had to go home, shooed her visitors out.

ISADORA BARES BODY AND MIND IN FINAL DANCE

Herald — Oct

Lack of Raiment, Soviet Speech, Shock Her Audience

NO CENSOR OR POLICE TO CURB MISS DUNCAN

Concluding one of the most amazing performances ever witnessed in Boston, Isadora Duncan, modern originator of the classical dance, waved a flaming red scarf which a moment before had been the major part of her costume in a Tschaikowsky program in Symphony hall yesterday afternoon and shouted, "This is red: that is what I am." She shook the symbol of revolt in the faces of the spectators, most of whom were standing, and cried, "Don't let them tame you."

The remarks from the stage followed a dance program, which shocked and disgusted many in the audience because of the dancer's lack of costume. Not a few in the audience were young boys and girls, many of them students in the nearby music and art schools.

Even the musicians in the orchestra, accustomed as many of them are to audacious dancing and theatrical undress of all sorts, expressed astonishment that nothing was done to curb yesterday afternoon performance. The Friday evening program, which caused a quarter of the audience to walk out of the hall because of the exhibition, was not looked on as being of sufficent importance on which to take police or censorship action.

Miss Duncan came on the stage to dance to Tschaikowsky's Symphony No. 6. Her costume was rather scant, and the upper left part persisted in slipping down. Many held their breath, for at times it seemed as if the dancer would leave behind what little she had on.

It was in the finale of this number that the spectators saw Miss Duncan at her altogether best. She came out in a dark, transparent gown which left absolutely nothing to the imagination.

No attempt was made on the part of Miss Duncan to add to this gown and hide her nudity when the lights were turned up at the conclusion of the number. She called to Nahan Franko, the conductor, to step on the stage, and the glare of the stage and ceiling lights as she walked from the back to the front of the stage created an astounding effect. The spectators merely gasped and a few applauded frantically.

In the "Marche Slave" number Miss Duncan appeared in an abbreviated red costume and carried a scarf of similar color. Her contortions and writhings finished, she came to the front of the stage, following the applause, and told the audience she would say a few words.

She began by urging those in the hall to be sure to read the latest work of Gorky, the Russian author. Of him she said: "He is a real hero of the revolution."

With utterance of this sentiment came a smattering of applause. She continued by saying: "Gorky refers in his works to three kinds of people, black, grey and red."

Snatching the scarf from about her neck and waving it in front of her, she shouted, "This is red. That is what I am."

ISADORA DUNCAN GIVES RECITAL

Herald

Exhibition of Interpretative Dancing in Symphony Hall

Sat Oct 21

TO PERFORM AGAIN THIS AFTERNOON

By PHILIP HALE

Isadora Duncan with an orchestra conducted by Nahan Franko gave an exhibition of "interpretative" dancing last night in Symphony Hall. There was a large audience.

The composer whose works were chosen for "interpretation" was Wagner. Miss Duncan made these selections for the display of her peculiar art: Ride of the Valkyrie, Siegfried's Funeral Music, Isolde's death and the Bacchanal from "Tannhaeuser."

Those who remember Miss Duncan as she danced when she first visited Boston, gracefully posing, now bringing to mind the art as explained by Lucian, with significant pantomime; now leaping and bounding with the joy of youth in springtime, exulting in her freedom from academic conventions; the incarnation of high spirits yet an interpreter in the dance of gentler emotions and of melancholy moods, rubbed their eyes last night in wonder at the change.

A change not necessarily due to the fast-gliding years; a change in ambition and in methods of expression.

Her choice of subjects for interpretation were unfortunate. How is one, however gifted, to mime the Valkyrie's ride in air, to bring before an audience the funeral procession of the hero; to express in pantomime the outpouring of Isolde's soul in song?

What did one see? A woman on a semi-darkened stage making Y's with upstretched arms; with legs now joined together, now far apart; moving without apparent purpose from one side of the stage to the other, from front to rear and back again. With grimaces that were intended to be revelations of inward and varied feelings. An uninteresting, futile exhibition.

Applauded heartily for these performances she shook hands several times with Mr. Franko, who certainly needed this encouragement. As an extra number in the first part of the entertainment, she mimed Wagner's "Dreams," dreaming while sprawling on the stage, kneeling, standing, and again lying down. Uneasy dreams; unpleasant dreams.

The orchestra, led by Mr. Franko, played the Prelude to "Lohengrin," the Entrance of the Gods into Valhalla, the Prelude to "Tristan and Isolde" and the overture to "Tannhaeuser." He conducted intelligently players who, no doubt from insufficient rehearsal, at times made inopportune sounds and distracting entrances.

This afternoon Tchaikovsky will be interpreted by Miss Duncan: the "Pathetic" symphony and the Marche Slave. The orchestra will also play the "1812" overture and the familiar Andante from a string quartet.

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lights. These critics lied who spoke of the scantiness of my applause.

REVOLUTION OF ART

"That was all. I spoke of freedom in a spiritual, an artistic sense. I spoke of revolution as a revolution of art, of life itself.

"When I said I was 'red,' I meant this, too in a psychic sense. I did not mean to preach a technical Soviet doctrine. I meant only that they had grasped my gospel of beauty, and that I was glad."

The meaning of the term "red" with which she branded herself was taken, Miss Duncan explained, from the treatise of a Russian psychologist, Malagoy, "Psychic Essay on Red, Black and Gray."

"I wanted to tell Boston people that I was 'red' because I was an artist, a creator," she continued. "That is Malakov's meaning. He says that there are three streams of blood—red, black and gray. And that each stream fits a certain temperament.

"I am red, in that sense. And the people before me—the Back Bay conservatives, impoverished by custom and taboo—they are the gray, the lifeless, the sterile.

"And the black? These are the Boston critics. They are destructive, vicious, ignorant. They strike where they do not understand."

Miss Duncan admitted that the display of her limbs and body affects Boston Puritans. They want to satisfy their baseness without admitting it. They are afraid of truth. A nude body repels them; a suggestively clothed body delights them. They are afraid to call their moral infirmity by its right name.

"I don't know why this Puritan vulgarity should be confined to Boston, but it seems to be. Other cities are not afflicted with a horror for beauty and a smirking taste for burlesque semi-exposures."

Boston is the "tenth circle in Dante's Inferno," according to the brilliant dancer.

"I look upon life as a progression from one sphere to another, as Dante's great poem is conceived," she said.

"And when I come to Boston, I surely think I'm in the tenth or lowest circle! That was supposed to be ice-bound and pervaded by perpetual frost. And 'frost' is just what I get in Boston."

Isadora's Dances Drive Many from Symphony

Trav

"American Needs a Revolution," Says Disgusted Miss Duncan, After Nudities Have Shocked Audience—Kisses Percy MacKay

"America needs a revolution!"

Thus proclaimed Isadora Duncan at the close of her exhibition of interpretive dancing, an exhibition that was so daring that fully a quarter of her audience walked out, audibly expressing their disgust before the end of the program.

To say that the much-talked of dancer, who only entered America after a threatened disbarment by the immigration authorities, shocked the large gathering in Symphony hall last night is to put it mildly.

According to remarks in the lobby at the close of the performance, "no such parade of indecencies has ever been foisted on a Boston public in the name of art."

HER COSTUME SLIPS

The exhibitions which provoked the caustic comment from all sides were interpretive dances of the death scene from Wagner's "Tristan and Isolide," and the "Bacchanal" from "Tannhauser."

In the death dance, Miss Duncan was garbed solely in a flimsy, transparent fluttering robe of crepe de chine, and the costume of her bacchanalian interpretation slipped at will, displaying feminine charms which the laws of the

(Continued on Page Two, Column 6)

MISS DUNCAN'S FINAL DANCES

Her Interpretations of Tschaikovsky Lack Ingenuity

Herald 10/2

MIGHT HINT IN PRINT WHAT SHE IS ABOUT

At her second appearance yesterday afternoon in Symphony Hall, Miss Isadora Duncan gave an "interpretation" of Tchaikovsky's Pathetic symphony and Slavic March. Mr. Nahan Franko conducted the orchestra, and for his own contribution to the entertainment he led his forces through the same composer's overture, "1812," and the Andante Cantabile from a string quartet. Though the hall was not filled, there was a large audience in attendance.

It is curious that Miss Duncan should not allow a man of Tchaikovsky's calibre credit for knowing what he was about. Tchaikovsky wrote operas, to be interpreted by singers and actors, ballets calling for dancers and mimes, and symphonies for which he held an orchestra sufficient. Why not let him have his way? One may or may not enjoy watching for two long symphonic movements a woman in evident distress of mind; tastes vary. But surely it is safe to submit that the exhibition adds not a jot to the poignancy of Tchaikovsky's music; one may even venture the guess that the composer, were he alive today, would not thank the "interpreter" for her help. The Pathetic symphony does very well alone.

Even if it cried out for aid, where is the dancer to give it? She must be richer in ingenuity than Miss Duncan, a completer mistress of varied and expressive pose, if she is to suggest gloom and woe throughout the lengths of the adagio and the finale without repeating herself to the point of wearying her spectators. And to furnish the necessary relief of the two livelier movements she must show herself a more accomplished dancer in the real meaning of the word; a gambol or two and fluttering cloth as the only symbols of joy should not be overworked. Not that it matters. nobody could do what Miss Duncan sets out to do. The wonder is, why should she want to try?

Since Miss Duncan does choose to "interpret" Tschaikovsky, perhaps it might help her audiences if she would vouchsafe a hint or two on the program as to what she was about. After the Pathetic symphony, too, the illusion of tragedy might prove more enduring if Miss Duncan were to omit the remarkable exit she indulged in yesterday.

R. R. G.

MISS DUNCAN'S DARING 'DANCES'

Adv — Oct 21

By E. F. HARKINS

Whatever else Boston may be, it is no longer Puritanical.

Isadora Duncan proved that at Symphony Hall last night when she appeared more than half nude in her pantomimic interpretation of the Venusberg bacchanale scene from Wagner's "Tannhaeuser."

It is safe to say that Boston never saw such a spectacle before—a woman with bare legs and half her bosom bare, bacchanaling around before what is known as a "mixed" audience—a representative Boston audience, with even clergymen present. And the audience demanded more!

Miss Duncan gracefully hooked her costume up, covering herself once more as women are usually covered on the stage, even classic dancers; and then she gave her first actual dance of the evening, to the music of the Brahms waltz. This first dance came as an encore to the last number on the program. Previous to that it was all pantomime and posing, sandwiched in between orchestral numbers none too well performed.

And in the Love Death scene from "Tristan and Isolde" Miss Duncan wore only a flimsy costume that was transparent even to the naked eye.

Many of those present enjoyed this strictly Continental entertainment. Only applause was heard, at any rate. The dancing was an almost negligible feature. This afternoon, at the same place, Miss Duncan will "dance" to Tschaikowsky's "Pathetic Symphony" music and "Marche Slave."

ISADORA SHOWS BOSTON HER DANCES

Amer 10/21

By FRED J. McISAAC.

Isadora Duncan appeared in our town last night. There was a very large audience at Symphony Hall to witness her interpet a program of Wagner excerpts. An orchestra of fifty pieces, conducted by Nathan Franko, played. The music was good.

After the "Prelude From Lohengrin" had been performed without interference from Miss Duncan, the lights were dimmed and she appeared to interpret the Ride of the Valkyrie from "Die Walkure." As I understand it the Valkyrie was a demi-goddess who rode through the sky on a large horse. Isadora Duncan didn't ride. She didn't even walk. She planted herself in the middle of the stage with her nice, large bare legs spread firmly and moved her arms slowly. It was a good deal like "Camp's daily dozen," except not so much exercise.

Meanwhile the orchestra was playing excitedly and the war-cry of the Valkyrie was sounding. It didn't excite Isadore. She was a placid Valkyrie. If she was interpreting a horse it was a balky horse. Finally she got herself going and she pranced gently around the stage in a sort of mild canter two or three times. Then she stooped over, as though to pick up a quarter, and drew herself up disappointed. The music stopped. She slipped through the curtain. The audience paused a moment to see if it was all over and then applauded mildly, but politely.

Later she interpreted the funeral march from "Gotterdammerung" and the Prelude and Death from "Tristan und Isolde," but I was not there. Where was I? I had gone

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ISADORA TO BE BARRED IN HUB

Monday Oct 23

No More Performances by the Artist Whose Ideas of Propriety Are Rather Bizarre

Isadora Duncan, the dancer, who shocked patrons of Symphony Hall last week by appearing in a garment that had no non-skid attachment, will not be permitted to make another exposure here. She will be barred by Mayor Curley and his official staff of censors. Miss Duncan's ideas of propriety are entirely too liberal for the Boston she, according to her public statements, so heartily despises.

EXPRESSES HER VIEWS

Undismayed by the criticism which greeted her exposition of the art Terpsichorean during her engagement at Symphony Hall, Isadora yesterday recovered her composure sufficiently to

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ISADORA INCONTINENT

Trs Oct 23

Excesses That Marred Her Matinee and Affronted the Spectators—The Irritation Behind—More Sculptural Posings to Chaikovsky's "Pathetic Symphony" and an Obvious Miming of His "Slavic March"

TO Isadora continent on Friday evening succeeded Isadora incontinent on Saturday afternoon. Perhaps a less numerous company of spectators in Symphony Hall vexed her; perhaps articles in the newspapers, oftener recalling her ancient prowess than her present powers, added to this irritation. In those circumstances peevish players usually address audiences—superfluously—and for the while Miss Duncan was like-minded. Since her voice is light, she was not too audible to the curious ears that pressed forward to the stage. She was heard, however, to reaffirm her opinions of the present régime in Russia, which are interesting and important only to herself and which seem appreciably remote from the dance. She "passed remarks" also upon her reception in Boston which did no more than underscore the irritation aforesaid, and which her auditors received with obvious merriment. Unfortunately her sayings on this score lacked the wit of a Mansfield aforetime or a Miller in the present, making such complaint. Without it, silence on the part of the aggrieved artist, is commonly counted the wiser way.

Upon this minor excess, which was amusing, Miss Duncan had already laid a major affront which, to not a few looking upon her, was graver offending. On Friday, concerned with the music of Wagner, she was usually arrayed in mantles that she could shape into sculpturesque folds. Or else, as for the Venusberg music in "Tannhäuser," she had worn the chiffon scarves familiar upon her these many years. On Saturday, passing to the music of Chaikovsky, she merged other mantles with other scarves of an exceeding transparency. Furthermore, a stage that had hitherto swum in a concealing haze, was now brightly lighted. The outcome, especially when Isadora answered recalls or stretched a congratulatory hand to the conductor, was a degree of bodily revelation unbecoming to a middle-aged women, too obviously high in flesh. It was the negation of the sculptural beauty that she professes to seek. It was also one more evidence of the irritation that tends more and more to curdle the exploits of these, her final years. Miss Duncan will not accept with resignation the coming of middle age and the inevitable end therewith of her dancing. She gropes after a substitute for it; she releases her rebellion in such excesses as those of Saturday; she dispenses sensation for the sensation's sake. Loudly she sings praises of things Russian; yet she forgets the excellent rule of the State

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BOSTON DAILY ADVERTISER ... , OCTOBER 23, 1922

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IT PREFERS SEMI-CLAD INDECENCY TO NUDE ART

Life Here a Horror, Insists Dancer and She's Glad To Get Away

"Boston Critics Ignorant? I Wonder"—Says Isadora

ISADORA DUNCAN last night made public the following:

"To the critics of Boston:

"Your criticism of my dancing in Boston has been nothing less than outrageous abuse. Why is it that I, who have been dancing since [illegible] in every capital in the world, should find censure only here?

"Why is it that, if I can dance before 4000 wildly acclaiming people every night in Paris, I should be denounced here as worthless?

"Why is it that, if the government at Rio De Janeiro begs me to stay with them forever and educate her children by my children by my dancing, I should be dismissed here as 'immoral?'

"Why is it that, when the German government paid 20 p. c. of my salary because I was an 'inspiration' to their public, I should be branded in Boston as a 'vulgarian?'

"Why is it that, when the people of Boston rose in Symphony Hall Saturday afternoon in thrilling response to my art, that only the critics abuse?

"Is it because they are ignorant? I wonder!

"(Signed) ISADORA DUNCAN."

Why all this fuss over Isadora? Is it not belated. When she first visited Boston, in some of her dances there was nothing between her thin, transparent robe and her body. Ah, my boy, she was younger, and no verbal excuse or defence was necessary. She might then have been likened to the woman of whom Swinburne wrote: Her 10/20

"And all her body was more virtuous
Than souls of women fashioned otherwise."

But after a dancer, even when she is an interpreter, a classical interpreter, has passed her 40th year, she, as a rule, should preserve a certain bodily reticence.

ISADORA SHOWS BOSTON HER DANCES

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But after a dancer, even when she is an interpreter, a classical interpreter, has passed her 40th year, she, as a rule, should preserve a certain bodily reticence.

ISADORA SAYS BOSTON CRUDE AND CRUEL. Isadora Duncan, shown above in a special pose for the Advertiser, charges that Boston is suffering from Puritanical vulgarity and is crude and cruel. She accuses our cultured art patrons of prefering semi-clad indecency to her nude art. The red-haired exponent of Russian art admits that "mismanagement of garments" caused the display of limbs and body that shocked her critics here, but she condemns them as being repelled by nudity, but delighted in burlesque semi-exposures. (Staff photo)

Isadora Duncan, "Red" dancer, will be barred from appearing in the Hub, hereafter, even if she wears an overcoat while dancing. Mayor Curley and his staff of censors, it was stated, will see to it that she gives no more performances here. She is too exciting.

By KATHERINE DONOVAN

"I would rather dance nude in Symphony Hall than strut in half-clothed suggestiveness as the 'Forty Flappers' are doing on another Boston stage.

"Nakedness is truth. It is beauty. It is art. Therefore it can never be vulgar, it can never be immoral.

"I would not wear clothes, if it were not for their warmth. My body is the temple of my art. I expose it, as a shrine, for the worship of beauty."

Thus does Isadore Duncan, flaming-haired apostle of the dance, flaunt the scarlet banner of "artistic revolution" in the faces of her Boston critics, who on Saturday evening withdrew in horror from her exhibition of free dancing, freer thinking, and complete freedom from much clothing in Symphony Hall.

"CHAINED BY PURITANISM"

"I wanted to free the Boston audience from the chains that bound them Saturday afternoon," the lustrous-eyed dancer continued. "I saw them before me, shackled with a thousand links of custom and environment.

"I saw them chained by Puritanism, bound by their Back Bay Brahminism, enslaved and hidebound in mind and body. And they wanted to be free! They cried out for someone to loose their chains.

"When I finished my 'Marche Slave'—the great Russian dance symbolic of the liberation and spiritual freedom of a nation—I saw in these prim Boston faces a gleam of undertanding of my message. I saw tears in the faded eyes of gray-haired women, and the flush of enthusiasm on the cheeks of young men and girls.

"And so, in the exuberance of my joy that they had understood, I cried out to them that they were free!

"I waved my red scarf above my head. I told them that their life as they lived it was unreal. I shouted to them to look up, and see the dawn of a new freedom.

"And they were with me! They cheered and clapped. Their enthusiasm surged across the foot-

which horrified her critics, was due to a "mismanagement of garments."

"But I don't care!" she briskly added. "A mere disarrangement of a garment means nothing. Why should I care what part of my body I reveal? Why is one part more evil than another? It is not all—body and soul—an instrument through which the artist expresses his inner message of beauty?

"I don't think they really were shocked; except, of course, the critics. I can't understand that attitude. It is mere vulgarity that makes one part of the body more suggestive than another.

"The body is beautiful. It is real, true, untrammeled. It should arouse, nor horror, but reverence. That is the distinction between vulgarity and art. For the artist places his whole being—body and soul and mind—on the throne of art.

"When I dance, I use my body as a musician uses his instrument, as a painter his brush and palette, as a poet the images of his mind. It does not dawn on me to swathe myself with hampering garments, to bind my limbs and drape my throat. For am I not striving to fuse soul and body in one unified image of beauty?

REVERENCE, NOT VULGARITY

"When I dance, I do not strive to suggest vulgarity, but to inspire reverence. There are dancers right here in Boston, with more clothes on than I, perhaps, but with only one object: to appeal to the lowest instincts of mankind.

"These dancers are vulgar because they conceal and do not reveal. They would be much less suggestive if they were nude. And yet they are allowed to perform because they satisfy the Puritan instinct for concealed lust.

"That is the disease which in-

Waves Red Veil and Shouts, "I'm a Red!"

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"Life here is not real. Those statues overhead are not real. Knock them down; they are not the statues of real Greek Gods. I could hardly dance here. America is wild. Don't let them tame you."

"Thank God the Boston critics don't like me. They like my copies. I give you something from my heart. I give you something real."

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Attired in a black velvet gown with an orange and black silk scarf thrown about her shoulders, looking fatigued after a long train ride, she gave out her ideas between puffs of her cigarette. There were no red Russian boots that flopped about the ankles, but a neat pair of gray pumps that perfectly matched the gray silk stockings. No jewels of any kind adorned this woman, whose unconventional ideas of life have made her the talk of two continents—not even the wedding ring. But her husband was present, and she made him known as such—introducing him as "Serge—a symbol of the new Russia."

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"I have come to America on a mission—a new idea of education—an international school for children. I am not a dancer and I don't propose to teach dancing. I hate the theatre. I want to teach little children how to express spirit through the body as well as the brain. Most children have more intelligence than adults, but up to now they have been taught the routine of life. It is time to break the mould."

It was not easy for Miss Duncan to express in 10 or 20 minutes the views and ideas she has been spending a lifetime making. She does not call herself a "dancer." She is a "teacher of expression—the expression of life."

To make herself clear she pointed to the table in the middle of the room and said "there is more routine of life. A table in the middle of the room and in some homes the same books will be on the same table 10 years hence. Family life is a habit. Wives are a habit. Husbands are a habit. There must be an upheaval—an expression of a new life.

An so the internationally famous Isadora Duncan, having gained results and annexed a husband in Russia, has now come to America to interest us in her international school.

Attired in a black velvet gown with an orange and black silk scarf thrown about her shoulders, looking fatigued after a long train ride, she gave out her ideas between puffs of her cigarette. There were no red Russian boots that flopped about the ankles, but a neat pair of gray pumps that perfectly matched the gray silk stockings. No jewels of any kind adorned this woman, whose unconventional ideas of life have made her the talk of two continents—not even the wedding ring. But her husband was present, and she made him known as such—introducing him as "Serge—a symbol of the new Russia."

There is nothing extraordinary about Serge. He is not the long-haired poet one might expect to see, but a quiet, youthful individual with a wealth of blond locks, a neat looking gray business suit and cream-colored spats. He does not speak English, even to madame, but their interpreter came to the rescue of all concerned.

SERGE FINDS EXPRESSION

"There is a sample of the new Russia," said Isadora, proudly pointing to her husband of one year. It was understood that Serge had also found the expression of a new life and had expressed it through poetical genius. They have found something kindred. And in the great upheaval of Russia there would be others too, but what of America, France, England and these other countries who go on living in the same routine way that has been handed down to them for years and years?

If Isadora succeeds in her mission a new mode of living will be started, beginning with only 100 pupils in every country. The school will be for the rich and the poor—no class distinction. Children will be taught music, dancing and who knows—poetry—and a great international love. All shall work for ideals instead of personal gains.

Miss Duncan recalled the days when she originated the idea of barefoot dancing. "I told the young girls to throw off their shoes and clothes and let their bodies express their being," she said, "and it was thought shocking. But today they dance barefooted on the green, do they not?"

She spoke of her pupils in Russia and laid stress on their remarkable intelligence, claiming it to be the result of revolutionary parentage. Serge also gave forth views on his own country, explaining his confidence in the present government through his interpreter.

"Ask him what he thinks of our American girls," spoke up one of the reporters facetiously.

"Very handsome," was the reply.

He expressed wonder at the fox-trot craze in this country, and said "fox-trot" in English too.

"Why do Americans fox-trot all day?" he asked.

And Isadora answered him, claiming that our fox-trot was a drug of the brain—a vice!

"Ask him what he thinks of our prohibition law," said one of the reporters.

But Serge did not spend time on Ellis Island where he was suspected as an undesirable alien for nothing. He refused to answer on the grounds of fearing deportation.

Theatres that sends dancers into retirement in early thirties.

Trans Oct 23

Upon Chaikovsky's "Pathetic Symphony," or behind it, Isadora now set her sculptural posturings and would recall the ancient lightness, grace and loveliness of her dance. In the poses, more or less coordinated to the first, third and last movements of the Symphony, she disclosed clearly enough both the posibilities and the limitations of her new ways. Even with discoverable cuts, the music fills nearly forty minutes. Posturing thereto must, then, gain no little variety, lest it become monotonous. Now, monotony, a lack of variable and viable resource, was the short-coming of Miss Duncan's dancing days. The very technique that she then professed to disdain would have suggested means that she much needed. Still more, did monotony beset her present posings upon a music in itself long drawn. Wearisome and meaningless to watch became her reiterated lifting of crossed arms; her insistent renewal of certain carriages of the head. Often she maintained a crouching posture, as in the first and the last movements, until it declined from formal beauty and emotional suggestion into a mere carven immobility. Similarly, in the syncopated waltz of the second movement, her effort to renew her young graces in the dance were as futile as they have been elsewhere outside the little pieces from Brahms The nymphs of Boucher whom now Miss Duncan much resembles in the body, may not skip and gambol even upon his golden canvases.

For offset, she did imagine and achieve occasional poses of truly sculpturesque beauty; while the transition from one to another was now and then as fluid as rippling water or as darting as quick flame. To the first movement, for example, she set posturings that clearly recalled the Wingless Victory of the Louvre, of a sudden given motion. As Mœnads strode on Greek relief or vase, so did she take shape and fire from Chaikovsky's mounting march. The crouched figure mantled in scarlet that she bowed over the Adagio at the beginning was a thing of static beauty; while akin was the black-clad figure that brooded over the final measures of despair. As vividly imagined in another vein was the dart of emotional life through Miss Duncan's form when the remembered melody wound out of the first movement, or the mounting in her of the frenzy of the march. Moreover, and contrary to her practice with Wagner, her self-sculpturing often answered to the rhythm, contour and emotional content of the music. So far at least, though within the limitations specified, may her new ways carry her.

Upon the other music of the afternoon Chaikovsky's "Slavic March." Miss Duncan less renewed these sculptural pro cedures than plied a more ordinary and ob vious miming. She bowed and crouched and writhed to the sombre measures of the beginning like a moujik-like captive fettered in woe. As the music warmed, quickened, brightened, she was as that prisoner struggling into freedom, gaining it, exulting therein. As some said, Isadora was so mirroring her notion of Soviet Russia; but as she mimed to the "Slavic March" in exactly the same fashion when the Tsars sat firm in Petrograd, the analogy hardly holds. Any accomplished mime would do neither more nor less with so obviously graphic a music. If he were intelligent, he would also remember that few and far between are the dancers who can rise with grace from a crouched or a recumbent posture—a tenet of the dance, older than Vestris, which somehow, in these latter days, Isadora quite forgets.

H. T. P.

NEW ART FAILS TO IMPRESS

10/21

Post

Isadore Duncan Puzzles by Languor of Her Interpretations

BY OLIN DOWNES

Isadora Duncan, returning to Boston after a lapse of some years, interpreted by dancing and posturing various compositions of Wagner, last night in Symphony Hall. She was accompanied by a large orchestra, directed by Nahan Franko. She was beheld and applauded, in a rather straggling manner, by a large audience which watched her with some amazement, then turned each to his neighbor, and asked, "What do you think of it?"

A DIFFERENT DANCER

For this is not the Isadora Duncan of old. It is unnecessary to describe that artist, because we all know and we all give homage to her accomplishments and to the revolutionary effect of the dances for which she found inspiration in Greek art, and by which she altered the whole development of modern choreography. She embodied at once that which was joyous and noble, youthful and sculpturesque, in her dances.

Now Miss Duncan is not a mere dancer. She is a symbolistic interpretress of music. She interpreted last night the Ride of the Valkyries, Funeral March from Gotterdammerung, the Prelude and Liebestod from "Tristan and Isolde" and the Bacchanale from "Tannhauser." She also interpreted as an encore the short piece "Traume," which Wagner wrote as one of his sketches.

Not Much Action

Interpreting the Ride of the Valkyries, Miss Duncan stood on the stage, making gestures vaguely, signifying, as one supposes, freedom of the skies, the glory of motion, the joyous ride. What one actually saw was a woman in Greek-like garb, which Miss Duncan always wears, with something about the middle suggestive perhaps of the glint of mail on the body of the warrior woman, who seemed to have a limited number of gestures and ideas to guide her, who found herself alone on a big stage with no particular place to go.

The Valkyrie part of it was in the glorious figure of Isadora Duncan herself, who is by nature most nobly planned, who under this particular set of circumstances would have pleased the audience just as well if she had walked up and down the aisle and allowed everybody to gaze their fill.

Her Pupils Absent

Now and again, in the Funeral March, one caught the attitude, the line, the rhythm, of noble grief, but then it, too, was gone, and there were long stretches in which one was rather oblivious to the presence of Miss Duncan, who might, for all the effect she made, have been off the stage.

A composition of many minutes by Wagner is not, we believe, within the possibilities of a single choreographic interpreter. Wagner's music in words for scenery, costumes, the whole paraphernalia of the theatre. Probably this programme in its entirety would not have been attempted by Miss Duncan were it not for the fact that the high intelligence of the American immigration authorities, as we are informed, made it impossible to pursue her original plans in bringing over with her 20 of her best pupils, with whom she would probably have participated in ensembles, and dwelt less on her latest experiments in interpretation.

Something Lacking

There be may be the inception of a new and as yet misunderstood art in Miss Duncan's actions on the stage which she says there is. We cheerfully admit it. Either, however, the new ideas are not as potent and vital as Miss Duncan thinks, or she has not yet perfected them to the place where they carry over the footlights.

The interpretation of the "Liebestod" began with Miss Duncan lying prostrate on the stage and continued with various expressions of agony and grief, which sometimes edified, and more often made the beholder simply uncomfortable. Nor can it be said that in the Bacchanale there was the abandon and the resiliency of former days.

After most of the dances Miss Duncan remained on the stage to lamely sustained applause of the faithful. She stood for minutes before the footlights, forcing Mr. Franko repeatedy to shake her hand. Once she made the orchestra rise, although this gracious act was misplaced, for the orchestra had played wrechedly, with inexcusable slackness of attack, inaccuracy of intonation, and even, in familiar music, frequent fumbling and errors in entrances, with distressing effect.

We yield to none in our admiration for Miss Duncan's art in its original form. We cannot take this new manifestation very seriously. We think of the brutal comment of a low-browed outspoken being who sat near us: "Bunk!"

Waves Red Veil and Shouts, "I'm a Red!"

Closes Engagement Here With Sensational "Back to Nature" Exhibition That Makes Crowd Gasp

Waving aloft a flaming red scarf, which but a few minutes before had been part of her scanty costume, Isadore Duncan, originator of the modern classical dance and advocate of "world love," yesterday shouted, "This is red; that is what I am. Don't let them tame you."

The scene which many designated as the most sensational that ever occurred in Symphony Hall, occurred while Miss Duncan was giving an exhibition dance. Many of the audience, already shocked by her meagre costumes, were preparing to leave the hall when the dancer advanced to the footlights and waved the symbol of anarchy.

The Duncan performance of Friday evening when she appeared in exceptionally scant attire had received not a little publicity. A more or less expectant crowd filled the hall until standing room only remained.

IN SCANTY COSTUME.

Tschaikowsky's Symphony No. 6 was the first number which caused gasps. Miss Duncan came on the stage almost en dishabille.

It was on the conclusion of this number that Miss Duncan created a remarkable scene.

She first discarded a light, clinging gown. A dark, transparent robe underneath, which parted at the slightest movement, was her sole remaining garment. In this she went through five minutes more of "classical" dancing, while her audience gasped and stared.

Her right breast was entirely bare, and when the side and footlights were raised, she made not the slightest move to cover her nudity. In their glare, she walked to the front of the stage. A few of the spectators applauded frantically.

An abbreviated red costume and a scarf of similar color clothed her in the next number, the "Marche Slave." It was on the conclusion of this dance that she stopped the orchestra, announcing she wished to make a few remarks.

She began by telling her listeners to be sure to read the latest work of Maxim Gorky acclaiming him "a real hero of the revolution."

"Gorky," she said, "refers to three kinds of people in this work—black, grey and red."

"YOU'RE NOT REAL."

"This is red. That is what I am," she cried, snatching the scarlet scarf from her shoulders and flaunting it in the face of her audience.

"Life here is not real. Those statues overhead are not real. Knock them down; they are not the statues of real Greek Gods. I could hardly dance here. America is wild. Don't let them tame you."

"Thank God the Boston critics don't like me. They like my copies. I give you something from my heart. I give you something real."

Concluding her volcanic oration, she announced that she and her husband were going to appear in Chicago, where they are billed to appear this week. The crowd left the hall, shocked and wondering why the police had not interfered with the wildest exhibition of "back to Nature" dancing that Boston has witnessed.

For remarkable interview with Miss Duncan see Page 13.

Adv 10/22

SCULPTURAL ISADORA

IER PRESENT SUBSTITUTE FOR THE DANCE

Poses, Gestures, Play of Face as Sculptress Upon Herself. Seeking. Gaining. Missing an Abstract Beauty, Quite Apart from the Form and Content of the Music—Rarely Return the Old Litheness, Suppleness, Freedoms—A Well Ordered and Rounded Evening

AS the years mount and Isalora's visits to the United States become fewer, she waxes in consideration for the assembled spectators, in care and pains for seemly surroundings. Returning to Boston at Symphony Hall last evening after longer absence than it were courteous to reckon, she taxed the company with no long and arrogant "waits" after the manner of dancers and mimes who may go nameless. She fulfilled every stipulation of the programme in the order announced; while she even added three extra dances, with no mock-evasion of such necessities, but with every sign of unaffected good will. Within the longets recollection, the stage of Symphony Hall has not been so well arranged for the dance, so pleasingly adapted to the watching eye. A proscenium of agreeable line and neutral hue framed it as a whole, framed also the inset recess of dark green hangings wherein Miss Duncan stood or moved. Since she danced unassisted save by the accompanying orchestra, and since she oftener posed in sculpturesque lines than save free rein to motion the enclosure in no wise lessened her freedom or the illusion upon the spectators. Out of long experience she has devised unobtrusive lights that unfailingly do their office—rare good fortune on such occasions—to wit, the shrouding of Isadora in variously tinted hazes or the clothing of her in a softly luminous brightness.

In turn, the assisting orchestra, although gathered for the occasion, was large enough to make the music of Wagner (which filled the evening) sound sufficiently, if not with manifold operatic and symphonic sonorities. No band, clustered on the floor of a hall beside a stage could probably gain them. This orchestra was also expert and supple enough to give the chosen pieces characteristic, if often halting voice. Mr. Nahan Franko lead it ably, resourcefully, whether it were playing by itself as in the Preludes to "Lohengrin" and "Tristan," the Overture to "Tannhäuser" and the closing measures of "Das Rheingold," or whether—a much more exacting task—it was accompanying Isadora in her Wagnerian numbers and failing to keep pace with her. Since the fragment of "Das Rheingold" is largely music of the scene, before unveiled settings and visible action—the outflinging of the rainbow bridge, the risen walls of Valhalla, the intervention of the Rhine-Maidens and the march of the gods toward their cloud-capped towers—the music can never achieve full significance in the concert-hall. Yet it is so rarely played in Boston, it touches so often a moment of power or a moment of beauty that the audience heard it gladly.

Finally and happily, Miss Duncan was in no mood for disquisition, either upon the training of youth or the ordering of the political and the æsthetic State. For once, she seemed to believe that dancers, like good children, should be seen and not hard. Mr. Shaw, as every one knows, has deduced a whole social philosophy from Wagner's texts and music. Isadora hazarded no such pastime, remembering, perhaps, that while Mr. Shaw is unimportant to the eye, he often engages and titillates the ear. Not since her earliest days in Boston has Miss Duncan appeared in such seemly and auspicious circumstance. Undistracted, unannoyed, the spectators could follow their interest or their pleasure in the dance—or in Isadora's present substitutes for it. Applause testified to their satisfaction; while in one respect, as audiences go in Boston, the assembly was singular. For once, a distinctively youthful company filled Symphony Hall.

Miss Duncan, who is frank enough about tell-tale dates, is no longer a young woman except in the bright-eyed wistfulness, the half-eager and half-waiting smile that, under the lights of the stage, still haunt her face. Miss Duncan, as always, is likewise fertile in theories of the dance—theories, a cynic might say, that fructify in the practice of her mounting years. In a sense, then, Isadora no longer dances—or dances only after the work of the evening has made her anew free-motioned and supple. So, for easy analogy, a singer at odds of spirit with relentless time, "limbers up" her voice until at the end of a concert she is again capable of highly ornate and elastic music. Similarly as extra numbers, at the close of the appointed programme, Miss Duncan danced—in the full sense of the word—to the light, flowing measures of two waltzes by Brahms—if recollection holds, exercises from the earliest days of her grace, charm and fancy. She not only renewed these qualities, but in light, elastic, finely modulated motion followed the contours, inflection and rhythm of the music.

When, however, in the preceding piece, the so-called "Bacchanale" from "Tannhäuser," Miss Duncan sought to gain the arrow-like swiftness, the dartings and the the joyous wildness, the exultant beauty of those earlier years, she was far from corybantic. By thought and effort she would summon anew the lithe lightness of old; but the merciless years have perceptibly stiffened it. They halt no less the fine freedom of motion from those other days, when she would ply it afresh to the music of the riding Valkyrs. Even the vivid life of that outflung pose and motion of joy—now part of the working capital of every dancer the world around—no longer vibrates upon air and eye. Eagerness, though it still burn white in Isadora with thought and will to blow the flame, may no longer enkindle a body loth to light, swift, instantly supple motion.

So it is that, nowadays, Miss Duncan most engrosses the eye and quickens the imagination when she is semi-static; most achieves beauty when she seeks it, so to say, in sculptured pose and gesture, in surface and plane, rather than in movement. In her earliest days, no one seems to remember that sculptors strewed her with praise; whereas in these later years the Bourdelles of France and the Barnards of America vie in enthusiasms for her. The reason is not far to seek. Isadora is ceasing, inevitably, to be a dancer in the sense of vivid motion. Instead, she is becoming sculptress, while the medium upon which she works is her own body, her own mantling raiment. For Miss Duncan no longer arrays herself in a few scarves of flying chiffon. Oftener than not last evening, she was clothed from head to foot in far-flung veils and mantles that she might set them flowing in curves and lay plane against or upon plane. Becoming sculptural, she becomes also more independent of the music. More than once yesterday, it was hard to discover its office, except as glamor to listening ears, while she herself held watchings eyes.

For fullest example of these new theories and procedures consider Isadora's present version—to use a convenient term—of the music in "Götterdämmerung" that mourns and exalts the dead Siegfried. She does not translate it as music into another medium, since her poses, gestures and facial play little heed its contours, inflections and rhythm. No more does she suggest by any of the means of miming, the poetic content, in the common phrase, of this music—the pity and fate of the pair that bore the hero, the glory of his deeds in life, the doom overtaking him, a world bereft and mourning, clangorous in wild lament. The music sounds; upon the stage stands Miss Duncan in the vesture, the visage, the carriage of grief. The music proceeds and her body flows from pose to pose of deep lament and stricken woe. Her glance is attuned to them. The music ends; Isadora quits the stage; while the only memory that lingers is of mourning translated into sculptural beauty, of deep grief transmuted into line, plane and mass—all upon the face and the body, in the attitudes and gestures, of her who would so carve them. In a word, Isadora would be masterful and imaginative sculptress, moving those who look upon her handiwork. And the medium of this sculptress is the whole surface of her body, as the spirit within may shape it.

Like-minded was Miss Duncan when the orchestra played the music of Wotan's warrior-maidens, riding the skies above the battles. Everyone knows these clashes and clangors; whirling, rushing figures; wild sweeps and wilder reiterations. Yet in Miss Duncan's poses, gestures, glance there was no discoverable implication of these things. With a music ringing with motion upon every ear, statically she stood in the centre of the stage, posing from sculptural beauty to sculptural beauty, as her imagination curved the surfaces of mantle and body, lining in accord the face above. Such beauty as she gained was altogether abstract—sculpture upon herself, quite apart from a music that in itself visualizes.

When, moreover, Miss Duncan passed to the soliloquy of the transfigured Isolde over the dead Tristan, in the sunset, by the empty sea, among the ruins upon the tumbling terrace of this castle of life and longing and fate, she seemed even to miss this abstract, sculptural beauty. Isolde broods mournfully, yet resignedly—not in Isadora's constricted poses and gorgon-like visage. Isolde illumined, sees the heavens opened and therein felicity for aye and endless. And the glory of the vision suffuses and overwhelms her in a music that, for three generations men have agreed, is of more than mortal penning. Was there so much as hint of this transfiguration in Miss Duncan's self-sculpture? Had it even an abstract beauty of its own?

H. T. P

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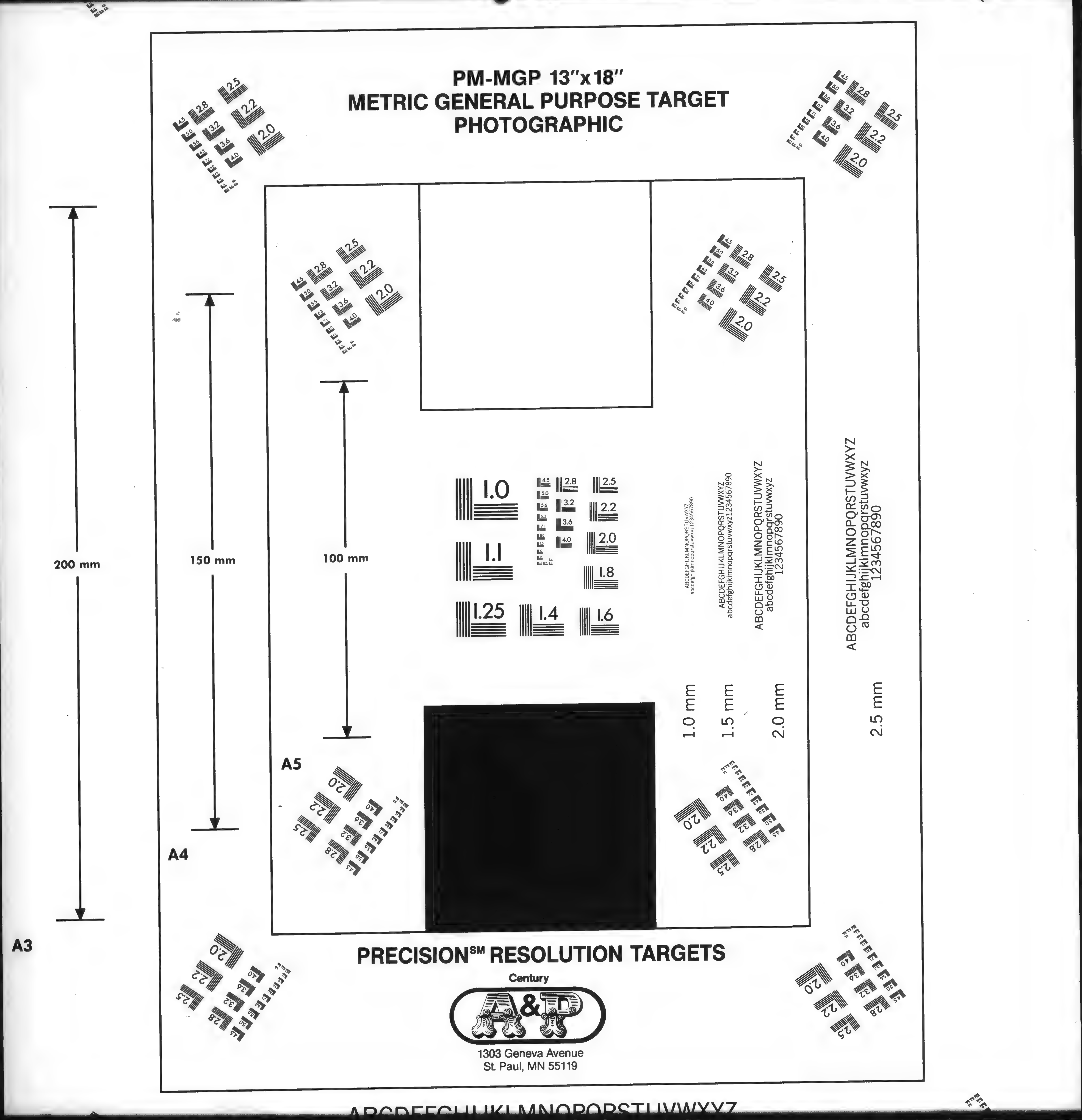
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CENSOR TO BAR ISADORA DUNCAN HENCEFORTH FROM BOSTON

Censor 10-22

DANCER ON WAY WEST TO TEST CHICAGO "CULTURE"

Isadora Duncan, classic dancer, who used such a liberal portion of her costume in a flag-waving stunt at Symphony Hall last week that she shocked the audience, will not be allowed to appear in Boston again.

Reports have it that Mayor Curley and his censors will put the ban on further exhibitions of the temperamental star in this city. Her startling remarks and her even more startling costume—or lack of it—were apparently too much for official Boston.

Miss Duncan, "disgusted" at the reception she was accorded here, has left for Chicago. And if the Westerners don't treat her any better than the Bostonians, she said, she will quit her tour abruptly.

The climax to her Boston appearance came when she ran to the front of the stage, delivered a speech of Bolshviki tendencies, and punctuated her remarks by waving a red scarf that a moment before had formed a substantial portion of her not too substantial costume.

"DANCES NOT VULGAR."

To a Boston American reporter the dancer indignantly asserted that this lack of clothes was nothing that should cause criticism.

"A woman appearing in the nude is not vulgar or suggestive," she said. "Is there anything suggestive in my dancing? Just because I appear in some of the dances with little or nothing on, the populace apparently think I should be made to wear more clothes.

"If the critics of Boston had followed my history for the past twenty-six years they would see that I have always advocated freedom of the body. I was the first to dance barefooted. Now the people are learning that the foot is just as beautiful as the hands or eyes or any other part of the body.

SCORES AMERICANS.

"The people of this country are psychically sick. They believe that they are supreme in everything. We owe to Russia a great deal of our music, literature and culture."

Miss Duncan appeared rather tired and helpless at the station, where she and her husband, manager and maid took the train for Chicago.

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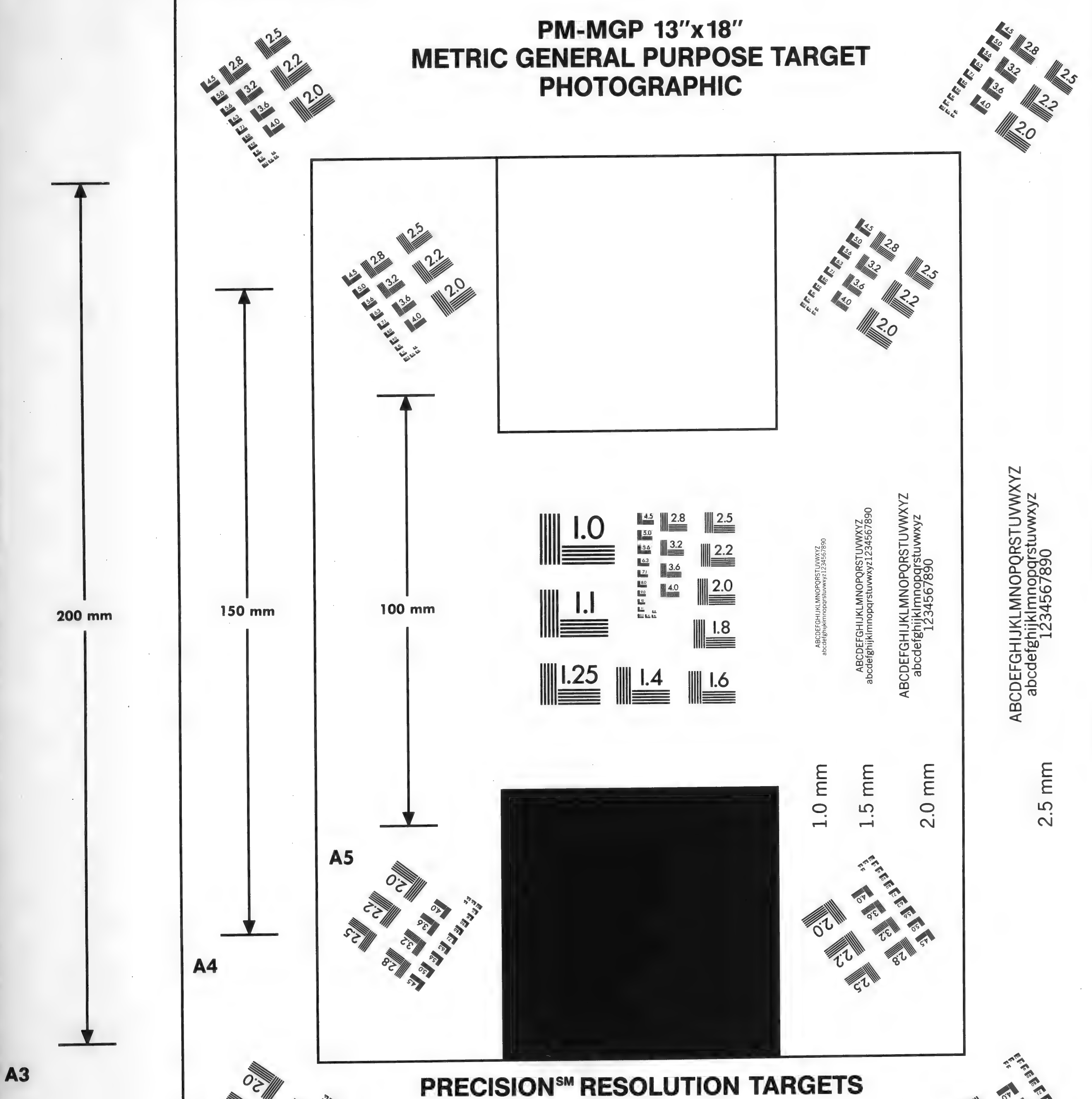

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HARVARD AND OXFORD TO DEBATE TOMORROW

Post Oct 9

Tomorow evening in Symphony Hall, at 8:15, the universities of Harvard and Oxford will meet for the first time in history in a public debate, on the League of Nations, Oxford to advocate and Harvard to combat the immediate entrance of this country into the league.

The Oxford team comprises Edward Marjoribanks, the president, a Conservative; M. C. Hollis, a Liberal, and Kenneth Lindsay, who is an active force in the English Labor party. All three are personally enthusiastic for the cause.

Of the Harvard team the following trio will confront the Oxonians: Richard S. Bowers, president, Paul Harmell and Raymond S. Fanning. The two universities will, in a sense, bespeak the attitudes of England and America toward the question of the league, which has, by the present situation in the Dardanelles, again suddenly come into prominence.

Post Oct 8

OXFORD AND HARVARD TO DEBATE TONIGHT

Debating teams representing Oxford and Harvard universities will meet tonight on the platform of Symphony Hall, Boston, to discuss the subject: "Resolved, That the United States should join immediately the League of Nations." The British team will take the affirmative side, while the Harvard men will defend the position of the United States in remaining out of the international alliance. Final details of the debate have been agreed upon, the English team has arrived in Boston, and everything is ready for the first debate ever held between the two famous universities.

The English method of deciding debates will be followed, the audience balloting on the question and being the sole judge of the merits of the debators. At Bates College, with which the Oxford team debated immediately on arrival in the United States, a combination of the English and American methods was used, and Oxford lost both by votes of the audience and decision of the judges.

Samuel W. McCall, former Governor of Massachusetts, will preside, and many men prominent in university circles will sit on the platform.

Monitor Oct 9

Oct 9

OXFORD DEBATERS IN SIGHT-SEEING TRIP

Herald 10/9

The Oxford debating team, now in Boston, at the Harvard Club, spent most of the morning yesterday in a sight-seeing trip about the city by automobile, though taking time to inspect Symphony hall and to try out its acoustics. In the afternoon they attended the regular Sunday student reception in the home of President A. Lawrence Lowell of Harvard.

Herald Oct 9

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Herald Oct 8

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Herald Oct 8

Joe Toye Is for League of Nations—No He Isn't

Hears Harvard-Oxford Debate and Learns How to Pronounce Majoribanks—Only Casualty in Affair Was One Wilted Collar

Herald 10/10

By JOE TOYE

Boston this afternoon breathes easier.

It has learned how to pronounce Marjoribanks.

Edward Marjoribanks was one of the Oxford team of debaters that discussed the League of Nations with three bright young men from Harvard.

Marjoribanks isn't pronounced that way at all.

It's "Marzh-banks."

Well, old thing, I went to the debate and listened to all the arguments pro and con and I know all about the League of Nations.

I believe:

FIRST: That we should join the League of Nations.

SECOND: That we should NOT join the League of Nations.

I have heard the League of Nations discussed at Symphony hall.

I have heard the League of Nations discussed at the corner of Dorchester street and Broadway, Southern Boston.

At the debate in Symphony hall the total casualties were a wilted collar, suffered by one of the Harvard debaters, and a twisted necktie sustained by old kid Marzh-banks.

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Continued from First Page

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Herald Oct 10

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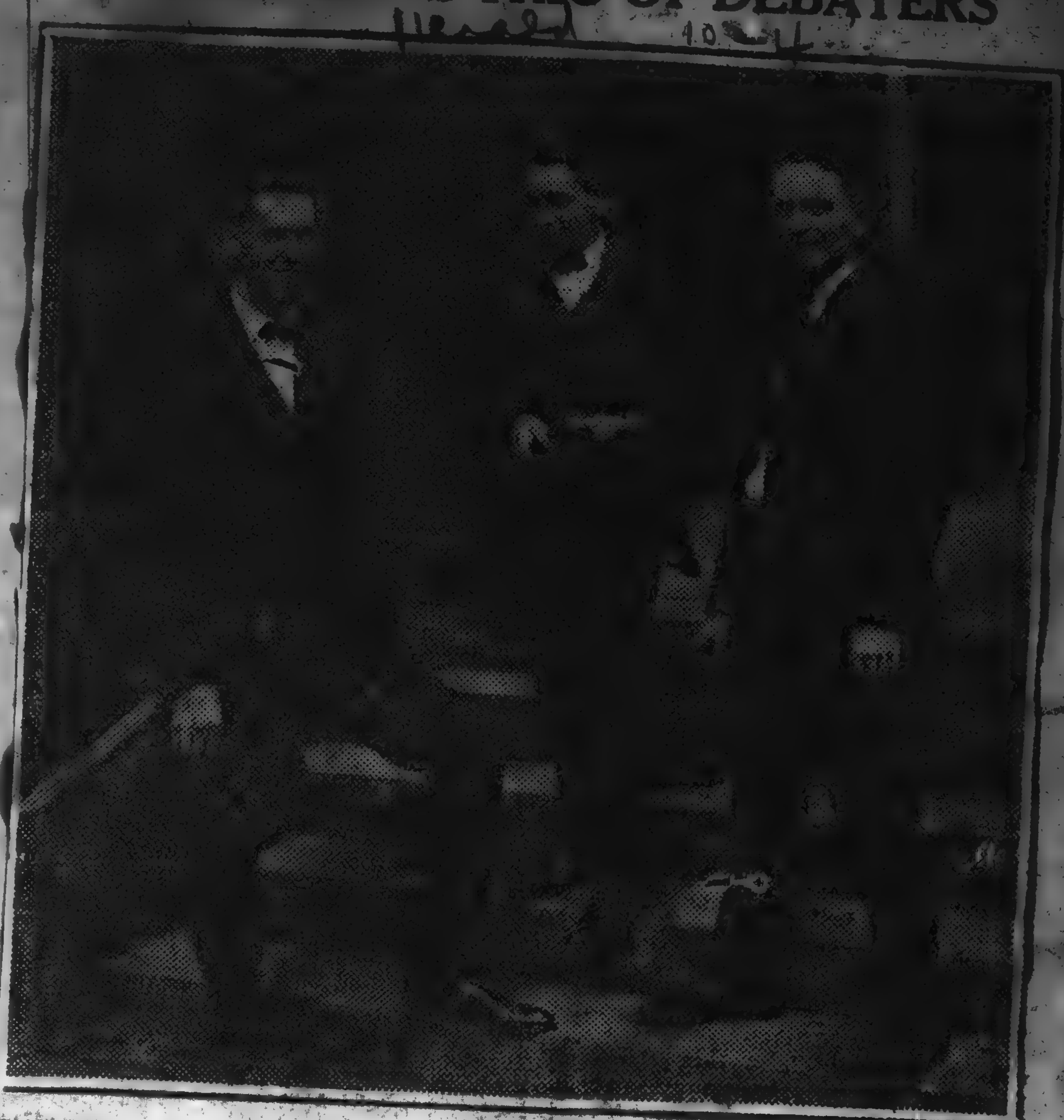
HARVARD'S TRIO OF DEBATERS

Herald 10-4



STUDENTS CHOSEN TO MEET THE OXFORD TEAM IN A FORENSIC CONTEST IN SYMPHONY HALL ON MONDAY EVENING ARE, LEFT TO RIGHT: RICHARD S. BOWERS, PAUL HARMELL AND RAYMOND S. FANNING

Herald Oct 4

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Crime 10/11

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Former Governor Samuel W. McCall, who presided at the debate between the University and Oxford Monday night, said when interviewed for the CRIMSON yesterday that it was "the best intercollegiate debate" that he had ever witnessed. Mr. McCall considered that it was superior even to the debate two years ago between President Lowell and Senator Henry Cabot Lodge '71, in that the debate in 1920 was of a more academic nature, while the one Monday night was "a real fight from start to finish".

"The American style of speech-making", Mr. McCall continued, "was exemplified by the University team, which was not, as some people anticipated, over-formal. Although as a general rule, I believe that the frock-coated orator is best suited to solemn and memorial occasions, I do not think that the University team's manner of delivery was too pedantic. The English style, however, was conversational in the extreme, so much so that their case suffered from their casual treatment, the Oxford team in its efforts to achi[illegible] friendly connection with the audience, all but took its listeners into its lap. The Englishmen almost appeared not to care whether or not they won the debate. Although the Oxford speakers cannot be said to have made a definite attempt at wit, they were certainly bubling over with good spirits.

"I am very enthusiastic", he declared, "over the English system of having the audience render the decision, because this arangement makes the whole debate more exciting and personal, and it also stimulates the listeners to take a greater interest in all the speeches. There is no doubt that it was much to the advantage of the Oxford men to have this system in force, for their conversational mannerisms would have had little weight with judges whose task it was to consider substance rather than form.

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Oct 10

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HARVARD AND OXFORD T
Post DEBATE TOMORROW Oct 8

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Post Oct 8

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The English method of deciding debates will be followed, the audience balloting on the question and being the sole judge of the merits of the debators. At Bates College, with which the Oxford team debated immediately on arrival in the United States, a combination of the English and American methods was used, and Oxford lost both by votes of the audience and decision of the judges.

Samuel W. McCall, former Governor of Massachusetts, will preside, and many men prominent in university circles will sit on the platform.

Monitor Oct 9

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Herald 10/9

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Herald Oct 8

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Hears Harvard-Oxford Debate and Learns How to Pronounce Majoribanks—Only Casualty in Affair Was One Wilted Collar

Herald 10/10

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Herald Oct 10

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Herald 10-4

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Herald Oct 4

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Crimson 10/11

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Monitor

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The young lady with her was telling the old lady all about herself.

"I am to take up research work," she said.

All the girls I know who do that call themselves filing clerks

Just at this moment, along an aisle between hundreds of chairs on the stage, came Former Gov. McCall, arm in arm with a young man who served as master-of-ceremonies and timekeeper. Then came the bridesmaids, Andrew Peters and President Lowell, and finally the flower girls, venerable professors from our thriving university across the Charles.

They came the debaters, who took their corners. I watched in vain for the coming of the handlers, with towels and water bottles, but they must have been in the wings.

The genial old Governor stood in the centre and all the dignitaries in their dress suits stood at either side of him, before chairs placed there for them. At a signal from Mr. McCall they all sat down, with a click! If they had had a tambourine and had been blacked up it couldn't have been better.

Then the former Governor started to speak. Everybody likes him so everybody gave him much applause. He remarked that if this question had come up 150 years ago between England and America it would have been argued out on Boston Common, in a riot. Then he went on to talk about the terrible mess the world is in today. He had a kind word to say for Greece. As he went on I thought he was one of the Oxford debating team. He spoke of the "clear and mighty voice of England," and asked, regarding the Smyrna situation, "beyond a few pious exclamations, what has America done?"

ALMOST DECLARED WAR

For a while it looked as if the Governor was going to declare war on Turkey right then and there, but at exactly 8:40 he introduced the first speaker, R. S. Fanning of Harvard, a bright young man who is set in his ideas against the League of Nations.

Fanning took a paste at open covenants, openly arrived at, and said there was no such language. He didn't put it in just that quaint way, but that was his inference. He spoke of mandates and said, or rather inferred, that the members of the league were a bunch of porch climbers and second-story workers who would not or could not distinguish between sacred trusts and spoils of war. He accused England and France and Italy of entering into a lot of secret treaties and said that if we went into the league we would go in with the cards stacked against us

It came Marzh-banks turn to speak, and I expected to see him go over and give Fanning a crack on the jaw and then argue afterwards. But Marzh was a gentleman and the most likable scout in the world

MARZH A WEE NERVOUS

He did appear a bit nervous, but you shouldn't hold that against him. Maybe he had taken a ride out to City Point that afternoon and had heard some of the league arguments I have listened to. He made a big hit by saying his mother was an American. He started in his argument, but now and then his voice quivered. His argument was well presented. He took Fanning's argument and said that Europe was in a mess; he granted that; therefore the United States should step in and exert its influence.

R. S. Bowers of Harvard stepped to the centre of the ring at exactly 9:21 and what he didn't say about the Versailles treaty wasn't worth saying. If you would believe him you would come to the conclusion that the treaty was good only as fly-paper. At 9:31 he closed his remarks by stating that "American idealism would be helpless against sinister European diplomacy.

NEAT FLING AT JERRY

M. C. Hollis of Oxford was one of the big hits of the evening. He started in at 9:38 and swept the audience right along with him. An engaging young man, keen, clever, a wit, he played with his audience, arresting their laughter or concentration at will. He likened himself to Webster's dictionary, coming before us as British propaganda, and expressed a fear that he would be barred from the public library, a neat fling at James A. (Jeremiah) Watson, the well-known statesman, legislator, councillor, revolutionary hero and Indian chief of Tommy's Rock, Roxbury. One of Mr. Hollis's best little bits was "Mr. Harding does not believe nations should league together but that it is imperative they should associate."

At 10 o'clock Mr. P. R. Hormel of Harvard, who will amount to something in this world of ours, came to the ropes and handed out, in serious tones and with earnestness and conviction, a barrage of facts about the League of Nations that would make any League of Nations shrivel up and wither away in a wisp of pale-green smoke.

What that young man did to the League of Nations was a marvel and a thing worth going many furlongs to hear. I, one of the two men left in

Herald Oct 10

America who remains a disciple of Woodrow the First, went to that hall strong for all leagues, including the National and Twilight.

HORMEL IS BIG GUNS

I heard the gentlemen from Oxford plead in friendly fashion for our help; present logical argument why we should join the league, I saw them win friends for Britain. I saw them nearly put it over.

Then along came this heavy artillery in the form of a serious young man of no great stature physically, P. R. Hormel, who took that audience, gave it a talking to, dealt exclusively with facts, dates, names, places, incidents—the goods—and swept everything before him.

The Oxford team had pointed out what America, with her great influence, could do in the league; how she could change the league to suit herself and rule the roost.

Then along came Mr. Hormel, who showed that America at the end of the war "at the pinnacle of her influence" lost out at the peace conference

In a word, he pointed out how Woodrow Wilson went to Europe full of hopes and points and came home with little more than some souvenir postcards and a few trunkfuls of knickknacks for the parlor mantelpiece. Then he inquired mildly how we think we could get anything in Europe now

Except possibly in the neck.

P. S.—Harvard won.

P. P. S.—Yale nothing.

HARVARD'S TRIO OF DEBATERS

Herald 10-4

STUDENTS CHOSEN TO MEET THE OXFORD TEAM IN A FORENSIC CONTEST IN SYMPHONY HALL ON MONDAY EVENING ARE, LEFT TO RIGHT: RICHARD S. BOWERS, PAUL HARMELL AND RAYMOND S. FANNING

Herald Oct 4

HARVARD SELECTS DEBATING TEAM

Bowers, Harmell and Fanning to Meet Oxford Trio

All three of the Harvard men who will debate with Oxford at Symphony hall Oct. 9, have had experience as speakers. Richard S. Bowers '24, of Brookline, president of the team, was likewise president of his freshman debating team and took a conspicuous part in the triangular debate. Paul Harmell '23, comes from Cleveland, and spoke in the varsity triangular debate and the debate against Bates two years ago. Raymond S. Fanning '23, is from Chattanooga and has been prominent in the varsity triangular debates of the last two years, as well as in the debate against Syracuse last year.

NO. ATTLEBORO

EX-GOVERNOR McCALL PRAISES SPEECHES OF SYMPHONY DEBATERS

Crimson 10/11

Discussion With Oxford Is "Best Intercollegiate Debate" He Has Witnessed—Compares English and American Method of Delivery

APPROVES METHOD OF AWARDING DECISION BY VOTE

Former Governor Samuel W. McCall, who presided at the debate between the University and Oxford Monday night, said when interviewed for the CRIMSON yesterday that it was "the best intercollegiate debate" that he had ever witnessed. Mr. McCall considered that it was superior even to the debate two years ago between President Lowell and Senator Henry Cabot Lodge '71, in that the debate in 1920 was of a more academic nature, while the one Monday night was "a real fight from start to finish".

"The American style of speech-making", Mr. McCall continued, "was exemplified by the University team, which was not, as some people anticipated over-formal. Although as a general rule I believe that the frock-coated orator is best suited to solemn and memorial occasions, I do not think that the University team's manner of delivery was too pedantic. The English style, however, was conversational in the extreme so much so that their case suffered from their casual treatment, the Oxford team in its efforts to achieve a friendly connection with the audience, all but took its listeners into its lap. The Englishmen almost appeared not to care whether or not they won the debate. Although the Oxford speakers cannot be said to have made a definite attempt at wit, they were certainly bubbling over with good spirits.

"I am very enthusiastic", he declared "over the English system of having the audience render the decision, because this arangement makes the whole debate more exciting and personal, and it also stimulates the listeners to take a greater interest in all the speeches. There is no doubt that it was much to the advantage of the Oxford men to have this system in force, for their conversational mannerisms would have had little weight with judges whose task it was to consider substance rather than form.

"Many listeners were probably somewhat in doubt as to how they ought to vote, because no statement was made as to whether the decision was to be on the merits of the style of presentation or upon the merits of the question itself. I understand that the reason no such statement was announced was that the University team wished the decision to be on the first named basis, while the Oxford team, in the favor of their cause, very naturally wanted the award made on the last named considerations. This ambiguity as to the purpose of the voting undoubtedly led many people to vote according to their preconceived ideas on the subject, and not on the comparative merits of the two teams. The Englishmen, nevertheless, had a better chance of winning here than at any other place where they have debated, because Boston numbers among its intellectuals a large number of people who are warm advocates of our joining the League of Nations. On the whole", concluded Mr. McCall, "the University debaters presented the question in a most logical and methodical manner, their team work was excellent, and they justly deserved the verdict of the audience".

Crimson Oct 10

[83]

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Globe Oct 8

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Saw Football Game

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Globe
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Globe Oct 8

[84]

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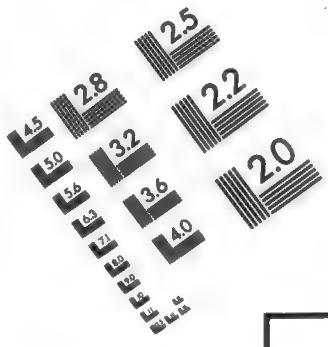
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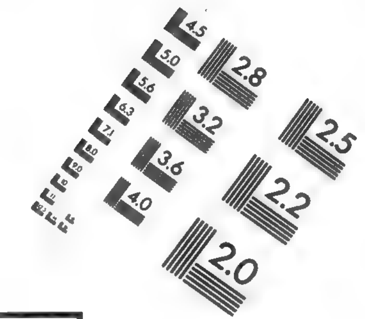
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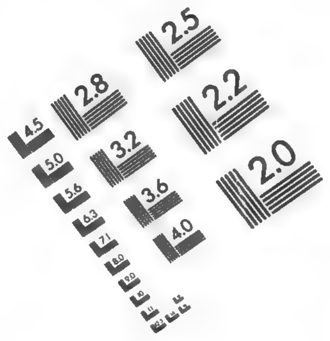
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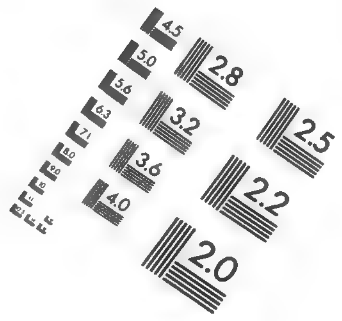
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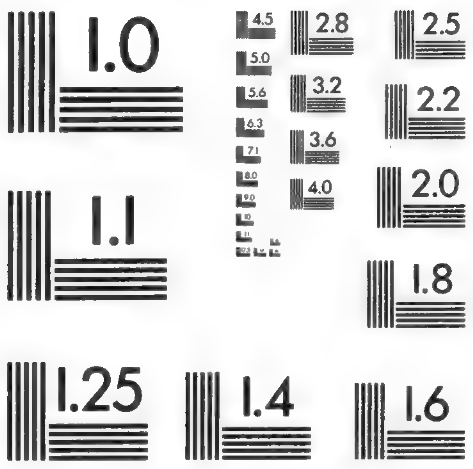
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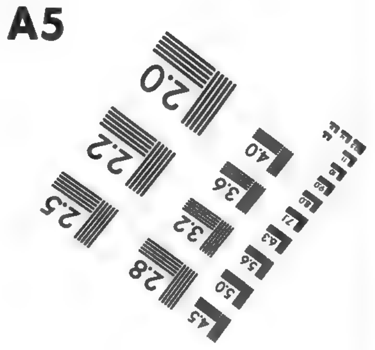
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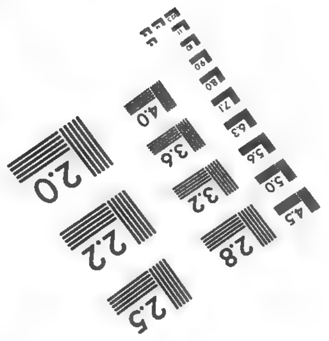
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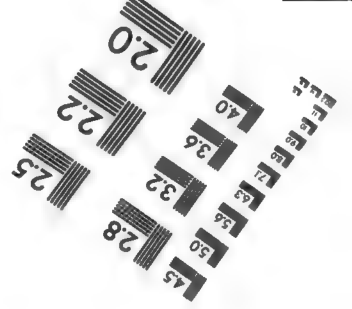
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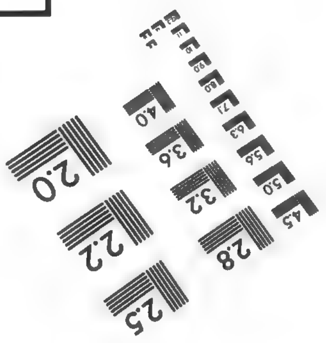
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HARVARD DEFEATS OXFORD IN DEBATE

Monitor 10/10

Boston Audience Names Winner in Debate on League of Nations

The majority of an audience which packed Symphony Hall, Boston, last night, to hear debating teams from Oxford and Harvard universities discuss the subject, "Resolved: That the United States should join immediately the League of Nations," voted that the United States should not join. The verdict was given by the audience after the English fashion.

The sentiment of the audience was so divided that local pride, the desire to see the "home team" win and the wish to uphold the United States in her stand upon the League question were probably almost as much determining factors as the wit and eloquence of the British and the dogged earnestness and display of cold facts exhibited by the Americans. As it was, the vote stood 1614 for the negative, the side taken by Harvard, while the affirmative, supported by Oxford, received 1000. At least 886 persons did not vote.

Symphony Hall, which housed the historic debate three years ago on the same subject, when A. Lawrence Lowell, president of Harvard, took the affirmative against Senator Henry Cabot Lodge, was filled to capacity, even the stage holding its quota, giving the debaters the mere rim of the platform. The tables of the debaters stood at either side of the stage, Oxford on the audience's right and Harvard on its left. Two large flags of America and Britain, standing at the tables, were the only decorations of the hall.

Samuel W. McCall, former Governor of Massachusetts, presided at the debate, and introduced the speakers. His speech was so much in favor of the United States' entry into the international alliance, at least according to the views of the Oxonians, that Edward Marjoribanks, their first speaker, thanked the former Governor, declaring that his words more than made up for the absence of one of the Britons.

The first speaker for Harvard was R. S. Fanning. By clear, logical reasoning he attempted to show that European diplomacy was, as it had always been, sinister and secret, that the United States, if it should enter the League, would but add to the confusion of European intrigue, and that through a separate course, though with hearty co-operation extended to Great Britain, it could be of the greatest aid to world peace.

He was followed by Mr. Majoribanks, who, with his hands on his hips, declared that nations could no longer exist in splendid isolation, and urged that America now exhibit that idealism which she had always shown, to look and work for better things, and to aid the whole world in its progress by joining the League. He quoted from Abraham Lincoln's Gettysburg Address, pointing out that as Lincoln had urged what was best for the country as a whole, and not a single section, so should America today stand for what is best for the whole world.

R. S. Bowers of Harvard was the second negative speaker. He pointed

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HARVARD DEFEATS OXFORD IN DEBATE

(Continued from Page 1)

the finger of scorn at the Versailles Treaty, declared it to be the cause of all Europe's troubles and the League of Nations no more than a sham to protect that Treaty, recalled fact after fact to show the League's failure, and said that, should the United States join, all its idealism would be helpless against the sinister politics of European diplomacy.

Sallies Bring Laughter

M. C. Hollis was the second Oxonian to speak. Of all the debaters he was the most skillful with his audience. Gales of laughter and applause swept through them at his sallies, his pointed remarks, his clear logic.

P. R. Harmel concluded for the Harvard team. His sharp rebuttal of many Oxford points was one of the most brilliant events of the evening.

Debating Methods Differ

The problem which faced the more than 3500 people in the audience at the conclusion of the debate was not an easy one. The two teams had approached the subject from entirely different angles. The usually idealistic Americans had taken the more practical and present view of the situation, pointing to the failures of the League of Nations, the sinister, secret diplomacy of Europe, the broken pledges made in the last great war, and the "balance of power which does not balance" existing in Europe today, which, they claimed, the League was formed solely to maintain. On the other hand, the Britons had fared forth into more idealistic fields, pleaded with the audience for America's aid in straightening out the present European snarl, which they did not deny existed, in strengthening the present League of Nations, which they did not claim was perfect, and in leading the world to see all international problems in the light of American idealism and justice.

Even the oratorical methods of the two sides had been different. The Americans had relied on facts, cold and sometimes unpleasant, with which they had seemed equipped in unlimited number. Their delivery had been unembellished. They had not indulged in flights of oratory or even humor. They had been intense, eager and earnest. They had been out to win. The Englishmen had been much more evidently at their ease. They had held the audience in the palm of their hands—had rocked it alternately with laughter and applause. They had urged and exhorted America to lend her aid to world affairs; had pictured the future as it could be with America's co-operation in international affairs, as well as the possible results of another war. Their appeal had been more personal, they had spoken as to their friends, or as a member of Parliament addressing the House of Commons, while the Americans had adopted more the method of the American lawyer, fighting his case in court.

"Home Team" Favored

While the audience was as thoroughly appreciative a group as ever listened to a debate in which the issue was so sharp, while it had never once failed to catch the subtle meaning of each smallest point the speakers made, unstinted in its applause for both sides, and evidently sincere in its desire to vote for the side which it considered best as debaters only, it was, when the time came to cast the ballots, a perplexed audience. Composed of students from the many colleges about Boston or those of advanced years, the parents of the college men and women and those really interested in so broad and vital a question as the international question at stake, with a large percentage of women, there was a natural tendency to vote for the "home team" and the stand upon the League question which the United States has taken.

The Oxford team was also handicapped in that one of its members, K. M. Lindsay of Worcester College, was absent, though the time was divided so that Edward Marjoribanks of Christ Church College and M. C. Hollis of Balliol College were given the same amount as R. S. Fanning '23, R. S. Bowers '24, and P. R. Harmel '23, who represented Harvard.

Mr. McCall's Speech

In introducing the first speaker and prefacing in general the debate, Mr. McCall said:

The curtain has not yet gone down on that stupendous tragedy that began eight years ago. One result of the World War that caused all Christendom to rejoice was that the Turk was driven out of Europe. Yet today we see Turkey defiantly issuing an ultimatum to her former conquerors and demanding again to be an European power. All honor to that little hero nation in the eastern Mediterranean which for three years bore the burden put upon her by the Allies and struggled to save Asia Minor from becoming another Armenia. Greece was summoned into danger and then betrayed by those whose battles she was fighting.

She stood as she stood at Thermopylæ and at Salamis for western as against Asiatic civilization, and although she was at last overwhelmed by a cruel foe and thousands of Christians as a result were murdered, she towers today far above those who betrayed her. The nations who have been and are in an unspeakable alliance with the unspeakable Turk have forfeited all claim to the good will of America.

World Forgets Soon

The war ended only four years ago and yet we are already forgetting. It was a war so vast and made so horrible by all the resources of civilization that all agreed that it was the first duty of the world to make a repetition of it impossible. Since that time invention has prepared the way for more frightful horrors and has put new poison gases and other deadly resources at the service of the devil.

The short cut to the obliteration of civilization is to have another world war. Either war will destroy the race or the race must destroy war. What are we going to do about it? Are we to rely upon the isolated and spasmodic action of the divided nations upon a question in which all have the common interest of self-preservation? I know the isolated action of a great nation can accomplish much, especially if it is action that means business. And amid that welter of international anarchy that holds sway beyond the Dardanelles and threatens to engulf Europe, the one word of hope for the world was spoken by the clear and mighty voice of England.

But beyond some pious observations what has the United States done? And yet we could almost see the burning of Smyrna, could almost hear the groans and shrieks. Many of the victims were our fellow-countrymen. What is the use of a nation's being great and strong if it shall not sternly raise its voice, backed by its power, to prevent such infamies? It is a pious thing to bury the victims, but it is far better to have prevented their being murdered.

And here is the question upon which we may look for light this evening: Shall we enter the existing League of Nations, or a league with reservations or the association of nations which Mr. Harding foresaw, but which to the rest of us has thus far been visible only to the eye of faith, or shall we go it alone? Nothing could be baser than to consider a question like this in the light of party politics and of the nonpartisan discussion of it we are certain tonight.

Negative Side Given

R. S. Fanning of Harvard opened the debate on the negative side. He said:

To promote international co-operation and to achieve international peace and security, America is asked to join the League of Nations. Over 100 years ago these aims were embodied by America and England in the disarmament treaty of 1817, and the 100 years' peace which followed that treaty are a testimony of the good faith of these nations. It is, therefore, eminently fitting that a proposal to extend these aims should be brought here by the men from Oxford.

It is significant to note, however, that on the centenary of Anglo-American peace, both these nations were at war, and the war in which they were fighting is a testimonial to conditions which have made a centenary of peace impossible between the other nations of the world. The nations of Europe control the League through their membership on it; they furthermore are the League because any decision of the League can only become effective when backed individually by its members, and those members are the nations of Europe.

Trusts Are Violated

We all remember the conditions of European diplomacy before 1914, and what we shall endeavor to show here tonight is that there has been no change in those conditions, and that the United States cannot in justice to the high ideals of her citizens, to her own security and peace and to the smaller nations of the world who look to her for example and help, join the present League of Nations.

In the first place, America can't be a partner to violated trusts. After the Treaty of Paris we heard a good deal about the new régime in foreign affairs that was to start immediately, and one of the newest features was to be open covenants, openly arrived at. Primarily the new day was to be inaugurated by a new method of handling the conquered territories of the central powers. We witnessed the birth of the idea of mandates, and these territories were to be handled as a sacred trust of civilization under the supervision of the League. Yet hardly had the supervision begun before plans began to arise as to the administration of this sacred trust. These territories were treated as conquered lands always have been treated.

Treatment of Mandates

The treatment of the mandates demonstrates that it is difficult to distinguish between sacred trusts and spoils of war. Is America to become a partner in these violated trusts? Not only in the handling of these trusts, but in diplomatic relations between the nations has the old régime come back. America cannot in justice to her own security and peace become a partner in and a victim of this new and invigorated balance of power. Alliances have been formed until today Europe represents exactly what she did in 1914, and that is a system of alliances and an unstable balance of power that has resulted in a powder barrel situation. Is America to become the plaything of this unbalanced balance, and to enter the League as merely one more item of a balance that always eventually falls?

The old régime has also come back in its most utterly objectionable form—that is in secret diplomacy and intrigue. Since 1917 open covenants, openly arrived at, have become almost as scarce as they were before 1914. "Open covenants, openly arrived at," is therefore a myth which does not exist in Europe.

"Europe Is League"

It does not want to exist as shown by a vote taken in the League of Nations Assembly on a question of changing Article 18. If we entered the League America would not only allow herself to be a plaything of the balance of power, but she would be entering the game with the cards stacked against her on account of those secret coalitions and alliances. And there are plenty of secret treaties, made since the war, which we know nothing about.

In justice to the nations that look to America as an aid and an example America cannot allow herself to become accesssory to violence and injustice. Is an American officer with drawn sword to stand guard at every portal of civilization? The war in Asia Minor was begun by an invasion of Asia Minor by Grecian armies, and this invasion was sanctioned definitely and explicitly by the allied governments at San Remo. Both sides were backed by official members of the League; there was suffering and savagery, yet this League of Nations said never a word. Finally, the allied governments in conference a few weeks ago committed the climax of crime, and that was by handing Armenia back to the unspeakable Turk. This is the Europe of today and the Europe of today is the League.

Turkish Situation Cited

Mr. Marjoribanks led off for the Oxonians by making friends at once of the audience when he told them he was proud, after seeing the United States and having experienced its hospitality, that his mother was an American. He pointed out that in the United States and England, where laws are observed and people do not make war whenever the whim is upon them, it is hard for them to realize the condition of other countries and understand how hard it is for them to improve. The prevalent argument in the United States against entering the League he likened to some ancient ape objecting to walking on two feet. "I trust I do not insult my honorable friends when I suggest that that same most estimable ape may have been their political ancestor," he said, and added:

The unspeakable Turk has now shown us on what a slender thread the civilization of the world depends, but apparently forced the European powers to give him what he wanted. But England and America together can defy the Turk. All over the world economic relations, trade and commerce have made the peoples one as never before, and here we come into conflict with the Monroe Doctrine, which was all very well when America found it her duty to develop her own continent. But today the nations are now dependent on each other, have common economic interests, and need a function to control those interests on a permanent basis. That sort of a function we hope will be performed by the League.

America is very dependent on the markets of Europe, and if Europe suffered America would suffer too. It is of paramount importance that America should see to it that European affairs are put on a stable basis again, and shall not sink into ruin and collapse. That needs some permanent organization like the League of Nations.

I should also like to present the league as a great moral ideal—an ideal that began 2400 years ago with Plato and has come down to us through the "Holy Alliance" and the "Peace of God." There has been no nation in the history of the world of such potential force and influence as the United States, and of the present nations in the world the United States alone can make this ideal a practical issue, and by interfering in human affairs can bring it to realization.

In answer to the objections against the League, I would say that it would willingly change its constitution if only America could see her way to join. To the statement that the League is weak, I can only reply that it is in its beginning. We should have had a very different story to tell if America had entered the League. The time is not too late now, but it is precious; that is why we are appealing to America to join immediately. It is true that the League does not fulfill the ideals of its leaders, but how is it possible to make all those panic-stricken and war-stricken nations agree on a program?

Already a League

I do not appeal to America to come in for the sake of what the League is, but for the sake of what England and America can make it. They say that the League is a super-state, which interferes with the dignity and rights of sovereign nations. The League is merely an agreement between states that are free in their relations.

The League of Nations is no super-state, and if we can achieve it, I think each nation can enjoy a greater independence and a freer liberty. For economic and military reasons, it is absolutely necessary for America to join. I have tried to hold up the moral ideal, and I would like to say that no country in the world is so admirably suited to help in the development of that ideal as America.

America is suited also in another respect, for she is in two senses a league of nations already. You are free from all our national and narrow prejudices. Italians, Germans, English, and the rest—you live all together, you have a nationalist pride and you have a high idea of American citizenship. You do not keep these virtues and practices to yourself, but share them with all mankind. In another sense you are a league of nations, because you provide in your Constitution for local government and for a central organization. If you can extend those principles to the rest of the world, you will have a league of nations that will satisfy the world.

Harvard Resumes

Mr. Bowers of Harvard, who took up the negative of the question at this point, declared that the League lacks unanimity of purpose, and that should America enter, it would but strengthen one faction or another, and add but little toward the peace of the world. He said:

America might be willing to join if her altruistic purposes could be achieved, but most European nations have shown too plainly by their policies and conduct that they are not prepared to help America to that goal. Single-handed America cannot accomplish the object set forth in the preamble to the Covenant.

America as a member of the league would meet the sinister influences which she encountered in the peace conference of 1919—influences which would only serve to negative the efficacy of her entrance into the League. America as a member of the council chamber at Geneva would have to ward off the conspiracies of every self-seeking nation in the League. America took her place at the peace table determined that the high ideals with which she entered the war should be written into the treaty of peace.

She strove to embody those ideals, yet how futile was her attempt. Canton was wrested away from defenseless China and practically handed over to Japan. The map of Europe was altered to promote the interests of the victorious powers. America resisted every article of the treaty which denied the ideals I have mentioned, but she could not penetrate the wall of diplomacy and intrigue.

European Discord

Whatever punishment we may think the central powers deserved, we cannot make a network of boundary lines and expect Europe to live in peace.

Every boundary so drawn is the theater of a possible war. The Treaty of Versailles has done this and paved the way for European discord. It is inconceivable that any proposed revision of the Treaty would ever receive unanimous support. Suppose the sentiment of the League were in favor of returning Shantung to China, would Japan be in favor of such a proposal? And yet unless Japan was, it would be impossible for the decision to go into effect. The United States would be equally helpless and unable to help Europe. Now while we find the League powerless to change the Treaty which is the source of Europe's troubles, we find that the League is the very instrument used by the powers to carry out those same provisions.

In the words of Lansing, the League is an instrument mostly conceived and destined to carry out the provisions of the Treaty of Versailles. It is a guarantor of the Treaty, and it stands not for progress but for international stagnation. If the United States were to join the League it appears that she would only help the League in perpetuating the woes of Europe. Do the people of America want the armies and forces of this country to be used in maintaining those deplorable conditions in Europe?

Article Ten Discussed

At this point Mr. Hollis, for Oxford, took up the affirmative side. He said:

The England of George V is not the England of George III. The view of England today is that peace is better than war. Experience has shown me that that is also the point of view of America.

Why do you not join the League of Nations? It is not because you are going to be outvoted by six votes to one by the British Empire. If it is, it would not be a good argument, because it is not true.

He declared he did not believe the United States would not enter the League because of Article X, because, he said, every member of the League has declared his willingness to scrap Article X if only the United States will join. He continued:

To hear some of the arguments about Article X, one might imagine that it was a question where the secretary-general or some equally sinister person of the League sends a postcard with the postmark of Geneva on it to the President of the United States, saying, "We have arranged for a war with the Jugo-slavs next Tuesday; please supply 70,000 troops."

The last speaker seemed to assume that every United States statesman was going to be outwitted every time by every statesman from Europe. I do not think so meanly of you. Will it be a fact that the United States would always be fighting in Europe about things in which it is not the least interested? Canada has belonged to the League for four years. Has it had to send a single soldier or a single dollar to Europe in order to fight in any wars in which it was not concerned? Not a single one.

Stability Needed

For trade you must have stability, for stability you must have security, and you must be willing under the circumstances to enforce that stability. If you still doubt it, there is your own record in the last war to refute your doubts, on which we are not asking you now to turn your backs, but which we are asking you to develop.

By the Monroe Doctrine you laid it down that the Spanish empire should not extend into South America. America by entering the League of Nations would have made it possible to have laid it down that the Turkish empire should not extend to the south of Europe.

It canot be that you stay out of the League of Nations because it is a guarantor of the status quo and because it is wrapped up with the Versailles Treaty. We who support the League of Nations do not all of us support the Versailles Treaty, that treaty that Lord Curzon described as "a peace that passeth all understanding."

Nations Must "Associate"

I would argue that it is ludicrously unfair to throw into the face of the League of Nations that it is a mere bevy of Mandarins sitting pleasantly upon the status quo. However contemptuously you may feel about the League of Nations, you must feel that it is either big enough to come into or big enough to stay out of.

The strongest argument that America should come into the League of Nations, without laying too much stress upon the personal equation, it would be almost true to say, is that if everybody believed in the League of Nations we should not need to have one.

Even President Harding, though he thinks that nations should not league together, believes that it is absolutely imperative that they should associate. It was a pity there was so much to do when he got to the White House that he could not do anything about it. It is not splendid to sit isolated and well fed while women and children are starving. But America's record shows that it believes that this condition should not be. We are willing to change every word in the Covenant if you will show us a good reason.

Brilliant Rebuttal Follows

Mr. Harmel followed with his brilliant rebuttal, which closed the debate. Referring to a statement by one of the speakers on the affirmative side, he declared that America's entrance into the League would create an Anglo-Saxon predominance in world affairs. In this regard he said:

Admitting for the moment that an Anglo-Saxon predominance could keep the peace of the world, do we desire such a predominance? Can we intrust the destinies of all nations, small and large, to a single race or single class of people?

We remember Wilson going over with his 14 points ringing in the ears of the world, and before he left Paris these 14 points were a mere scrap of paper, so vitiated tht they were hardly recognizable. This at a time when America was at the pinnacle of its influence, and at a time most propitious for the adoption of those 14 principles.

The second speaker from Oxford said that Canada has not sent one soldier into Europe. But he didn't tell you why.

The reason is that the League of Nations has made no attempt to stop the wars in Europe. He also said that the Treaty of Sèvres has been changed. But has that treaty been changed by the League of Nations? No, it has been changed by the Supreme Council of the allied powers of Europe. This shows that the affairs of Europe are not run by the League of Nations but by the Supreme Council.

Service Outside League

I purpose to show, in concluding the case of the negative, that the United States, while in profound sympathy with Europe and with the world, can serve the world far more effectively by remaining outside the League of Nations. In the broader humanitarian activities of the League the United States can continue to participate.

He concluded:

The great service which is open to America outside the League of Nations, is to lead a tired and distressed world into a new and brighter area of international democracy. America has shown the way to international peace. Let us hope America outside the League can lead the nations of the world to a newer, brighter era of international relationship.

Oxford Union Is Training Place For Future British Statesmen

Four Presidents of Famous Society Have Become Prime Ministers in Past Century

By STANLEY HIGH

The Oxonians who met Harvard in debate last night in Symphony Hall have been trained in what is, doubtless, the most famous university forensic proving ground in the world, the Oxford Union Debating Society. While Cambridge has produced many of England's poets, Oxford has produced the statesmen, and it is in the Oxford Union that the development of forensic art which later may be revealed in the House of Commons is first begun.

From the point of view of an American college, it is a strange and rather incomprehensible phenomenon that the union, being entirely a debating society, should be, by all odds, the largest and most powerful organization in the university. But English University men take their debating as a serious part of their preparation for participation in politics, and the questions in the Oxford Union are hotly, even bitterly, contested by men who are, themselves, firmly convinced of the righteousness of their partisanship.

The Oxford Union was founded in 1823. At the present time its membership totals something over 2000 men. Women are excluded from membership but are permitted a balcony participation in the debates. The floor is organized in much the manner of the House of Commons; the meetings are most formal and the question under discussion is settled by vote of the house.

Distinguished Leaders

It is the usual custom to select two speakers to represent each side of the particular question under consideration, and as the final speaker some distinguished representative of one side or the other, who concludes the case. The division takes place after the speech of "the Right Honorable Visitor."

It is interesting that the president of the union, which is considered as one of the highest offices in Oxford, is chosen following a debate. The two contenders for the office meet on the floor of the house in discussion of some question. At the conclusion a vote is taken and the member receiving the majority is declared elected to the presidency. Edward Marjoribanks, Oxford's first speaker last evening, was president of the Oxford Union during the concluding term of last year. Prior to his election an American, Ralph Carson, was president of the union, an unusual distinction, since in the history of the organization only two foreigners have held the presidency. Mr. Carson, by the way, won his election from Mr. Marjoribanks who debated on the question, "That in the Present State of Affairs the Principles of Conservatism Are of Paramount Importance to the Country," Mr. Marjoribanks speaking for the affirmative and Mr. Carson for the negative.

The president of the Oxford Union follows in a distinguished succession. During the past 100 years four presidents of the union have become prime ministers of Great Britain, and the following distinguished Englishmen have held the office: William E. Gladstone, Viscount Bryce, Lord Milner, Lord Curzon, Sir John Sumner, Lord Birkenhead, Hilaire Belloc, and many others.

Belief in League

A belief in the League of Nations such as the Oxford men expressed last night is not a conviction conjured up to serve the purposes of debate; it is a genuine ideal with the great majority of English university men. Sentiment in favor of the League is almost unanimous at Oxford. In fact, a miniature League of Nations, directed by Prof. Gilbert Murray, has been organized in the university, with some 35 nations represented in membership by student-citizens of those nations. Germany has been admitted to membership, and because there are no German students in Oxford, an American student has served for Germany.

In practically all of the universities of England similar miniature Leagues have been organized. The young men of England, two years ago, hailed the League as the organized expression of the ideals for which they had fought. And although events since then have somewhat tempered the belief in the immediate possibilities of the League they have in no way shaken the faith in the idea or in its ultimate success.

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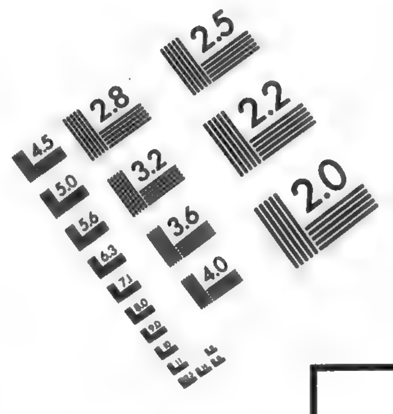
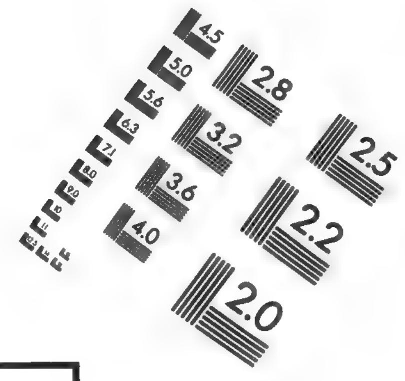

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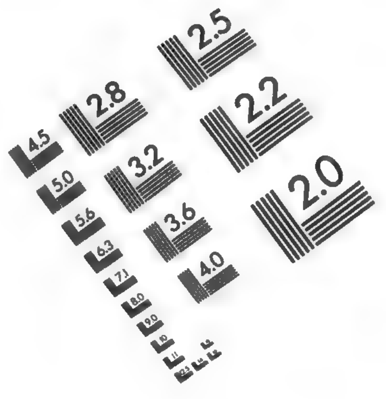
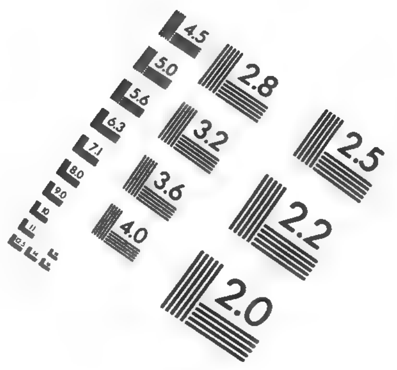

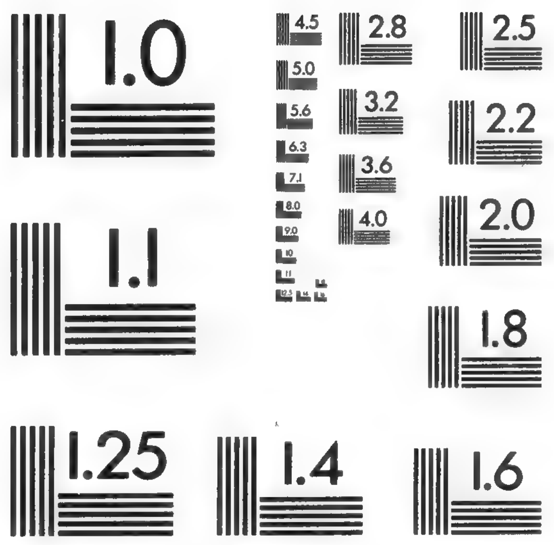

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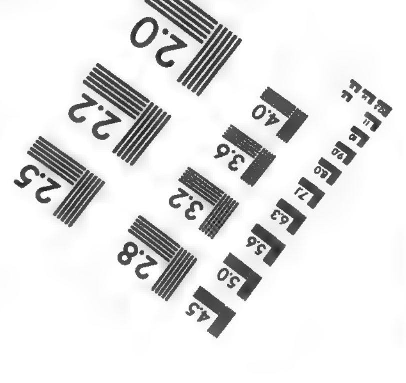

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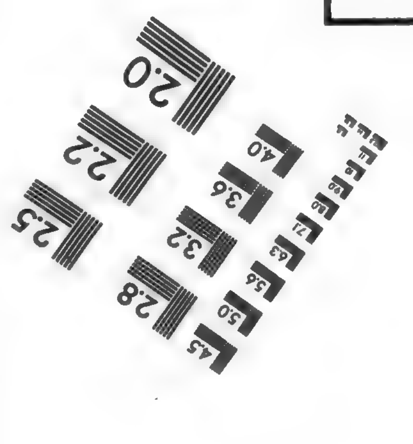
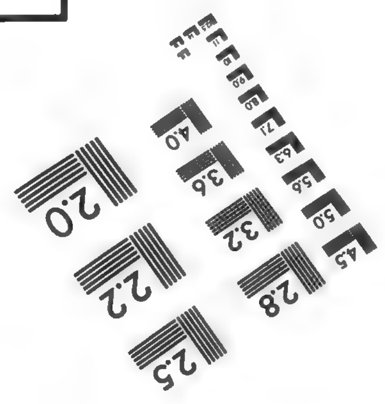

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HARVARD DEFEATS OXFORD IN DEBAT

Monitor 10/10

Boston Audience Names Winne in Debate on League of Nations

The majority of an audience which packed Symphony Hall, Boston, last night, to hear debating teams from Oxford and Harvard universities discuss the subject, "Resolved: That the United States should join immediate the League of Nations," voted that th United States should not join. Th verdict was given by the audienc after the English fashion.

The sentiment of the audience was so divided that local pride, the desire to see the "home team" win and the wish to uphold the United States in her stand upon the League question were probably almost as much determining factors as the wit and eloquence of the British and the dogged earnestness and display of cold facts exhibited by the Americans. As it was, the vote stood 1614 for the negative, the side taken by Harvard, while the affirmative, supported by Oxford, received 1000. At least 886 persons did not vote.

Symphony Hall, which housed the historic debate three years ago on the same subject, when A. Lawrence Lowell, president of Harvard, took the affirmative against Senator Henry Cabot Lodge, was filled to capacity, even the stage holding its quota, giving the debaters the mere rim of the platform. The tables of the debaters stood at either side of the stage, Oxford on the audience's right and Harvard on its left. Two large flags of America and Britain, standing at the tables, were the only decorations of the hall.

Samuel W. McCall, former Governor of Massachusetts, presided at the debate, and introduced the speakers. His speech was so much in favor of the United States' entry into the international alliance, at least according to the views of the Oxonians, that Edward Marjoribanks, their first speaker, thanked the former Governor, declaring that his words more than made up for the absence of one of the Britons.

The first speaker for Harvard was R. S. Fanning. By clear, logical reasoning he attempted to show that European diplomacy was, as it had always been, sinister and secret, that the United States, if it should enter the League, would but add to the confusion of European intrigue, and that through a separate course, though with hearty co-operation extended to Great Britain, it could be of the greatest aid to world peace.

He was followed by Mr. Majoribanks, who, with his hands on his hips, declared that nations could no longer exist in splendid isolation, and urged that America now exhibit that idealism which she had always shown, to look and work for better things, and to aid the whole world in its progress by joining the League. He quoted from Abraham Lincoln's Gettysburg Address, pointing out that as Lincoln had urged what was best for the country as a whole, and not a single section, so should America today stand for what is best for the whole world.

R. S. Bowers of Harvard was the second negative speaker. He pointed

(Continued on Page 4, Column 1)

INDEX OF THE NEWS

Monitor Oct 10

SENTENCES
LL BE IMPOSED

System for Drinking Drivers Adopted for pden County Cases

FIELD, Mass., Oct. 10—
Superior Court sits here in
for Hampden County cases,
f more uniform as well as
ntences for driving while
influence of liquor and vio-
prohibition laws will go
on. Judge Webster Thayer,
the announcement, follow-
erence with the judges of
courts, said that the tre-
ncrease in the number of
e docket made action nec-
"bring about a beneficial
n this unwarrantable and
e condition of our crim-
"

peration of automobiles
r the influence of intoxi-
ors is of the greatest im-
all the people of the Com-
' said Judge Thayer. "In
is kind, there is a greater
n the sentences imposed
other class of cases.

few judges in the district
impose a jail sentence in
while others will impose
g from $50 to $200. Be-
s want of uniformity, there
appeals taken to the
urt. One objection to a
e in every case is the fact
gislature has refused by
lming vote to amend the
hat every man convicted
se should go to jail.

the amendment received
66 votes. The whole dis-
hat time was to the effect
man convicted ought not
jail but that some should
ers not. That question
left with the presiding
being true, a clear line
ion must be drawn by the
stice, between those cases
dants should be sent to
en a fine should be im-
line of distinction should
fixedness about it. It
o be varied nor changed
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hould be so uniform and
that every man who
wheel of an automobile
the influence of intoxicat-
hould understand, that if
takes a chance on going
l under the policy estab-
e judges of the district
man takes the chance
ail if he operates an auto-
under the influence of
liquors. That policy is as

here is injury or immi-
to person or substantial
perty, a sentence of im-
in jail will be imposed
eeks upward, according
to the gravity of the of
wise a fine of $100 will b

"To this policy of the
district court I am wil
my approval, and I sh
in the Superior Court
manner as I have alrea
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pealed cases for the vio
liquor law. This policy
immediate effect."

WOOL TAX Q
PUT TO MR.

Opposition to Flat pressed by Manuf

The flat tax of 31 ce
on wool, in the new Ta
exclude lower priced wo
United States and forc
moderate circumstances
prices for clothing this
else wear shoddy, declare
Woolen Manufacturers A
Boston, which has called
Cabot Lodge, seeking r
United States Senator
chusetts, to explain why
the wool schedule in the

Arthur Wheelock, t
tion's director, in his
Senator, emphasizes th
sents a group of protec
he believes there is no
for the flat tax which ris
as 200 to 250 per cent of
cheap wools and drops
25 to 30 per cent of
wools used in clothing
people of wealth. He
the tariff will deprive t
people of an adequate su

Mr. Lodge is asked pa
explain why he voted ag
called Lenroot amendm
the tax to 60 per cent
other specified questio
"When you faced the ch
solidarity in Congress a
and burdensome tax
clothing for the people,
sacrifice the interests of
in order to keep your
intact?"

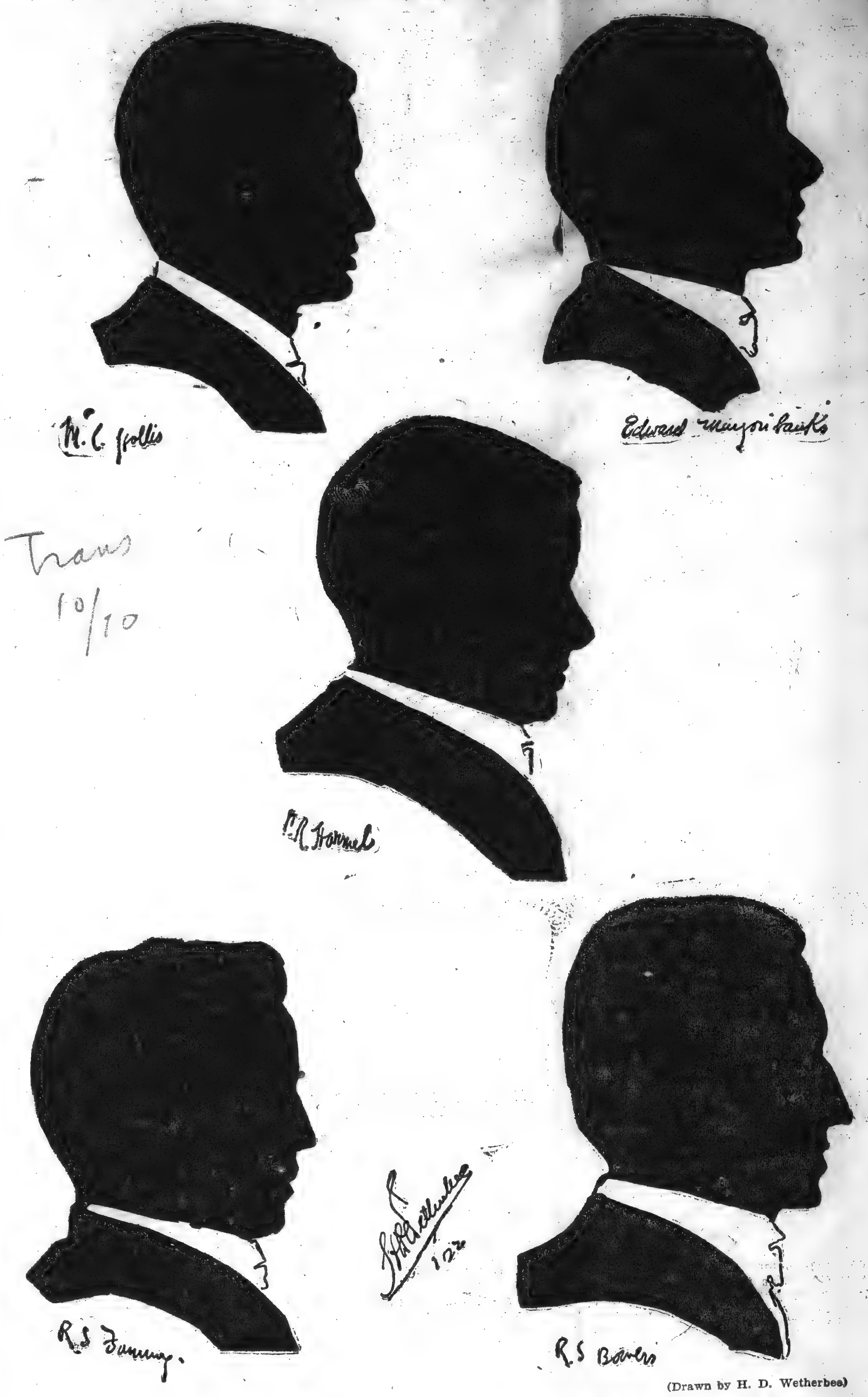
RUBBER STOCK
HAVE RED

LONDON, Oct. 10—An
sign in the crude rubbe
the reduction of stocks
of London. In the week
28 imports amounted to
deliveries to 1471, ther
stocks 1056 tons and lea
mately 71,168, compared
year ago.

Exports from Britain t
far this year are 8510
much as for the whole
ports to America to the
were 15,673 tons, compa
for the similar period o
many and Austria hav
slightly more than las
tons, compared with 521

Victor and Vanquished

Trans 10/10



(Drawn by H. D. Wetherbee)

The Members of the Harvard and Oxford Debating Teams Which Met Last Night in Symphony Hall

TOP ROW—Left to Right—M. C. Hollis, Oxford, and Edward Marjoribanks, Oxford.
CENTRE—P. R. Harmel, Harvard.
BELOW—R. S. Fanning and R. S. Bowers, Harvard.

By its vote last evening, an audience of nearly three thousand men and women decided that the Oxford team, urging America's entry into the League of Nations, had not made out its case. The "score" was Harvard 1614, Oxford 1000. This first international intercollegiate debate was a brilliant affair and the visitors were given every encouragement The Oxonians were handicapped by the sudden illness of Kenneth Lindsay, one of their team, and the one most depended upon to lead the affirmative side to a possible victory. He was forced to remain in bed at the Faulkner Hospital. He has been ill for some time and up to the last moment insisted that he would take part in the debate.

As to the debate itself there was a marked difference in the speaking manner of the two sides. The Harvard men were entirely serious while the Englishmen livened up the debate with an occasional witty turn that caught the audience.

In point of fact there were a great many League of Nation enthusiasts in that audience—many of those who have been advocating the league from the beginning—and they appreciated the points made by the young Englishmen. Ex-Governor Samuel W. McCall's remarks, as presiding officer, pleased these people immensely and the first Oxford man to speak, Edward Marjoribanks, thanked the Governor, saying that the loss of Mr. Lindsay was "more than made up by the Governor."

"I know," said the former Governor, "the isolated action of a great nation can accomplish much, especially if it is action that means business. And amid that welter of international anarchy that holds sway beyond the Dardanelles and threatens to engulf Europe, the one word of hope for the world was spoken by the clear and mighty voice of England. But beyond some pious observations what has the United States done? And yet we could almost see the burning of Smyrna, could almost hear the groans and shrieks of the dying. Many of them were our fellow-Christians; some of them were our fellow-countrymen.

"What is the use of a nation's being great and strong if it shall not sternly raise its voice, backed by its power, to prevent such infamies? It is a pious thing to bury the dead but it is far better to have prevented their being murdered."

Transcript Oct 10

HARVARD WINS DEBATE AGAINST LEAGUE

10/10 Amer

Oxford University of England went down to defeat before the debating team of Harvard University.

The audience at Symphony Hall who heard the teams from both universities debate on the advisability of the United States joining the League of Nations voted for Harvard by a majority of more than 600.

The vote taken at the conclusion of the arguments resulted in Harvard 1,614, Oxford 1,000.

The visitors took the affirmative side, but their arguments in favor of America joining the League failed to convince the audience. The hall was packed to capacity.

McCALL PRESIDES.

Former Governor Samuel W. McCall was presiding officer, and the tellers of the ballots were Arthur H. Marlow, British vice-consul, and Dean Chester N. Greenough of Harvard.

The speakers for the visiting Oxonians were Edward Marjoribanks, the president of the team, a Conservative; M. C. Hollis, a Liberal. Kenneth Lindsay, an active worker in the English Labor party, the third member of the team, was taken suddenly ill and was unable to participate in the debate.

Harvard was represented by Richard S. Bowers, president; Paul Harmell and Raymond S. Fanning. All three Harvard men have been prominent in representing their college in debates during the past two years.

OXFORD ARGUES.

Marjoribanks delivered the first address on the affirmative side. He began by twitting President McCall and the first Harvard speaker on having contributed to the case for Oxford. He reminded the audience of the difference between law-abiding countries like the United States and Great Britain and the other peoples of the world who were in the habit of making peace or war according to their interests.

U. S. INTER-DEPENDENT.

He declared:

"The unspeakable Turk has never shown us on what a slender thread the civilization of the world depends, but apparently forced the European powers to give him what he wanted. But England and America together can defy the Turk.

"All over the world economic relations, trade and commerce have made the peoples one as never before, and here we come into conflict with the Monroe doctrine, which was all very well when America found it her duty to develop her own continent.

"But today the nations are now dependent on each other, have common economic interests, and need a function to control those interests on a permanent basis. That sort of a function we hope will be performed by the league.

WOULD ALSO SUFFER.

"America is very dependent on the markets of Europe, and if Europe suffered America would suffer too. It is of paramount importance that America should see to it that European affairs are put on a stable basis again, and shall not sink into ruin and collapse. That needs some permanent organization like the League of Nations."

Fanning opened the debate on the negative side. "To promote international co-operation and to achieve international peace and security," he said, "America is asked to join the League of Nations.

HARVARD OPPOSES.

"In justice to the nations that look to America as an aid and an example America cannot allow herself to become accessory to violence and injustice. Is an American officer with drawn sword to stand guard at every portal of civilization?

"The war in Asia Minor was begun by an invasion of Asia Minor by Grecian armies and this invasion was sanctioned definitely and explicitly by the allied governments at San Remo. Both sides were backed by official members of the League; there was suffering and savagery, yet this League of Nations said never a word.

CITE TURK SITUATION.

"Finally the allied governments in conference a few weeks ago committed the climax of crime, and that was by handing Armenia back to the unspeakable Turk. This is the Europe of today and the Europe of today is the league.

"But as long as membership in this league means becoming a partner in violated trust, becoming a plaything of an unbalanced balance of power, of secret alliances and coalitions that honeycomb Europe just so long must America decline to be embroiled is such a league of such nations."

American Oct 10

LEAGUE DEBATE IS WON BY HARVARD

Oxford Worsted in Argument According to Judgment of Audience at Symphony Hall

Post 10/10

© Louis Fabian Bachrach

EX-GOVERNOR McCALL
Who presided at the League of Nations debate.

Post Oct 10

In Symphony Hall, where Senator Lodge and A. Lawrence Lowell, president of Harvard University, held their historic debate on the League of Nations three years ago, students from Harvard and Oxford Universities debated the same question last night.

At the previous debate many believed that the weight of the argument was in favor of the United States entering the league. Last night the audience voted, at the close of the debate, that the arguments were in favor of the United States staying out of the league, and Harvard won by a vote of 1614 to 1000.

BOTH TEAMS ALERT

The Harvard debaters, who spoke against the league, represented strongly the well known characteristics of the average American. They were intense, eager, earnest, incisive and well prepared with facts and arguments to meet their opponents from across the seas.

The latter appeared just as intensely English as the Harvard men seemed characteristically American. In fact they surprised many in the audience by their agreeable wit, sparkling epigrams and genial, charming humor. They lacked the intensity, the incisive speech the earnestness, the eagerness to win that the Harvard debaters showed, but they made up for it with a grace of speech, a charm of manner and a delightful humor and polish that contrasted strongly with the plainness and simplicity of the Americans.

What each lacked the other side appeared to have. Although the Harvard team had the facts by the cartload and the argument appeared to be strongly in their favor, the Oxford men showed such resiliency of mind and such adroitness in handling their side that it seemed as if they might finally convince the Americans, provided they had them alone over a cup of tea.

The Two Arguments

The Oxford men based their argument on the military, economic and moral necessity of the United States joining the league. The Harvard men argued that the United States should stay out because our attempt to impose our ideas on Europe at the time of the peace treaty ended in utter failure and because we have been able to accomplish more through the disarmament conference than the league has been able to do through its activities.

Oxford argued that in adopting the Monroe Doctrine in this hemisphere the United States set up the so-called super State here that the League of Nations would set up over the whole world. Thy also contended that trade and economic pressure would in the end compel us to come in because foreign trade rested upon stability and stability could be obtained only by the exertion of force to secure it. They closed with a very fine plea to American idealism.

Europe from the dawn of history had looked to the golden West, said they, for the Elysian fields for the El Dorado, for the escape from the ills and troubles of life and was America to deny that escape when she had it within her gift to grant it? Was this boon to humanity to be forever denied?

The Harvard men had the fine, high idealism of a young race all through their argument. The Oxford men showed the practical ideals of an older race.

Oxford Man Ill

The unfortunate illness of K. M. Lindsay of Worcester College, who was to speak third for Oxford, prevented his appearance at the debate so that the Oxford men were handicapped at the start by the loss of their team mate. They were allowed, however, to divide the 45 minutes allowed each side between them, while the Harvard men took 15 minutes each.

Lindsay was reported very ill at the Faulkner Hospital in Jamaica Plain last night. So far as could be determined his illness was due to indigestion, with which he had been bothered ever since he arrived here. His temperature was reported at 104 and it was said that his illness had been aggravated by depression over the condition of his mother, who is undergoing an operation in London.

The question was, Resolved: That the United States should join immediately the League of Nations. The Oxford team which took the affirmative side consisted of Edward Majoribanks of Christ Church and M. C. Hollis of Baliol College. The Harvard team that took the negative side consisted of R. S. Fanning '23, R. S. Bowers '24 and P. R. Harmel '23. Samuel W. McCall, former Governor of Massachusetts, presided. He was introduced by Rudolph Berle, the Harvard debating coach. Dean Chester N. Greenough of Harvard College and Arthur H. Marlow, British vice-consul at Boston, counted the votes for Harvard and Oxford respectively.

HARVARD DEFEATS OXFORD TEAM IN DEBATE ON LEAGUE

Audience Decides Arguments Opposing U. S. Entry Into Union Are Best —Vote Is 1614 to 1000

Herald 10/10

CAN'T BECOME EMBROILED IN EUROPE, SAY WINNERS

Oxford Debater Ill from Worry Over His Mother

At midnight Kenneth M. Lindsay of the Oxford debating team was reported as "resting comfortably" at the Faulkner Hospital, where he is ill with acute indigestion induced by worry over his mother, who is to undergo a serious operation in London. He sent three of his nurses to the debate.

Herald Oct10

Harvard University debating council scored a brilliant forensic victory last night in a debate with representatives of the Oxford Union Society of Oxford University, on the question, "That the United States should join immediately the League of Nations." The vote of the audience, on which the decision was rendered, was 1614 for the negative side, taken by the representatives of Harvard, to 1000 for the affirmative, debated by the Oxonians.

The debate was held in Symphony Hall before an audience that packed the auditorium to the doors, many of the men and women who attended being compelled to stand.

OXFORD DEBATER ILL

It was a brilliant affair and while the decision was against the visitors from the oldest university in England, the reception and encouragement they received from time to time during their efforts, will linger for a long time in their memory.

The Oxonians were handicapped by the sudden illness of Kenneth Lindsay, one of their team, and the one most depended upon to lead the affirmative side to a possible victory. He was forced to remain in bed at the Faulkner Hospital. He has been ill for some time and up to the last moment insisted that he would take part in the debate, but the hospital authorities prevailed.

The illness of Lindsay probably will prevent the departure of the English team from Boston until today. They go direct to Princeton, where they will debate a team representing that institution.

It is estimated that nearly 3500 persons were in the building when former Gov. McCall led the opposing debating team on to the platform. Members of the Harvard faculty and men and women prominent in the educational and social life of the city were on the stage. The members of both debating teams were given a splendid reception, the Englishmen being made to feel at home by the greeting given them by the large audience.

Both the debaters from Oxford made eloquent appeals to the people of the United States to come into the League of Nations "for the sake of the civilized world." Although they were handicapped by the fact that they were only two against three of Harvard's ablest debaters, they sturdily went about their arguments, evidently with the belief in their minds and hearts that by an appeal to the humanitarian instincts of the audience they could get it to see their point of view.

During the argument of Maurice C. Hollis of Balliol College, Oxford, he made a reference to former President Wilson, declaring that "A little Wilson is a dangerous thing, and I am not going to embark upon it."

There was the semblance of a hiss from somewhere in the hall, but the incident otherwise went unnoticed.

FLAGS DECORATE HALL

Flags of the United States and of England on either side of the platform were the only decoration. A large part of the audience was composed of women, and they responded with a will to the salient points made by either side in the debate.

To offset the brilliancy of the appeal made by the Oxford men, the quickness of the Harvard debaters was noticeable to a degree. This was particularly emphasized when R. S. Fanning of the Harvard team began his argument.

Referring to the remark of former Gov. McCall, the chairman of the evening, that the nations who betrayed England and who either are or were in an alliance with the unspeakable Turk, have forfeited all claims to the good will of America, Mr. Fanning said:

"The worst example [illegible]

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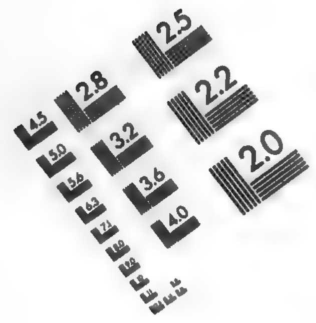
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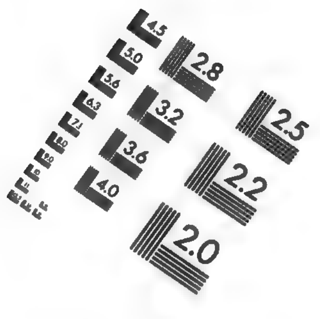
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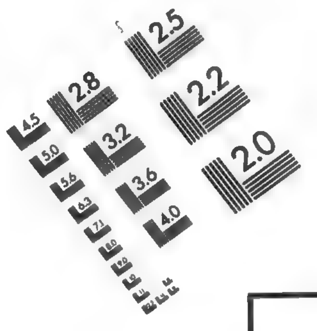
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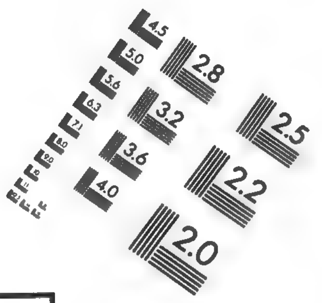
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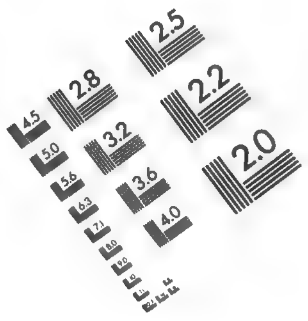
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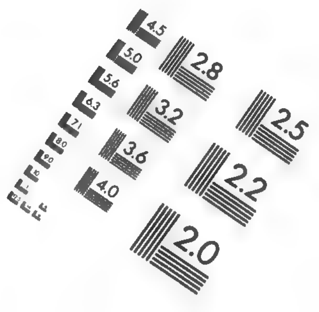
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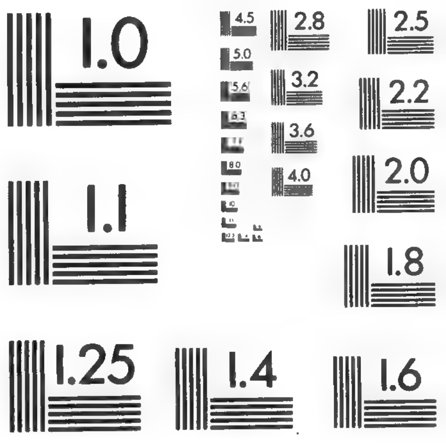
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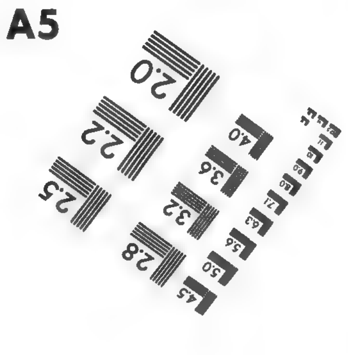
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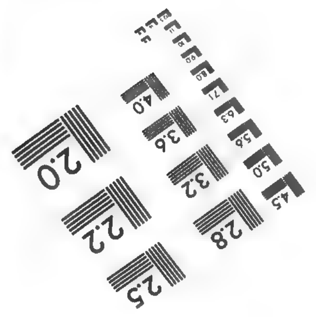
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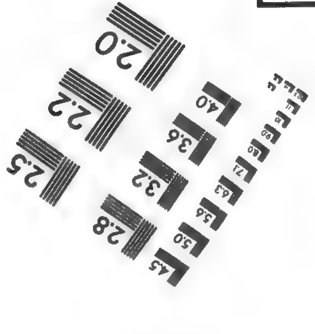
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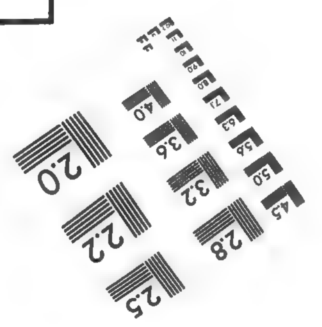
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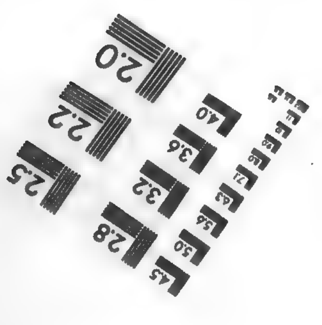
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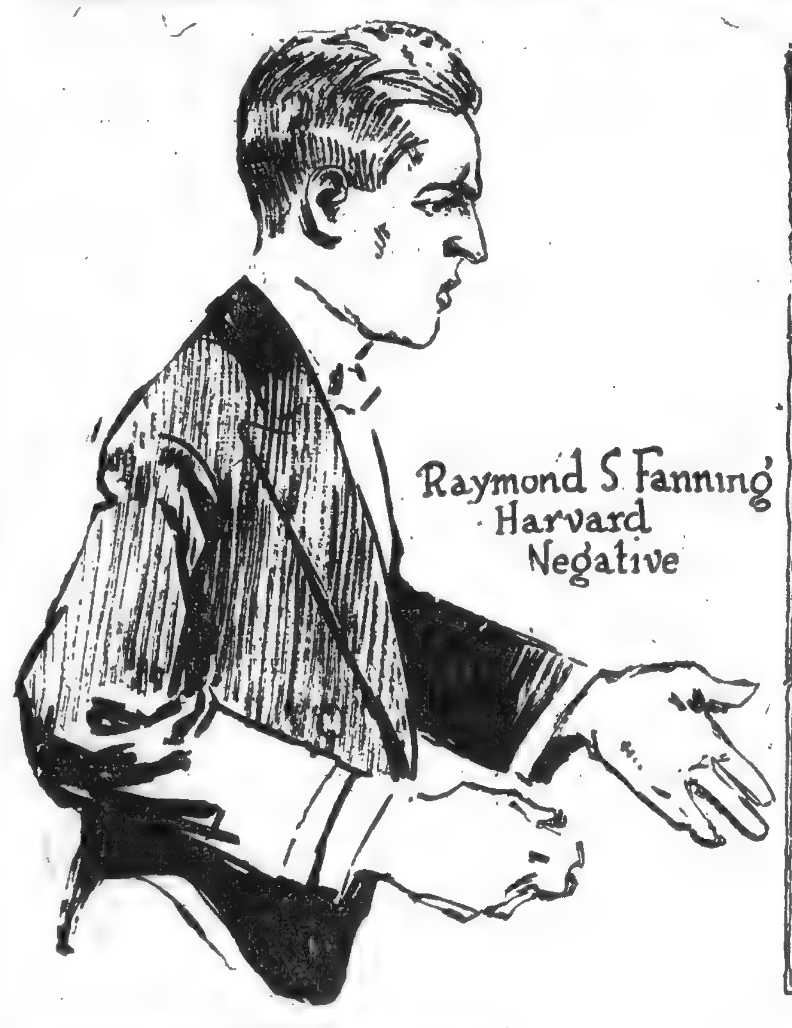
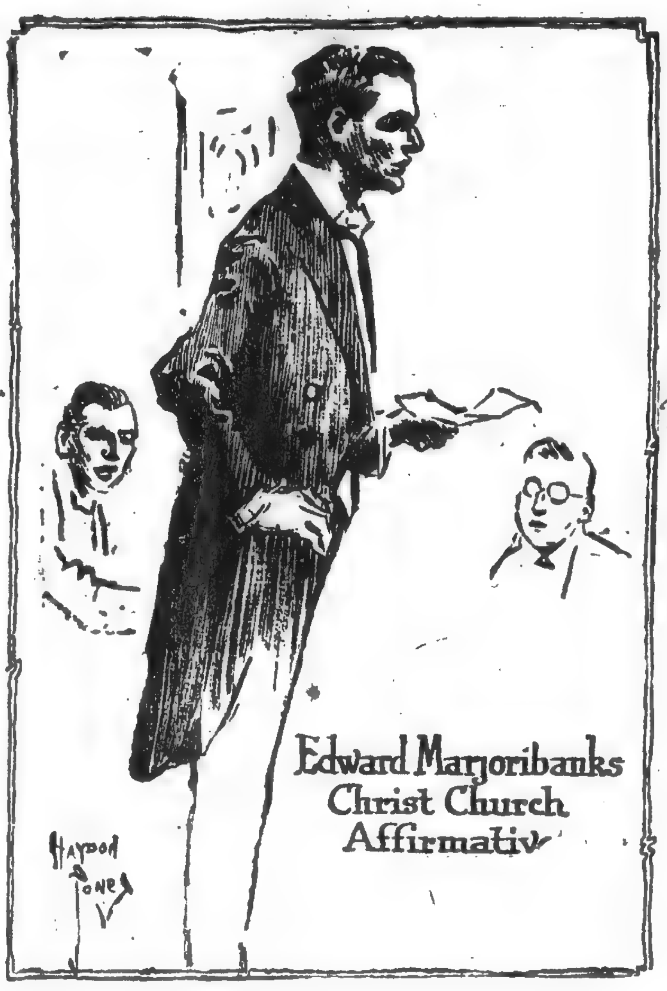
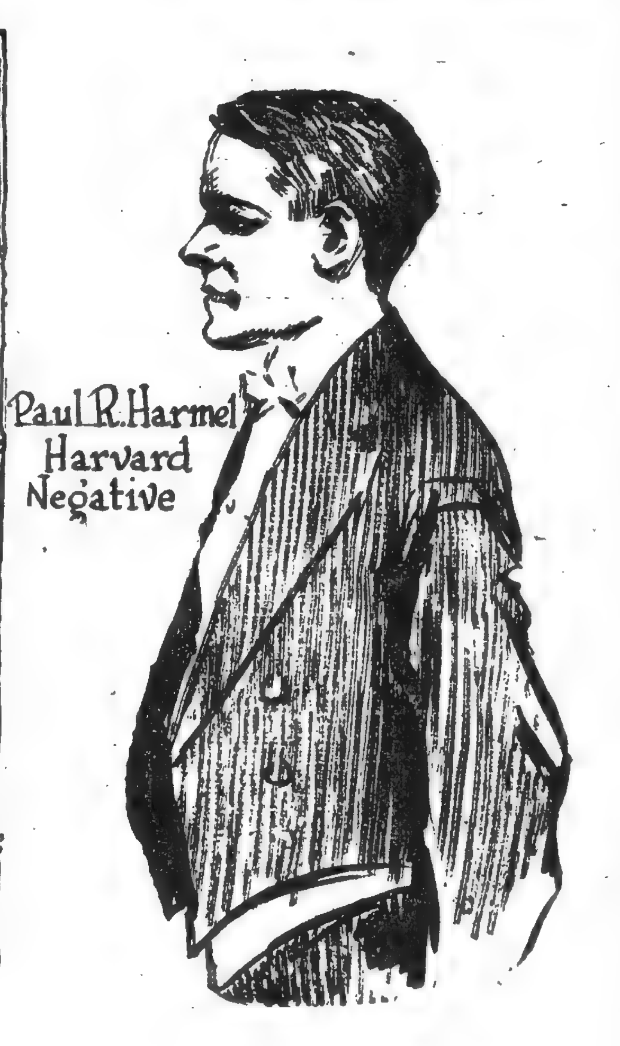
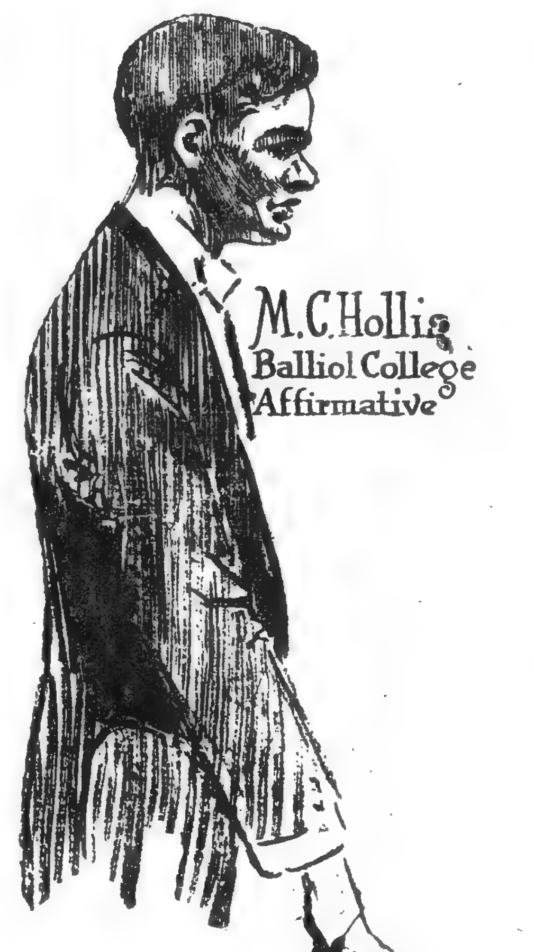
3500 Attend Harvard-Oxford Debate on League in Symphony Hall

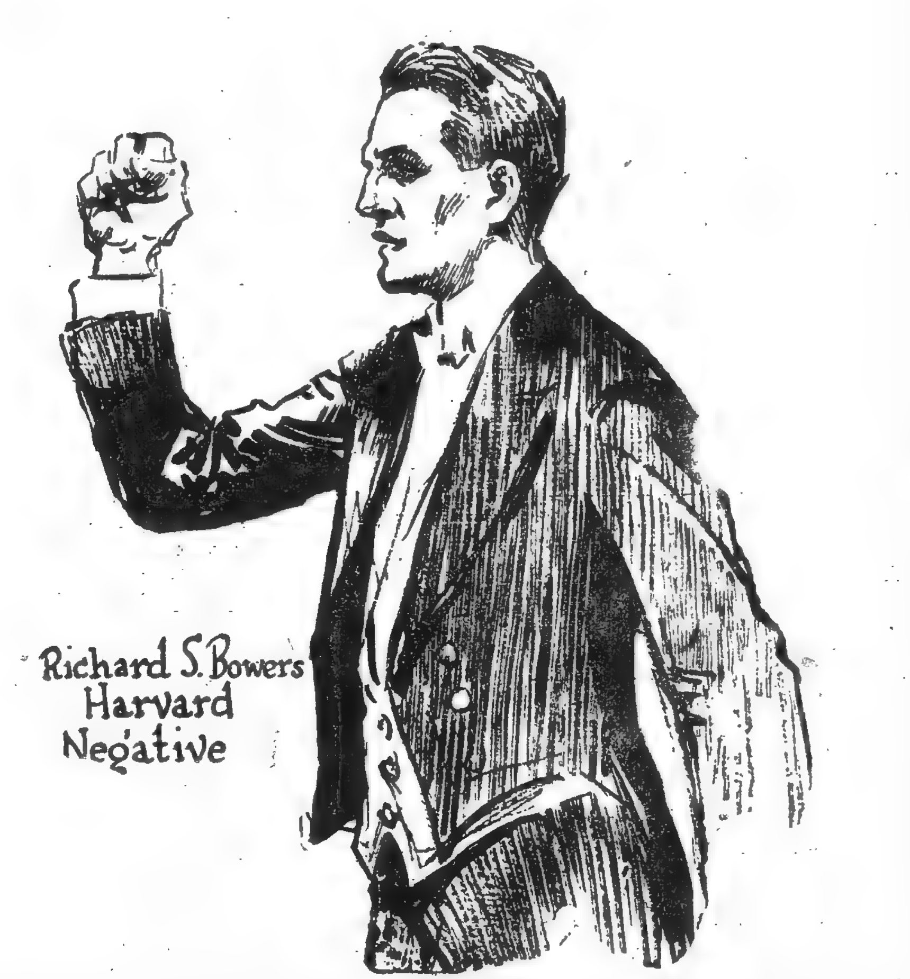
SKETCHES OF OXFORD AND HARVARD DEBATERS :: :: By Haydon Jones











Harvard Defeats Oxford Team In League Debate

(Continued from Page One)

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McCALL'S SPEECH

He said in part: "The curtain has not yet gone down on that stupendous tragedy that began eight years ago. One result of the world war that caused all christendom to rejoice was that the Turk was driven out of Europe. Yet today we see Turkey defiantly issuing an ultimatum to her former conquerors and demanding again to be an European power. All honor to that little hero nation in the eastern Mediterranean which for three years bore the burden put upon her by the allies and struggled to save Asia Minor from becoming another Armenia. Greece was summoned into danger and then betrayed by those whose battles she was fighting. She stood as she stood at Thermopylae and at Salamis for western as against Asiatic civilization, and although she was at last overwhelmed by a cruel foe and thousands of Christians as a result were murdered, she towers today far above those who betrayed her. The nations who have been and are in an unspeakable alliance with the unspeakable Turk have forfeited all claim to the good-will of America.

"The war ended only four years ago and yet we are already forgetting. It was a war so vast and made so horrible by all the resources of civilization that all agreed that it was the first duty of the world to make a repetition of it impossible. Since that time invention has prepared the way for more frightful horrors and has put new poison gases and other deadly resources at the service of the devil.

"WHAT HAS U. S. DONE?"

"The short-cut to race suicide today and to the obliteration of civilization is to have another world war. Either war will destroy the race or the race must destroy war. What are we going to do about it? Are we to rely upon the isolated and spasmodic action of the divided nations upon a queston in which all have the common interest of self-preservation? I know the isolated action of a great nation can accomplish much, especially if it is action that means business. And amid that welter of international anarchy that holds sway beyond the Dardanelles and threatens to engulf Europe, the one word of hope for the world was spoken by the clear and mighty voice of England.

"But beyond some pious observations what has the United States done? And yet we could almost see the burning of Smyrna, could almost hear the groans and shrieks of the dying. Many of them were our fellow-Christians; some of them were our fellow-countrymen. What is the use of a nation's being great and strong if it shall not sternly raise its voice, backed by its power, to prevent such infamies? It is a pious thing to bury the dead, but it is far better to have prevented their being murdered.

"And here is the question upon which we may look for light this evening: Shall we enter the existing League of Nations, or a league with reservations or the association of nations which Mr. Harding foresaw, but which to the rest of us has thus far been visible only to the eye of faith, or shall we go it alone? Nothing could be baser than to consider a question like this in the light of party politics and of the non-partisan discussion of it we are certain tonight."

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FANNING FIRST SPEAKER

R. S. Fanning of Harvard '23 opened the debate on the negative side. "To promote international co-operation and to achieve international peace and security," he said, "America is asked to join the League of Nations. Over 100 years ago these aims were embodied by America and England in the disarmament treaty of 1817, and the 100 years' peace which followed that treaty are a testimonial of the good faith of these nations. It is, therefore, eminently fitting that a proposal to extend these aims should be brought here by the men from Oxford.

"It is significant to note, however, that on the centenary of Anglo-American peace, both these nations were at war, and the war in which they were fighting is a testimonial to conditions which have made a centenary of peace impossible between the other nations of the world. The nations of Europe control the league through their membership on it; they furthermore are the league because any decision of the league can only become effective when backed individually by its members, and those members are the nations of Europe. We all remember the conditions of European diplomacy before 1914, and what we shall endeavor to show here tonight is that there has been no change in those conditions, and that the United States cannot in justice to the high ideals of her citizens, to her own security and peace and to the smaller nations of the world who look to her for example and help, join the present League of Nations.

"In the first place, America can't be a partner to violated trusts. After the treaty of Paris we heard a good deal about the new regime in foreign affairs that was to start immediately, and one of the newest features was to be open covenants, openly arrived at. Primarily the new day was to be inaugurated by a new method of handling the conquered territories of the central powers. We witnessed the birth of the idea of mandates, and these territories were to be handled as a sacred trust of civilization under the supervision of the league. Yet hardly had the supervision begun before plans began to arise as to the administration of this sacred trust. These territories were treated as conquered lands always have been treated.

OLD REGIME RETURNS

"The treatment of the mandates demonstrates that it is difficult to distinguish between sacred trusts and spoils of war. Is America to become a partner in these violated trusts? Not only in the handling of these trusts, but in diplomatic relations between the nations has the old regime come back. America cannot in justice to her own security and peace become a partner in and a victim of this new and invigorated balance of power. Alliances have been formed until today Europe represents exactly what she did in 1914, and that is a system of alliances and an unstable balance of power that has resulted in a powder barrel situation. Is America to become the plaything of this unbalanced balance, and to enter the league as merely one more item of a balance that always eventually falls?

"The old regime has also come back in its most utterly objectionable form—that is in secret diplomacy and intrigue. Since 1917 open covenants, openly arrived at, have become almost as scarce as they were before 1914. 'Open covenants, openly arrived at,' is therefore a myth which does not exist in Europe. It does not want to exist as shown by a vote taken in the League of Nations assembly on a question of changing article 18. If we entered the league America would not only allow herself to be a plaything of the balance of power but she would be entering the game with the cards stacked against her on account of those secret coalitions and alliances. And there are plenty of secret treaties, made since the war, which we know nothing about.

"In justice to the nations that look to America as an aid and an example America cannot allow herself to become accessory to violence and injustice. Is an American officer with drawn sword to stand guard at every portal of civilization? The war in Asia Minor was begun by an invasion of Asia Minor by Grecian armies and this invasion was sanctioned definitely and explicitly by the allied governments at San Remo. Both sides were backed by official members of the league; there was suffering and savagery, yet this League of Nations said never a word. Finally the allied governments in conference a few weeks ago committed the climax of crime, and that was by handing Armenia back to the unspeakable Turk. This is the Europe of today and the Europe of today is the league.

"But gentlemen will say that America can change all this if she will but enter the league and use her influence there. Yet the aims of other nations are as high as our own, and we have seen their efforts to go in and combat these forces of international diplomacy, we have seen them forced to take sides on every question; we have seen them forced to follow national interests on every side and human interests never. We have seen new enmities made and new hates arise. In a situation of this sort America would be forced to resort to log-rolling. National interests can never coincide fully, and we might expect that if America entered the league she would time and again find herself without an ally. Change your methods before you request our aid. America is exerting pressure for reform. America would be the first to hold up the hand of co-operation. But as long as membership in this league means becoming a partner to violated trust, becoming a plaything of an unbalanced balance of power, of secret alliances and coalitions that honeycomb Europe, just so long must America decline to be embroiled in such a league of such nations."

OXFORD MAN OPENS

Edward Marjoribanks, representing Oxford, then delivered the first address on the affirmative side. He began by twitting President McCall and the first Harvard speaker on having contributed to the case for Oxford. He reminded the audience of the difference between law-abiding countries like the United States and Great Britain and the other peoples of the world who were in the habit of making peace or war according to their interests.

As to the League of Nations, the speaker conjured up the image of an ancient ape objecting to the custom of walking on two feet, since he regarded it as much more safe and so much more conservative to walk on four. "I trust," said Mr. Marjoribanks, "that I do not insult my honorable friends when I say that that very estimable ape was their political ancestor. That cause did not prevail and I do not think that in the long run the old cause of nationalism will prevail. For this old system we must substitute a higher ideal. The great motive of and sanction for the League of Nations is the prevention of war. If the last war was a terrible thing, the next will be more terrible still. It is surely reasonable for us to appeal to you to join in some strong association of nations to make such horrors impossible.

"The unspeakable Turk has now shown us on what a slender thread the civilization of the world depends, but apparently forced the European powers to give him what he wanted. But England and America together can defy the Turk. All over the world economic relations, trade and commerce have made the peoples one as never before, and here we come into conflict with the Monroe doctrine, which was all very well when America found it her duty to develop her own continent. But today the nations are now dependent on each other, have common economic interests, and need a function to control those interests on a permanent basis. That sort of a function we hope will be performed by the league.

"America is very dependent on the markets of Europe, and if Europe suffered America would suffer too. It is of paramount importance that America should see to it that European affairs are put on a stable basis again, and shall not sink into ruin and collapse. That needs some permanent organization like the League of Nations.

IS MORAL IDEAL

"I should also like to present the league as a great moral ideal—an ideal that began 2400 years ago with Plato and has come down to us through the 'Holy Alliance' and the 'Peace of God.' There has been no nation in the history of the world of such potential force and influence as the United States, and of the present nations in the world the United States alone can make this ideal a practical issue, and by interfering in human affairs can bring it to realization.

"In answer to the objections against the league, I would say that it would willingly change its constitution if only America could see her way to join. To the statement that the league is weak, I can only reply that it is in its beginning. We should have had a very different story to tell if America had entered the league. The time is not too late now, but it is precious; that is why we are appealing to America to join immediately. It is true that the league does not fulfil the ideals of its leaders, but how is it possible to make all those panic-stricken and war-stricken nations agree on a program?

"I do not appeal to America to come in for the sake of what the league is, but for the sake of what England and America can make it. They say that the league is a super-state, which interferes with the dignity and rights of sovereign nations. The league is merely an agreement between states that are free in their relations.

"The League of Nations is no superstate, and if we can achieve it, I think each nation can enjoy a greater independence and a freer liberty. For economic and military reasons, it is absolutely necessary for America to join. I have tried to hold up the moral ideal, and I would like to say that no country in the world is so admirably suited to help in the development of that ideal as America.

"America is suited also in another respect, for she is in two senses a league of nations already. You are free from all our national and narrow prejudices. Italians, Germans, English and the rest—you live all together, you have a nationalist pride and you have a high idea of American citizenship. You do not keep these virtues and practices to yourself but share them with all mankind. In another sense you are a league of nations, because you provide in your constitution for local government and for a central organization. If you can extend those principles to the rest of the world, you will have a League of Nations that will satisfy the world."

The speaker closed by quoting from Lincoln's address at Gettysburg.

SECOND HARVARD SPEAKER

R. S. Bowers '24, of Harvard, continued the argument for the negative. "The League of Nations," he said, "lacks unanimity of purpose, and were the United States to enter, instead of promoting unanimity of purpose it would merely strengthen one faction or another, and whether or not it would strengthen that faction which promoted the best ideals of the league, there would be no means of knowing. America would find herself only another factor in the European turmoil. America might be willing to join if her altruistic purposes could be achieved, but most European nations have shown too plainly by their policies and conduct that they are not prepared to help America to that goal. Single handed, America cannot accomplish the object set forth in the preamble to the covenant.

"The league, from its very character, is not susceptible of being the means towards those lofty ends. No one can doubt the sincere desire of America to help Europe. America has always been ready to make sacrifices in behalf of the more urgent needs of Europe, but we do not feel that America can help the league by joining, first because if America entered her efforts would be negatived by European diplomacy and intrigues and then because the United States would not be able to reach the root of the trouble, which is the treaty of Versailles. The League of Nations is itself unable to do that.

"America as a member of the league would meet the sinister influences which she encountered in the peace conference of 1919—influences which would only serve to negative the efficacy of her entrance into the league. America as a member of th council chamber at Geneva would have to ward off the conspiracies of every self-seeking nation in the league. America took her place at the peace table determined that the high ideals with which she entered the war should be written into the treaty of peace. She strove to embody those ideals, yet how futile was her attempt. Canton was wrested away from defenceless China and practically handed over to Japan. The map of Europe was altered to promote the interests of the victorious powers. America resisted every article of the treaty which denied the ideals I have mentioned, but, she could not penetrate the wall of diplomacy and intrigue.

"What proof more is required to show that if she entered the league she would only find herself as another factor in the European discord and not in a position to help Europe? It was in trying to help Europe that America encountered her great obstacle in the treaty of Versailles. That treaty was responsible for a multitude of ills and the League of Nations is virtually powerless to alter its decree. I could quote from Reginald McKenna, showing that the economic instability of Europe is due to the treaty of Versailles. John Keynes echoed that opinion in his book on the economic consequences of the peace, and Nitti, former premier of Italy, has issued a book entitled 'The Wreck of Europe,' in which he states that Europe is being wrecked by the treaty of Versailles and faces a new and more terrible war. The provisions of the treaty which have been most disastrous to Europe have been those relating to reparations and to the conquered territory. The French-English question has added confusion in Europe, and all of it had its origin in the treaty of Versailles.

"That treaty became a gross violation of self-determination when Hungary was partitioned and parts of it were given to the neighboring countries. In all such cases the principle of self-determination was grossly violated. Whatever punishment we may think the central powers deserved, we cannot make a network of boundary lines and expect Europe to live in peace.

"Every boundary so drawn is the theatre of a possible war. The treaty of Versailles has done this and paved the way for European discord. It is inconceivable that any proposed revision of the treaty would ever receive unanimous support. Suppose the sentiment of the league were in favor of returning Shantung to China, would Japan be in favor of such a proposal? And yet unless Japan was, it would be impossible for the decision to go into effect. The United States would be equally helpless and unable to help Europe. Now while we find the league powerless to change the treaty which is the source of Europe's troubles, we find that the league is the very instrument used by the powers to carry out those same provisions.

"In the words of Lansing the league is an instrument mostly conceived and destined to carry out the provisions of the treaty of Versailles. It is a guarantor of the treaty, and it stands not for progress but for international stagnation. If the United States were to join the league it appears that she would only help the league in perpetuating the woes of Europe. Do the people of America want the armies and forces of this country to be used in maintaining those deplorable conditions in Europe?

"The entrance of the United States into the league would involve a plague, and sooner or later it would mean the sending of troops to Europe. In the present condition of Europe the dictates of morality must be re-enforced with arms. Only bayonets can command respect. America cannot ignore these factors eager as she may be to favor Europe as regards international co-operation. The lessons of the peace conference have taught us only too well that against smooth and sinister diplomacy of the old world, American idealism is ineffective. The league is the very instrument employed by the powers to carry out those provisions. With her eyes fastened upon the welfare of Europe and the prosperity of the world, with her ideals so firmly rooted that she refuses to sacrifice them in unavailing effort, America cannot afford to enter the League of Nations."

NOT ENGLAND OF OLD

Maurice C. Hollis of Balliol College, Oxford, followed Bowers of Harvard. He spoke in part as follows:

"The England of George V is not the England of George III. The point of England today is that peace is better than war. Experience has shown me that that is also the point of view of America.

"Why do you not join the League of Nations? It is not because you are going to be outvoted by six votes to one by the British empire. If it is, it would not be a good argument, because it is not true."

The speaker also declared that he did not believe the United States would not enter the league because of Article X, because, he said, the league is unanimous in declaring that it is willing to dispose of Article X if only the United States will join.

"Even as it stands, is Article X an invention of the devil?" he asked. "To hear some of the arguments about Article X, one might imagine that it was a question where the secretary-general or some equally sinister person of the league sends a postcard with the postmark of Geneva on it to the President of the United States, saying, 'We have arranged for a war with the Jugo-Slavs next Tuesday, please supply 70,000 troops.'

"The last speaker seemed to assume that every United States statesman was going to be outwitted every time by every statesman from Europe. I do not think so meanly of you. Will it be a fact that the United States would always be fighting in Europe about things in which it is not the least interested? Canada has belonged to the league for four years. Has it had to send a single soldier or a single dollar to Europe in order to fight in any wars in which it was not concerned? Not a single one.

"For trade you must have stability, for stability you must have security, and you must be willing under the circumstances to enforce that stability. If you stilll doubt it, there is your own record in the last war to refute your doubts, on which we are not asking you now to turn your backs, but which we are asking you to develop.

"By the Monroe Doctrine you laid it down that the Spanish empire should not extend into South America. America by entering the League of Nations would have made it possible to have laid it down that the Turkish empire should not extend to the south of Europe.

"It cannot be that you stay out of the League of Nations because it is a guarantor of the status quo and because it is wrapped up with the Versailles treaty. We who support the League of Nations do not all of us support the Versailles treaty, that treaty that Lord Curzon described as 'a peace that passeth all understanding.'

DISCUSSES HARDING

"I would argue that it is ludicrously unfair to throw into the face of the League of Nations that it is a mere bevy of Mandarins sitting pleasantly upon the status quo. However contemptuously you may feel about the League of Nations, you must feel that it is either big enough to come into or big enough to stay out of.

"The strongest argument that America should come into the League of Nations, without laying too much stress upon the personal equation, it would be almost true to say, is that if everybody believed in the League of Nations we should not need to have one. Even President Harding, though he thinks that nations should not league together, believes that it is absolutely imperative that they should associate. It was a puty there was so much to do when he got to the White House that he could not do anything about it. It is not splendid to sit isolated and well fed while women and children are starving. But America's record shows that it believes that this condition should not be. We are willing to change every word in the covenant if you will show us a good reason."

P. R. Harmel of Harvard closed the debate.

He declared, referring to one of the arguments of the Oxford men that if the United States were in the League of Nations England and this country could have defied the Turks, that "the inference is that if the United States entered the League of Nations there would be an Anglo-Saxon predominance in the world, and that predominance would be relied upon to keep the peace.

"Admitting for the moment that an Anglo-Saxon predominance could keep the peace of the world, do we desire such a predominance? Can we entrust the destinies of all nations, small and large, to a single race or single class of people?"

"LEAGUE NOT IN CONTROL"

The speaker declared that the Harvard debaters had shown that conditions in Europe are caused by the existence of the old regime of secret diplomacy and the treaty of Versailles. He quoted from a report of the committee at Geneva in which the committee decided unanimously in favor of the principles set out in article X.

Refuting the argument of the Oxonians that America's entry into the league would "at one moment reform a Europe that is held strictly to the policies of the old diplomacy," the speaker declared:

"We remember Wilson going over with his 14 points ringing in the ears of the world, and before he left Paris these 14 points were a mere scrap of paper, so vitiated that they were hardly recognizable. This at a time when America was at the pinnacle of its influence, and at a time most propitious for the adoption of those 14 principles.

"The second speaker from Oxford said that Canada has not sent one soldier into Europe. But he didn't tell you why. The reason is that the League of Nations has made no attempt to stop the wars in Europe. He also said that the treaty of Sèvres has been changed. But has that treaty been changed by the League of Nations? No, it has been changed by the supreme council of the allied powers of Europe. This shows that the affairs of Europe are not run by the League of Nations, but by the supreme council.

"It shall be my purpose in concluding the case of the negative that the United States, while in profound sympathy with Europe and with the world, can serve the world far more effectively by remaining outside the League of Nations. In the broader humanitarian activities of the league the United States can continue to participate."

Here the speaker referred to the part the United States took in considering the problems of the opium trade, the white slave traffic and other world social problems, and declared that America can continue to give financial aid to the league in its world wide activities. He discussed the great success of the United States in settling disputes between Chile and Peru, the Shantung question, and in other cases where the league had failed. He referred also to the success of the Washington conference.

"The great service that is open to America," said he, "outside the League of Nations, is to lead a tired and distressed world into a new and brighter area of international democracy. America has shown the way to international peace. Let us hope America outside the league can lead the nations of the world to a newer, brighter era of international relationship."

The official tellers were British vice-Consul Arthur H. Marlow and Dean Chester N. Greenough of Harvard.

After the debate the Harvard Debating Council gave the Oxford team a reception and supper at the Harvard Club. The following guests of honor on the stage were also invited: Former Gov. McCall, Mayor Curley and former Mayor Peters, Consul-General Grey of Great Britain and Vice-Consul Marlow, French Consul J. C. Joseph Flamand, and George Wigglesworth, president of the board of overseers at Harvard, and Dean Greenough.

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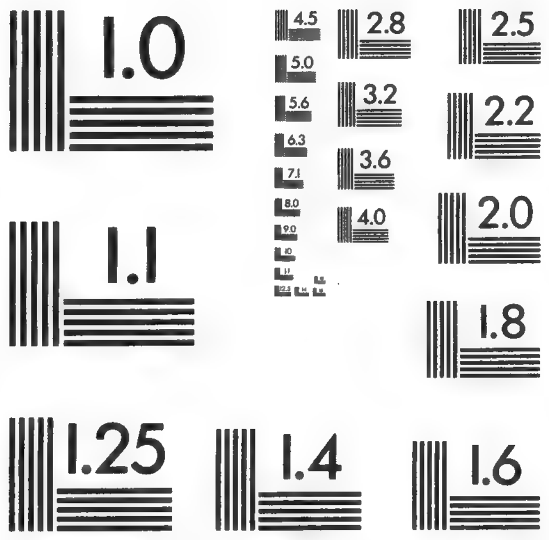

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FANNING FIRST SPEAKER

R. S. Fanning of Harvard '23 opened the debate on the negative side. "To promote international co-operation and to achieve international peace and security," he said, "America is asked to join the League of Nations. Over 100 years ago these aims were embodied by America and England in the disarmament treaty of 1817, and the 100 years' peace which followed that treaty are a testimonial of the good faith of these nations. It is, therefore, eminently fitting that a proposal to extend these aims should be brought here by the men from Oxford.

"It is significant to note, however, that on the centenary of Anglo-American peace, both these nations were at war, and the war in which they were fighting is a testimonial to conditions which have made a centenary of peace impossible between the other nations of the world. The nations of Europe control the league through their membership on [illegible] they furthermore are the league because any decision of the league can only become effective when backed individually by its members, and those members are the nations of Europe. We all remember the conditions of European diplomacy before 1914, and what we shall endeavor to show here tonight is that there has been no change in those conditions, and that the United States cannot in justice to the high ideals of her citizens, to her own security and peace and to the smaller nations of the world who look to her for example and help, join the present League of Nations.

"In the first place, America can't be a partner to violated trusts. After the treaty of Paris we heard a good deal about the new regime in foreign affairs that was to start immediately, and one of the newest features was to be open covenants, openly arrived at. Primarily the new day was to be inaugurated by a new method of handling the conquered territories of the central powers. We witnessed the birth of the idea of mandates, and these territories were to be handled as a sacred trust of civilization under the supervision of the league. Yet hardly had the supervision begun before plans began to arise as to the administration of this sacred trust. These territories were treated as conquered lands always have been treated.

OLD REGIME RETURNS

"The treatment of the mandates demonstrates that it is difficult to distinguish between sacred trusts and spoils of war. Is America to become a partner in these violated trusts? Not only in the handling of these trusts, but in diplomatic relations between the nations has the old regime come back. America cannot in justice to her own security and peace become a partner in and a victim of this new and invigorated balance of power. Alliances have been formed until today Europe represents exactly what she did in 1914, and that is a system of alliances and an unstable balance of power that has resulted in a powder barrel situation. Is America to become the plaything of this unbalanced balance, and to enter the league as merely one more item of a balance that always eventually falls?

"The old regime has also come back in its most utterly objectionable form—that is in secret diplomacy and intrigue. Since 1917 open covenants, openly arrived at, have become almost as scarce as they were before 1914. 'Open covenants, openly arrived at,' is therefore a myth which does not exist in Europe. It does not want to exist as shown by a vote taken in the League of Nations assembly on a question of changing article 18. If we entered the league America would not only allow herself to be a plaything of the balance of power but she would be entering the game with the cards stacked against her on account of those secret coalitions and alliances. And there are plenty of secret treaties made since the war, which we know nothing about.

"In justice to the nations that look to America as an aid and an example America cannot allow herself to become accessory to violence and injustice. Is an American officer with drawn sword to stand guard at every portal of civilization? The war in Asia Minor was begun by an invasion of Asia Minor by Grecian armies and this invasion was sanctioned definitely and explicitly by the allied governments at San Remo. Both sides were backed by official members of the league; there was suffering and savagery, yet this League of Nations said never a word. Finally the allied governments in conference a few weeks ago committed the climax of crime, and that was by handing Armenia back to the unspeakable Turk. This is the Europe of today and the Europe of today is the league.

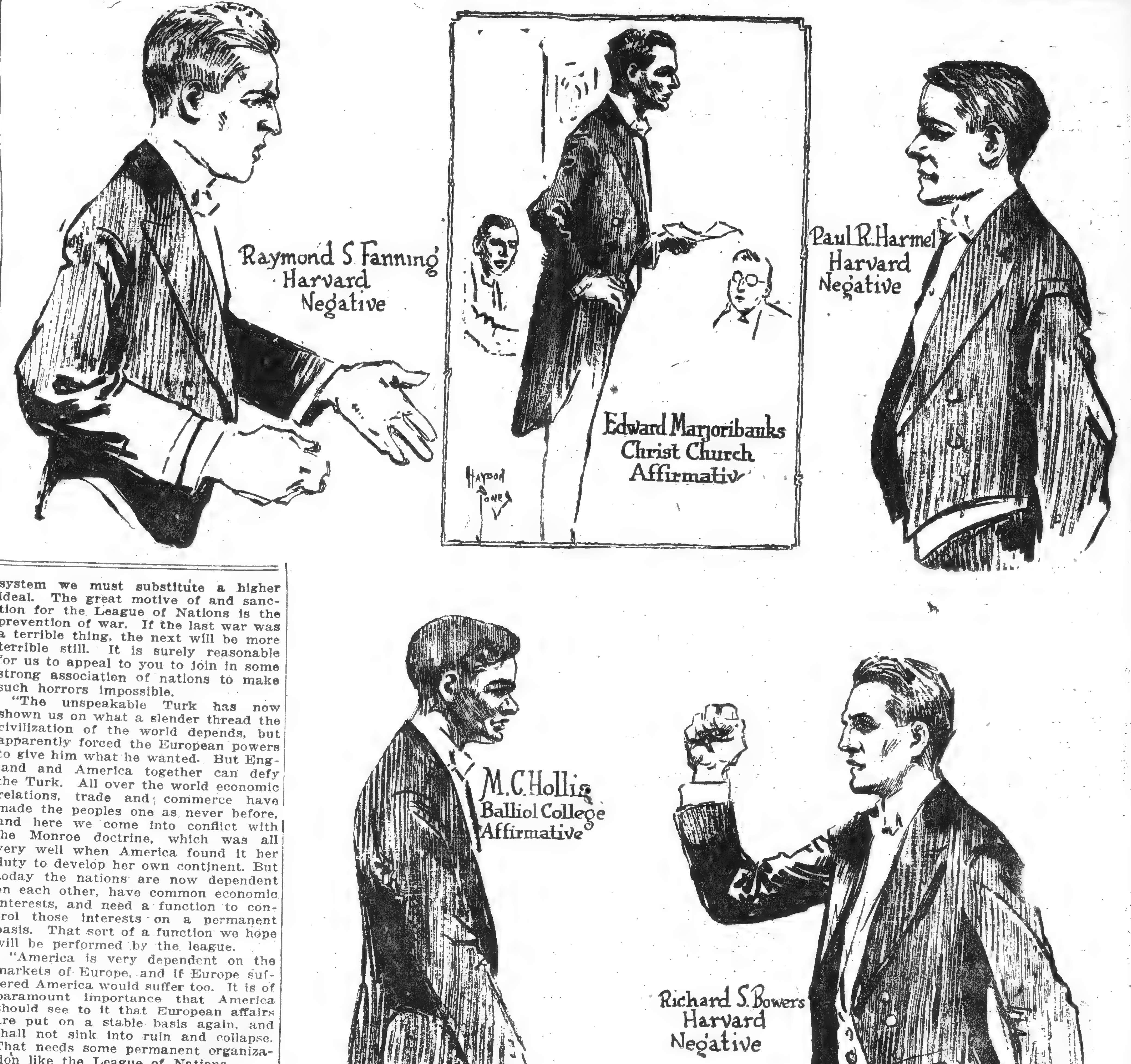
"But gentlemen will say that America can change all this if she will but enter the league and use her influence there. Yet the aims of other nations are as high as our own, and we have seen their efforts to go in and combat these forces of international diplomacy, we have seen them forced to take sides on every question; we have seen them forced to follow national interests on every side and human interests never. We have seen new enmities made and new hates arise. In a situation of this sort America would be forced to resort to log-rolling. National interests can never coincide fully, and we might expect that if America entered the league she would time and again find herself without an ally. Change your methods before you request our aid. America is exerting pressure for reform. America would be the first to hold up the hand of co-operation. But as long as membership in this league means becoming a partner to violated trust, becoming a plaything of an unbalanced balance of power, of secret alliances and coalitions that honeycomb Europe, just so long must America decline to be embroiled in such a league of such nations."

OXFORD MAN OPENS

Edward Marjoribanks, representing Oxford, then delivered the first address on the affirmative side. He began by twitting President McCall and the first Harvard speaker on having contributed to the case for Oxford. He reminded the audience of the difference between law-abiding countries like the United States and Great Britain and the other peoples of the world who were in the habit of making peace or war according to their interests.

As to the League of Nations, the speaker conjured up the image of an ancient ape objecting to the custom of walking on two feet, since he regarded it as much more safe and so much more conservative to walk on four. "I trust," said Mr. Marjoribanks, "that I do not insult my honorable friends when I say that that very estimable ape was their political ancestor. That cause did not prevail and I do not think that in the long run the old cause of nationalism will prevail. For this old system we must substitute a higher ideal. The great motive of and sanction for the League of Nations is the prevention of war. If the last war was a terrible thing, the next will be more terrible still. It is surely reasonable for us to appeal to you to join in some strong association of nations to make such horrors impossible.

SKETCHES OF OXFORD AND HARVARD DEBATERS :: :: By Haydon Jones



"The unspeakable Turk has now shown us on what a slender thread the civilization of the world depends, but apparently forced the European powers to give him what he wanted. But England and America together can defy the Turk. All over the world economic relations, trade and commerce have made the peoples one as never before, and here we come into conflict with the Monroe doctrine, which was all very well when America found it her duty to develop her own continent. But today the nations are now dependent on each other, have common economic interests, and need a function to control those interests on a permanent basis. That sort of a function we hope will be performed by the league.

"America is very dependent on the markets of Europe, and if Europe suffered America would suffer too. It is of paramount importance that America should see to it that European affairs are put on a stable basis again, and shall not sink into ruin and collapse. That needs some permanent organization like the League of Nations.

IS MORAL IDEAL

"I should also like to present the league as a great moral ideal—an ideal that began 2400 years ago with Plato and has come down to us through the 'Holy Alliance' and the 'Peace of God.' There has been no nation in the history of the world of such potential force and influence as the United States, and of the present nations in the world the United States alone can make this ideal a practical issue, and by interfering in human affairs can bring it to realization.

"In answer to the objections against the league, I would say that it would willingly change its constitution if only America could see her way to join. To the statement that the league is weak, I can only reply that it is in its beginning. We should have had a very different story to tell if America had entered the league. The time is not too late now, but it is precious; that is why we are appealing to America to join immediately. It is true that the league does not fulfil the ideals of its leaders, but how is it possible to make all those panic-stricken and war-stricken nations agree on a program?

"I do not appeal to America to come in for the sake of what the league is, but for the sake of what England and America can make it. They say that the league is a super-state, which interferes with the dignity and rights of sovereign nations. The league is merely an agreement between states that are free in their relations.

"The League of Nations is no superstate, and if we can achieve it, I think each nation can enjoy a greater independence and a freer liberty. For economic and military reasons, it is absolutely necessary for America to join. I have tried to hold up the moral ideal, and I would like to say that no country in the world is so admirably suited to help in the development of that ideal as America.

"America is suited also in another respect, for she is in two senses a league of nations already. You are free from all our national and narrow prejudices. Italians, Germans, English and the rest—you live all together, you have a nationalist pride and you have a high idea of American citizenship. You do not keep these virtues and practices to yourself but share them with all mankind. In another sense you are a league of nations, because you provide in your constitution for local government and for a central organization. If you can extend those principles to the rest of the world, you will have a League of Nations that will satisfy the world."

The speaker closed by quoting from Lincoln's address at Gettysburg.

SECOND HARVARD SPEAKER

R. S. Bowers '24, of Harvard, continued the argument for the negative. "The League of Nations," he said, "lacks unanimity of purpose, and were the United States to enter, instead of promoting unanimity of purpose it would merely strengthen one faction or another, and whether or not it would strengthen that faction which promoted the best ideals of the league, there would be no means of knowing. America would find herself only another factor in the European turmoil. America might be willing to join if her altruistic purposes could be achieved, but most European nations have shown too plainly by their policies and conduct that they are not prepared to help America to that goal. Single handed, America cannot accomplish the object set forth in the preamble to the covenant.

"The league, from its very character, is not susceptible of being the means towards those lofty ends. No one can doubt the sincere desire of America to help Europe. America has always been ready to make sacrifices in behalf of the more urgent needs of Europe, but we do not feel that America can help the league by joining, first because if America entered her efforts would be negatived by European diplomacy and intrigues and then because the United States would not be able to reach the root of the trouble, which is the treaty of Versailles. The League of Nations is itself unable to do that.

"America as a member of the league would meet the sinister influences which she encountered in the peace conference of 1919—influences which would only serve to negative the efficacy of her entrance into the league. America as a member of th council chamber at Geneva would have to ward off the conspiracies of every self-seeking nation in the league. America took her place at the peace table determined that the high ideals with which she entered the war should be written into the treaty of peace. She strove to embody those ideals, yet how futile was her attempt. Canton was wrested away from defenceless China and practically handed over to Japan. The map of Europe was altered to promote the interests of the victorious powers. America resisted every article of the treaty which denied the ideals I have mentioned, but she could not penetrate the wall of diplomacy and intrigue.

"What proof more is required to show that if she entered the league she would only find herself as another factor in the European discord and not in a position to help Europe? It was in trying to help Europe that America encountered her great obstacle in the treaty of Versailles. That treaty was responsible for a multitude of ills and the League of Nations is virtually powerless to alter its decree. I could quote from Reginald McKenna, showing that the economic instability of Europe is due to the treaty of Versailles. John Keynes echoed that opinion in his book on the economic consequences of the peace, and Nitti, former premier of Italy, has issued a book entitled 'The Wreck of Europe,' in which he states that Europe is being wrecked by the treaty of Versailles and faces a new and more terrible war. The provisions of the treaty which have been most disastrous to Europe have been those relating to reparations and to the conquered territory. The French-English question has added confusion in Europe, and all of it had its origin in the treaty of Versailles.

"That treaty became a gross violation of self-determination when Hungary was partitioned and parts of it were given to the neighboring countries. In all such cases the principle of self-determination was grossly violated. Whatever punishment we may think the central powers deserved, we cannot make a network of boundary lines and expect Europe to live in peace.

"Every boundary so drawn is the theatre of a possible war. The treaty of Versailles has done this and paved the way for European discord. It is inconceivable that any proposed revision of the treaty would ever receive unanimous support. Suppose the sentiment of the league were in favor of returning Shantung to China, would Japan be in favor of such a proposal? And yet unless Japan was, it would be impossible for the decision to go into effect. The United States would be equally helpless and unable to help Europe. Now while we find the league powerless to change the treaty which is the source of Europe's troubles, we find that the league is the very instrument used by the powers to carry out those same provisions.

"In the words of Lansing the league is an instrument mostly conceived and destined to carry out the provisions of the treaty of Versailles. It is a guarantor of the treaty, and it stands not for progress but for international stagnation. If the United States were to join the league it appears that she would only help the league in perpetuating the woes of Europe. Do the people of America want the armies and forces of this country to be used in maintaining those deplorable conditions in Europe?

"The entrance of the United States into the league would involve a plague, and sooner or later it would mean the sending of troops to Europe. In the present condition of Europe the dictates of morality must be re-enforced with arms. Only bayonets can command respect. America cannot ignore these factors eager as she may be to favor Europe as regards international co-operation. The lessons of the peace conference have taught us only too well that against smooth and sinister diplomacy of the old world, American idealism is ineffective. The league is the very instrument employed by the powers to carry out those provisions. With her eyes fastened upon the welfare of Europe and the prosperity of the world, with her ideals so firmly rooted that she refuses to sacrifice them in unavailing effort, America cannot afford to enter the League of Nations."

NOT ENGLAND OF OLD

Maurice C. Hollis of Balliol College, Oxford, followed Bowers of Harvard. He spoke in part as follows:

"The England of George V is not the England of George III. The point of England today is that peace is better than war. Experience has shown me that that is also the point of view of America.

"Why do you not join the League of Nations? It is not because you are going to be outvoted by six votes to one by the British empire. If it is, it would not be a good argument, because it is not true."

The speaker also declared that he did not believe the United States would not enter the league because of Article X, because, he said, the league is unanimous in declaring that it is willing to dispose of Article X if only the United States will join.

"Even as it stands, is Article X an invention of the devil?" he asked. "To hear some of the arguments about Article X, one might imagine that it was a question where the secretary-general or some equally sinister person of the league sends a postcard with the postmark of Geneva on it to the President of the United States, saying, 'We have arranged for a war with the Jugo-Slavs next Tuesday, please supply 70,000 troops.'

"The last speaker seemed to assume that every United States statesman was going to be outwitted every time by every statesman from Europe. I do not think so meanly of you. Will it be a fact that the United States would always be fighting in Europe about things in which it is not the least interested? Canada has belonged to the league for four years. Has it had to send a single soldier or a single dollar to Europe in order to fight in any wars in which it was not concerned? Not a single one.

"For trade you must have stability, for stability you must have security, and you must be willing under the circumstances to enforce that stability. If you stilll doubt it, there is your own record in the last war to refute your doubts, on which we are not asking you

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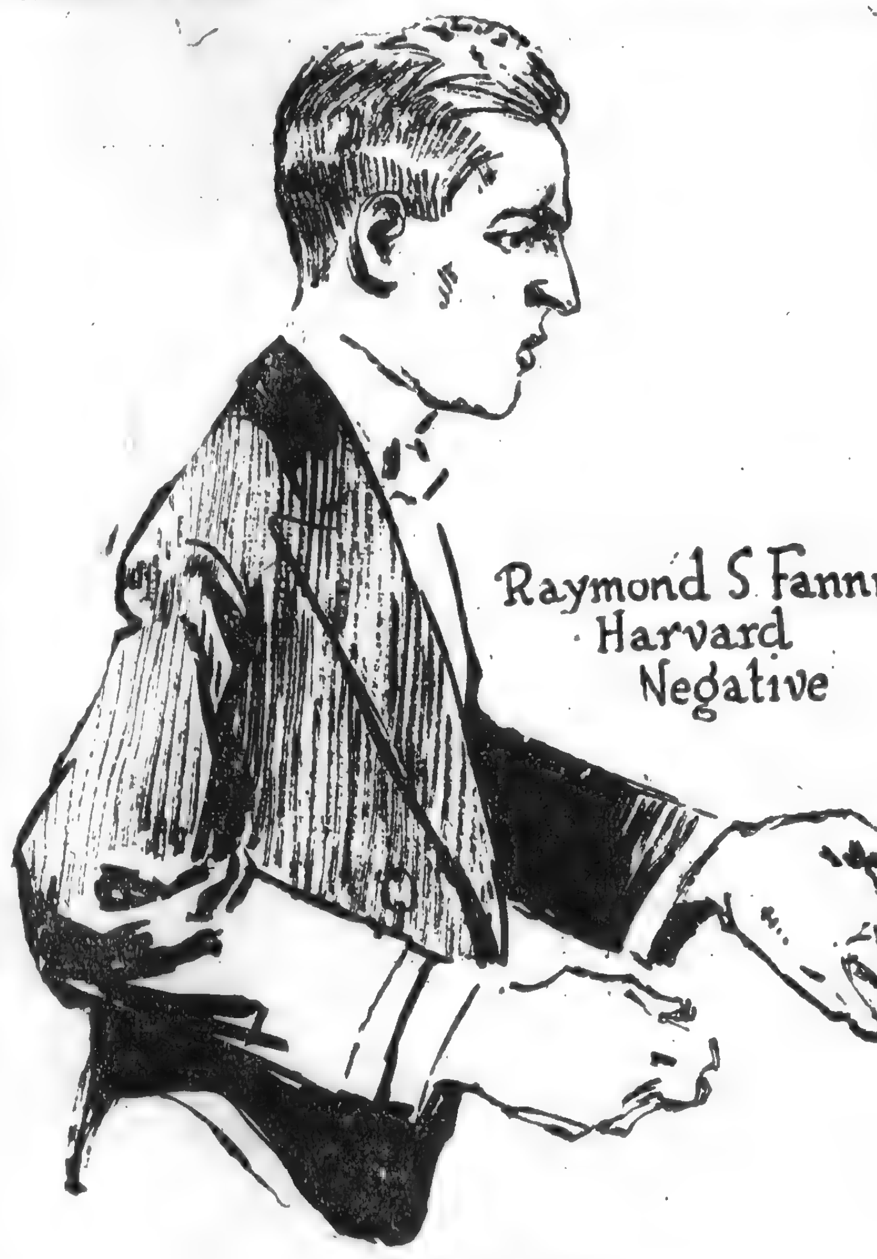

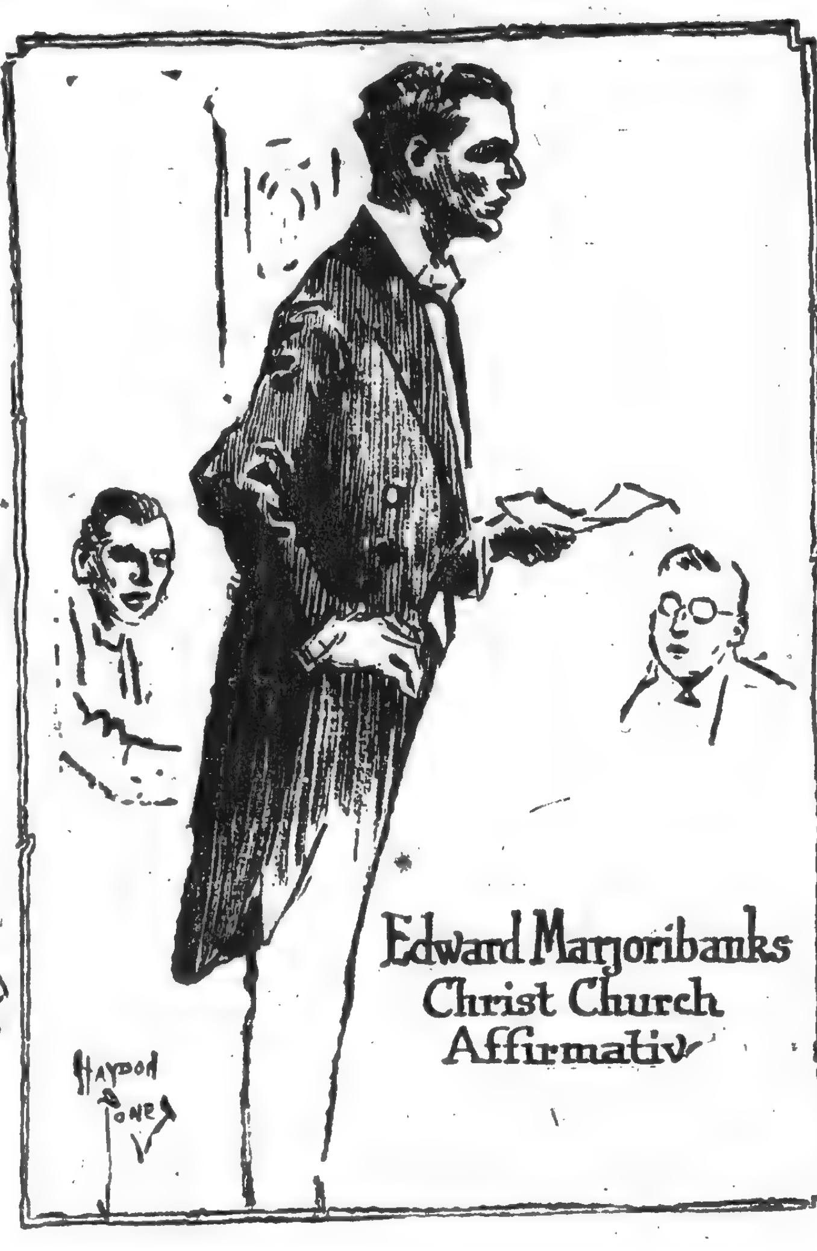

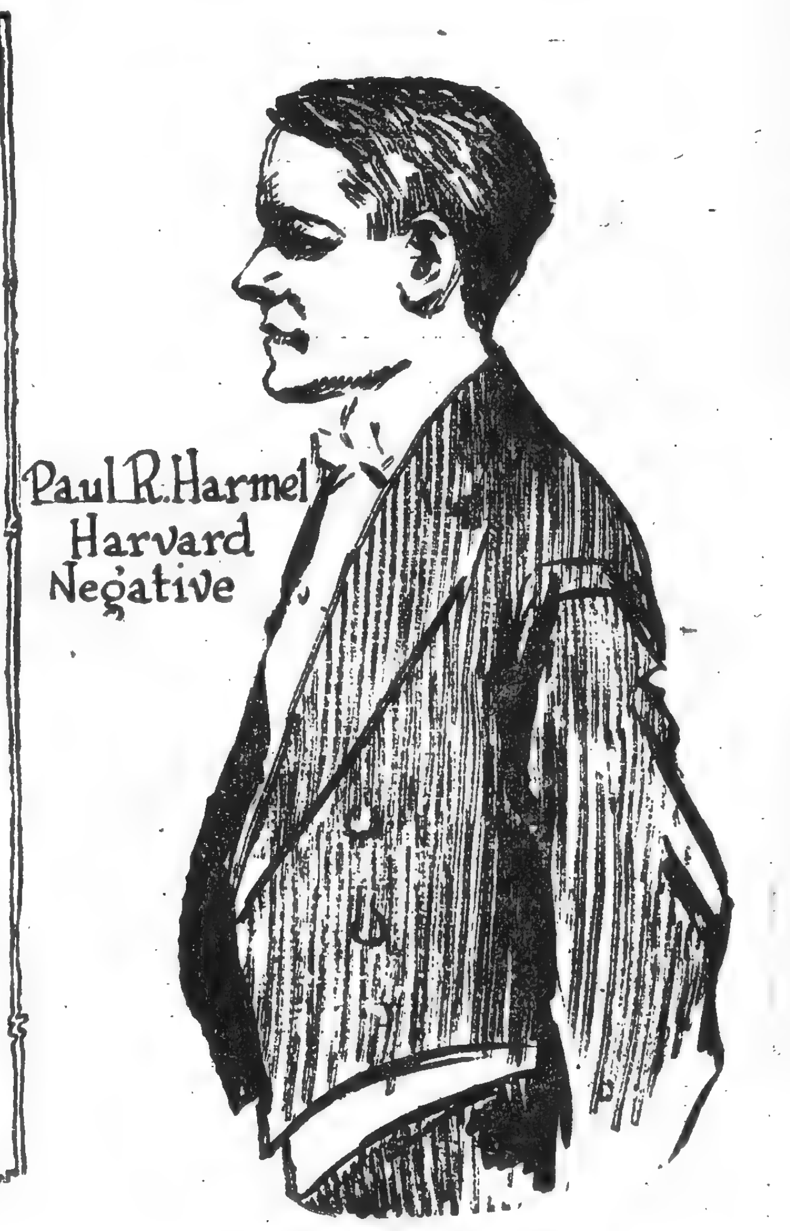

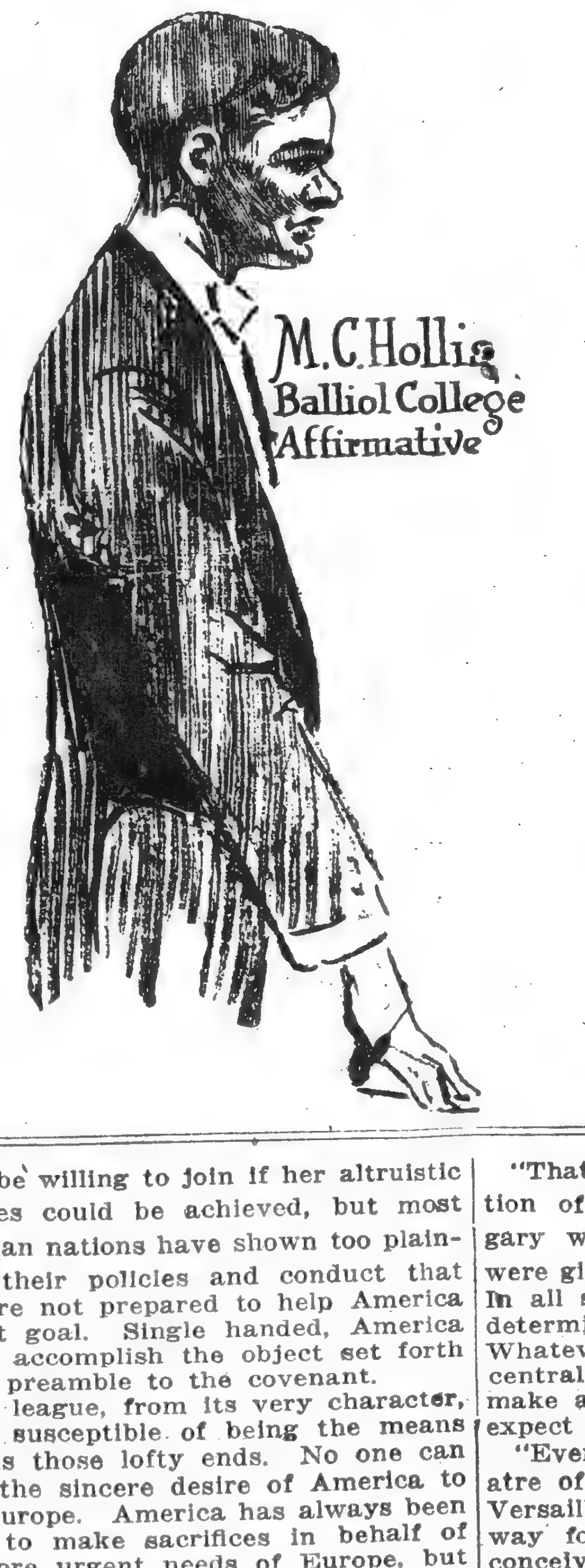

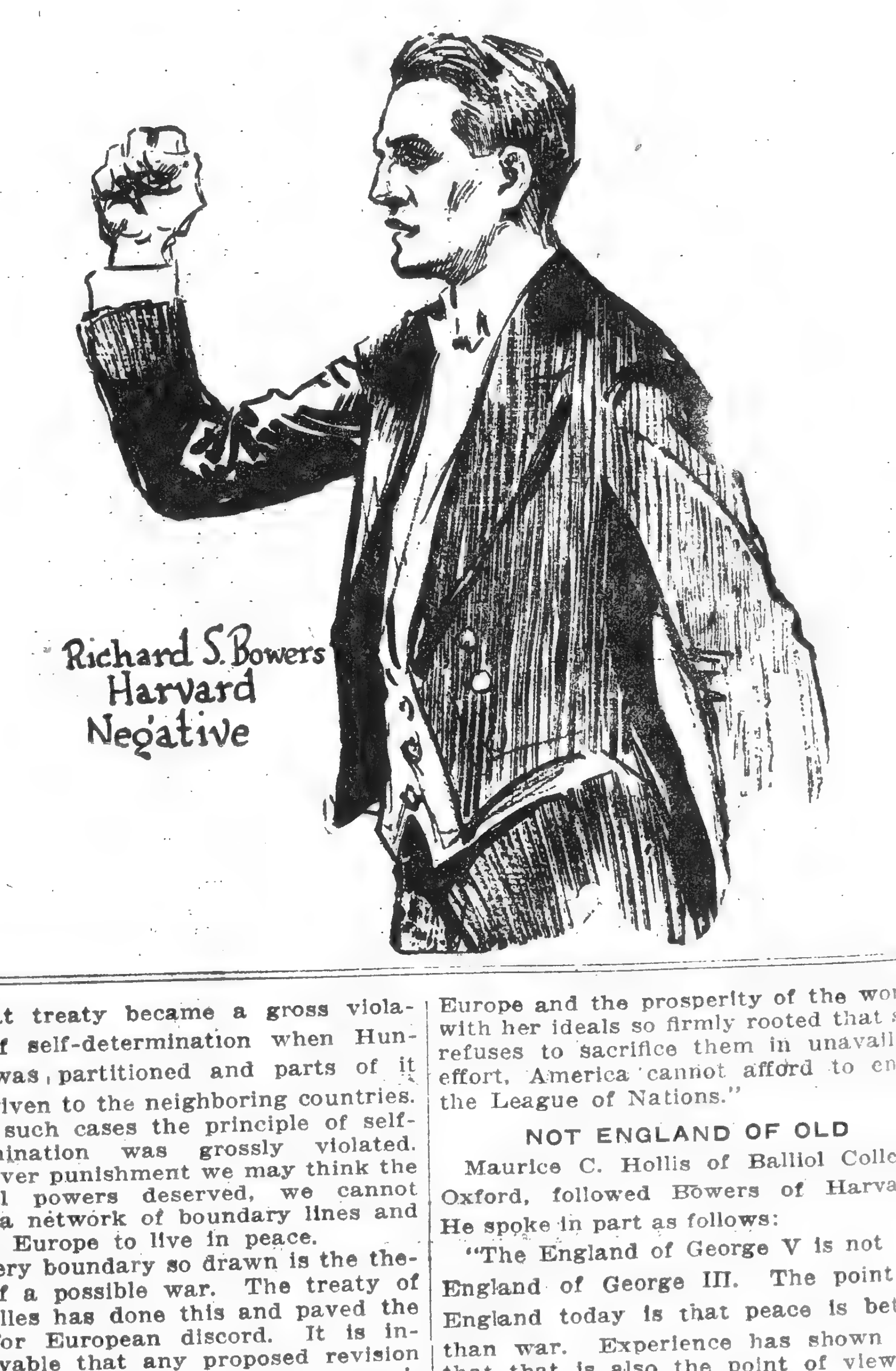

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R. S. Bowers '24, of Harvard, continued the argument for the negative. "The League of Nations," he said, "lacks unanimity of purpose, and were the United States to enter, instead of promoting unanimity of purpose it would merely strengthen one faction or another, and whether or not it would strengthen that faction which promoted the best ideals of the league, there would be no means of knowing. America would find herself only another factor in the European turmoil. America might be willing to join if her altruistic purposes could be achieved, but most European nations have shown too plainly by their policies and conduct that they are not prepared to help America to that goal. Single handed, America cannot accomplish the object set forth in the preamble to the covenant.

"The league, from its very character, is not susceptible of being the means towards those lofty ends. No one can doubt the sincere desire of America to help Europe. America has always been ready to make sacrifices in behalf of the more urgent needs of Europe, but we do not feel that America can help the league by joining, first because if America entered her efforts would be negatived by European diplomacy and intrigues and then because the United States would not be able to reach the root of the trouble, which is the treaty of Versailles. The League of Nations is itself unable to do that.

"America as a member of the league would meet the sinister influences which she encountered in the peace conference of 1919—influences which would only serve to negative the efficacy of her entrance into the league. America as a member of th council chamber at Geneva would have to ward off the conspiracies of every self-seeking nation in the league. America took her place at the peace table determined that the high ideals with which she entered the war should be written into the treaty of peace. She strove to embody those ideals, yet how futile was her attempt. Canton was wrested away from defenceless China and practically handed over to Japan. The map of Europe was altered to promote the interests of the victorious powers. America resisted every article of the treaty which denied the ideals I have mentioned, but she could not penetrate the wall of diplomacy and intrigue.

"What proof more is required to show that if she entered the league she would only find herself as another factor in the European discord and not in a position to help Europe? It was in trying to help Europe that America encountered her great obstacle in the treaty of Versailles. That treaty was responsible for a multitude of ills and the League of Nations is virtually powerless to alter its decree. I could quote from Reginald McKenna, showing that the economic instability of Europe is due to the treaty of Versailles. John Keynes echoed that opinion in his book on the economic consequences of the peace, and Nitti, former premier of Italy, has issued a book entitled 'The Wreck of Europe,' in which he states that Europe is being wrecked by the treaty of Versailles and faces a new and more terrible war. The provisions of the treaty which have been most disastrous to Europe have been those relating to reparations and to the conquered territory. The French-English question has added confusion in Europe, and all of it had its origin in the treaty of Versailles.

"That treaty became a gross violation of self-determination when Hungary was partitioned and parts of it were given to the neighboring countries. In all such cases the principle of self-determination was grossly violated. Whatever punishment we may think the central powers deserved, we cannot make a network of boundary lines and expect Europe to live in peace.

"Every boundary so drawn is the theatre of a possible war. The treaty of Versailles has done this and paved the way for European discord. It is inconceivable that any proposed revision of the treaty would ever receive unanimous support. Suppose the sentiment of the league were in favor of returning Shantung to China, would Japan be in favor of such a proposal? And yet unless Japan was, it would be impossible for the decision to go into effect. The United States would be equally helpless and unable to help Europe. Now while we find the league powerless to change the treaty which is the source of Europe's troubles, we find that the league is the very instrument used by the powers to carry out those same provisions.

"In the words of Lansing the league is an instrument mostly conceived and destined to carry out the provisions of the treaty of Versailles. It is a guarantor of the treaty, and it stands not for progress but for international stagnation. If the United States were to join the league it appears that she would only help the league in perpetuating the woes of Europe. Do the people of America want the armies and forces of this country to be used in maintaining those deplorable conditions in Europe?

"The entrance of the United States into the league would involve a plague, and sooner or later it would mean the sending of troops to Europe. In the present condition of Europe the dictates of morality must be re-enforced with arms. Only bayonets can command respect. America cannot ignore these factors eager as she may be to favor Europe as regards international co-operation. The lessons of the peace conference have taught us only too well that against smooth and sinister diplomacy of the old world, American idealism is ineffective. The league is the very instrument employed by the powers to carry out those provisions. With her eyes fastened upon the welfare of Europe and the prosperity of the world, with her ideals so firmly rooted that she refuses to sacrifice them in unavailing effort, America cannot afford to enter the League of Nations."

NOT ENGLAND OF OLD

Maurice C. Hollis of Balliol College, Oxford, followed Bowers of Harvard. He spoke in part as follows:

"The England of George V is not the England of George III. The point of England today is that peace is better than war. Experience has shown me that that is also the point of view of America.

"Why do you not join the League of Nations? It is not because you are going to be outvoted by six votes to one by the British empire. If it is, it would not be a good argument, because it is not true."

The speaker also declared that he did not believe the United States would not enter the league because of Article X, because, he said, the league is unanimous in declaring that it is willing to dispose of Article X if only the United States will join.

"Even as it stands, is Article X an invention of the devil?" he asked. "To hear some of the arguments about Article X, one might imagine that it was a question where the secretary-general or some equally sinister person of the league sends a postcard with the postmark of Geneva on it to the President of the United States, saying, 'We have arranged for a war with the Jugo-Slavs next Tuesday, please supply 70,000 troops.'

"The last speaker seemed to assume that every United States statesman was going to be outwitted every time by every statesman from Europe. I do not think so meanly of you. Will it be a fact that the United States would always be fighting in Europe about things in which it is not the least interested? Canada has belonged to the league for four years. Has it had to send a single soldier or a single dollar to Europe in order to fight in any wars in which it was not concerned? Not a single one.

"For trade you must have stability, for stability you must have security, and you must be willing under the circumstances to enforce that stability. If you stilll doubt it, there is your own record in the last war to refute your doubts, on which we are not asking you now to turn your backs, but which we are asking you to develop.

"By the Monroe Doctrine you laid it down that the Spanish empire should not extend into South America. America by entering the League of Nations would have made it possible to have laid it down that the Turkish empire should not extend to the south of Europe.

"It cannot be that you stay out of the League of Nations because it is a guarantor of the status quo and because it is wrapped up with the Versailles treaty. We who support the League of Nations do not all of us support the Versailles treaty, that treaty that Lord Curzon described as 'a peace that passeth all understanding.'

DISCUSSES HARDING

"I would argue that it is ludicrously unfair to throw into the face of the League of Nations that it is a mere bevy of Mandarins sitting pleasantly upon the status quo. However contemptuously you may feel about the League of Nations, you must feel that it is either big enough to come into or big enough to stay out of.

"The strongest argument that America should come into the League of Nations, without laying too much stress upon the personal equation, it would be almost true to say, is that if everybody believed in the League of Nations we should not need to have one. Even President Harding, though he thinks that nations should not league together, believes that it is absolutely imperative that they should associate. It was a puty there was so much to do when he got to the White House that he could not do anything about it. It is not splendid to sit isolated and well fed while women and children are starving. But America's record shows that it believes that this condition should not be. We are willing to change every word in the covenant if you will show us a good reason."

P. R. Harmel of Harvard closed the debate.

He declared, referring to one of the arguments of the Oxford men that if the United States were in the League of Nations England and this country could have defied the Turks, that "the inference is that if the United States entered the League of Nations there would be an Anglo-Saxon predominance in the world, and that predominance would be relied upon to keep the peace.

"Admitting for the moment that an Anglo-Saxon predominance could keep the peace of the world, do we desire such a predominance? Can we entrust the destinies of all nations, small and large, to a single race or single class of people?"

"LEAGUE NOT IN CONTROL"

The speaker declared that the Harvard debaters had shown that conditions in Europe are caused by the existence of the old regime of secret diplomacy and the treaty of Versailles. He quoted from a report of the committee at Geneva in which the committee decided unanimously in favor of the principles set out in article X.

Refuting the argument of the Oxonians that America's entry into the league would "at one moment reform a Europe that is held strictly to the policies of the old diplomacy," the speaker declared:

"We remember Wilson going over with his 14 points ringing in the ears of the world, and before he left Paris these 14 points were a mere scrap of paper, so vitiated that they were hardly recognizable. This at a time when America was at the pinnacle of its influence, and at a time most propitious for the adoption of those 14 principles.

"The second speaker from Oxford said that Canada has not sent one soldier into Europe. But he didn't tell you why. The reason is that the League of Nations has made no attempt to stop the wars in Europe. He also said that the treaty of Sévres has been changed. But has that treaty been changed by the League of Nations? No, it has been changed by the supreme council of the allied powers of Europe. This shows that the affairs of Europe are not run by the League of Nations, but by the supreme council.

"It shall be my purpose in concluding the case of the negative that the United States, while in profound sympathy with Europe and with the world, can serve the world far more effectively by remaining outside the League of Nations. In the broader humanitarian activities of the league the United States can continue to participate."

Here the speaker referred to the part the United States took in considering the problems of the opium trade, the white slave traffic and other world social problems, and declared that America can continue to give financial aid to the league in its world wide activities. He discussed the great success of the United States in settling disputes between Chile and Peru, the Shantung question, and in other cases where the league had failed. He referred also to the success of the Washington conference.

"The great service that is open to America," said he, "outside the League of Nations, is to lead a tired and distressed world into a new and brighter area of international democracy. America has shown the way to international peace. Let us hope America outside the league can lead the nations of the world to a newer, brighter era of international relationship."

The official tellers were British vice-Consul Arthur H. Marlow and Dean Chester N. Greenough of Harvard.

After the debate the Harvard Debating Council gave the Oxford team a reception and supper at the Harvard Club. The following guests of honor on the stage were also invited: Former Gov. McCall, Mayor Curley and former Mayor Peters, Consul-General Grey of Great Britain and Vice-Consul Marlow, French Consul J. C. Joseph Flamand, and George Wigglesworth, president of the board of overseers at Harvard, and Dean Greenough.

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"So much for the disputants. Now a word for the subject. Whatever may be your opinion upon its merits, I think we shall all agree that there is no more vital question before the world today. The curtain has not yet gone down on that stupendous tragedy that began eight years ago. One result of the World War that caused all Christendom to rejoice was that the Turk had been driven out of Europe. Yet today we see Turkey defiantly issuing an ultimatum to her former conquerors and demanding again to be an European power. All honor to that little hero Nation in the Eastern Mediterranean which for three years bore the burden put upon her by the Allies and struggled to save Asia Minor from becoming another Armenia.

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"I know the isolated action of a great Nation can accomplish much, especially if it is action that means business. And amid that welter of international anarchy that holds sway beyond the Dardanelles and threatens to engulf Europe, the one word of hope for the world was spoken by the clear and mighty voice of England. But beyond some pious observations what has the United States done? And yet we could almost see the burning of Smyrna, could almost hear the groans and shrieks of the dying. Many of them were our fellow-Christians; some of them were our fellow-countrymen.

"What is the use of a Nation's being great and strong if it shall not sternly raise its voice, backed by its power, to prevent such infamies? It is a pious thing to bury the dead but it is far better to have prevented their being murdered.

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He maintained that it would be impossible for the United States to enter into the kind of diplomacy and intrigue that characterized the nations of Europe before 1914 and which had not changed in the least since 1914.

Since the war every ideal that America had fought for had been shattered.

It was a record of broken trusts. Open covenants had been scorned; mandates had been ignored and secret treaties had been entered into in spite of the existing League of Nations. The worst of these was the treaty between France and Turkey entered into while the Treaty of Sevres was being negotiated. The whole thing had come back to the old idea of balance of power, and the United States cannot be a partner in any such balances.

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Looking at the thing historically, he said it was noteworthy that the English-speaking Nations had respect for arbitration, but it was not so much with some of the other peoples of the world. But it was encouraging to note that private law was once the rule, but it had been succeeded by common justice. The great object of the League of Nations was to prevent war—make war impossible—as impossible as the old private feuds. If the last war was terrible, the next would be more so. Had America joined the League of Nations, the Turk would not now be rampant in Europe.

So, looking on the League of Nations from a political point of view, from a commercial and economic point of view, and from the standpoint of a great moral ideal, he did not see why the United States should not come into the League. In point of fact he said the United States had taught the world the value of a League of Nations by its own history and form of government.

R. S. Bowers of Harvard said the League of Nations lacked unanimity of purpose. If the United States joined the League it would merely strengthen one faction against another and it could never hope in the face of European intrigue to uphold its ideals. That had been fully demonstrated by her experience at Paris in 1919 during the negotiation of the Treaty of Versailles. Anyway, he regarded that treaty as an obstacle in the way of a League of Nations—if its terms were to be fulfilled.

Hollis Pleases With Wit

M. C. Hollis of Oxford said that like Webster's Dictionary he supposed he was British propaganda. (Laughter.) He thought the main defect of England was lack of American propaganda, as the main defect of America was lack of British propaganda. American propaganda in Great Britain was confined to brands of cereals and Fords. He said before he went to Oxford he had been to school at Eton, where the boys wore dark coats as a sign of mourning for George III, and he would like Americans to realize that George III was dead.

He said England wants peace and that is why she wants the League of Nations. Some Americans were afraid if they were in the League of Nations the Secretariat of the League might drop a postcard in the box at Geneva some morning to the Secretary of State of the United States in which he would casually remark that a war had been arranged with Jugo-Slovakia for next Thursday and the United States would supply 75,000 troops. He said President Harding apparently does not believe nations should be leagued together, although he realizes the necessity of their associating together.

P. R. Harmel insisted that the affairs of Europe today were run by the Supreme Council of the League of Nations and badly run by that body, and that they would be run by the same body if the United States were in the League. The United States would be more of an influence in the world for peace and happiness if it kept out of the League.

The Oxford men were dined by the Harvard team at the Harvard Club after the debate. They were to leave on the 1 o'clock train this morning for Princeton, N J, but decided to remain over on account of Mr Lindsay's illness.

The ballot vote showed 1614 for the Harvard debaters and 1000 for Oxford.

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Looking at the thing historically, he said it was noteworthy that the English-speaking Nations had respect for arbitration, but it was not so much with some of the other peoples of the world. But it was encouraging to note that private law was once the rule, but it had been succeeded by common justice. The great object of the League of Nations was to prevent war—make war impossible as impossible as the old private feuds. If the last war was terrible, the next would be more so. Had America joined the League of Nations, the Turk would not now be rampant in Europe.

So, looking on the League of Nations from a political point of view, from a commercial and economic point of view, and from the standpoint of a great moral ideal, he did not see why the United States should not come into the League. In point of fact he said the United States had taught the world the value of a League of Nations by its own history and form of government.

R. S. Bowers of Harvard said the League of Nations lacked unanimity of purpose. If the United States joined the League it would merely strengthen one faction against another and it could never hope in the face of European intrigue to uphold its ideals. That had been fully demonstrated by her experience at Paris in 1919 during the negotiation of the Treaty of Versailles. Anyway, he regarded that treaty as an obstacle in the way of a League of Nations—if its terms were to be fulfilled.

Hollis Pleases With Wit

M. C. Hollis of Oxford said that like Webster's Dictionary he supposed he was British propaganda. (Laughter.) He thought the main defect of England was lack of American propaganda, as the main defect of America was lack of British propaganda. American propaganda in Great Britain was confined to brands of cereals and Fords. He said before he went to Oxford he had been to school at Eton, where the boys wore dark coats as a sign of mourning for George III, and he would like Americans to realize that George III was dead.

He said England wants peace and that is why she wants the League of Nations. Some Americans were afraid if they were in the League of Nations the Secretariat of the League might drop a postcard in the box at Geneva some morning to the Secretary of State of the United States in which he would casually remark that a war had been arranged with Jugo-Slovakia for next Thursday and the United States would supply 75,000 troops. He said President Harding apparently does not believe nations should be leagued together, although he realizes the necessity of their associating together.

P. R. Harmel insisted that the affairs of Europe today were run by the Supreme Council of the League of Nations and badly run by that body, and that they would be run by the same body if the United States were in the League. The United States would be more of an influence in the world for peace and happiness if it kept out of the League.

The Oxford men were dined by the Harvard team at the Harvard Club after the debate. They were to leave on the 1 o'clock train this morning for Princeton, N J, but decided to remain over on account of Mr Lindsay's illness.

The ballot vote showed 1614 for the Harvard debaters and 1000 for Oxford.

Globe Oct 10

[87]

WOULD ABOLISH U.S. SHIP BOARD

Government Should Retire from Marine Business, Banker Says

OPPOSES FINANCING BY "SPECIAL FUND"

[Special Dispatch to The Herald]

SAN FRANCISCO, Oct. 9—At
he opening session of the Invest-
nent Bankers Association of Amer-
ca here this morning the address of
welcome was made by Paul Shoup,
vice-president of the Southern Pa-
ific Company. He was followed by
Howard F. Beebe, president of the
Bankers Association, who presented
his annual address, touching on the
conomic conditions of the country.

"The financing of state and municipal
vork has not had the same difficult
roblems confronting industrial and
ublic utility enterprises," said Presi-
ent Beebe, "with the result that work
 those fields has proceeded at a rapid
ace. Tendencies toward extravagance
re apparent and all our influences
hould be used to discourage unwise
xpenditures.

"SPECIAL FUND" A MENACE

"The financing of public work through
pecial fund' and special limited tax
sues is, in my opinion, a serious men-
e, for, under the belief that property
ll not be generally taxed, authority
given by the voters for expenditures
 money in amounts and ways which
uld not be countenanced if under the
cumstances it were possible to tax
perty therefor in the usual way.

The failure to meet these obligations,
wever, by the state or municipality,
uld have serious consequences to gen-
l credit, and I believe that if the
payers are unwilling to stand
arely back of public works by sub-
ting themselves to the possibility of
ation they should not authorize such
tures in the public name."

mong other points stressed by Mr.
be were:

Government loans to foreign countries
 in the 'frozen credit' class, and it
vident that it is going to be difficult
 many of these debtor nations to even
 the interest on these loans under
sting conditions in their respective
ntries. Our government has found
necessary to employ a substantial
tion of its receipts in the payment
nterest on the debt created to make
sible these loans.

The tariff efforts of Congress have
 with little approval from men of

RED CROSS GETS RELIEF STARTED

Chairman Payne Cables Athens and Paris to Use Funds in Levant

ANNUAL SESSION OPENS IN CAPITAL

WASHINGTON, Oct. 9—The American Red Cross, in annual convention here, took active steps tonight for the relief of refugees in the near east.

Acting upon authorization by the organization's executive committee given during the day, Chairman John Barton Payne dispatched cables to Athens and Paris, directing the immediate use of funds for the purchase of supplies for the sufferers. Chairman Payne also announced that Dr. A. Ross Hill, vice-chairman and director of foreign operations, will sail Friday to take charge of the expanded relief efforts.

THANKED BY HARDING

The executive committee, it was announced at the opening of the convention, had placed in the chairman's hands all the organization's funds and facilities, advising him to use them as he deemed advisable. That action brought an expression of gratitude from President Harding, who further informed the convention in a message of greeting of his satisfaction at the willingness of the agency to co-operate in near east relief and again extend a helping hand across the seas. Approval of the committee's action also was given by the convention through adoption of resolutions.

In signally expanding the agency's foreign relief operations, Chairman Payne cabled the American committee at Athens to draw on the relief fund to the extent of $100,000 immediately. The fund should be used, the cable directed, to purchase "urgent supplies" for the refugees in Greece. Instruction also was given that the committee obtain, if possible, a warehouse in the Piraeus for the Red Cross.

To the Greek Red Cross at Athens Chairman Payne sent a message stating that a commission would be on hand

Chan

Herald Oct 10

HARVARD DEBATERS WIN OVER OXFORD

~~Globe Oct 10~~

Audience Votes U. S. Should Not Enter League—English Team Loses Member by Illness

he Harvard-Oxford debate at Sym-
ony Hall last evening on the League
 Nations was decided in favor of the
arvard team on a ballot vote by the
dience. The hall was jammed with
ople.

he interest in the debate was almost
 keen as on the night of the famous
bate on the same subject in the same
ll between Pres Lowell of Harvard and Senator Henry Cabot Lodge in the Spring of 1919. At that time Pres Lowell took the other side of the question, urging it as a duty on the part of the United States to join the League of Nations.

Last evening the Harvard debaters insisted that the United States should keep out of the League of Nations.

Continued on the Sixth P

(Copyright Kahill Studios, Portland Me.)

Harvard team which won in debate with Oxford. Left to Right—Richard S Bowers, Paul Harmell, Raymond S. Fanning.

he debate was a little unfair in tha
 Englishmen were handicapped b
the loss of one man—K. M. Lindsay—who was taken to the Franklin Hospital, Jamaica Plain, in the afternoon suffering with a severe attack of indigestion. However, his teammates—Edward Marjoribanks of Christ Church, Oxford, and M. C. Hollis of Balliol College, proved a host in themselves an gave the Harvard men a stiff forensi battle. In one respect they were way ahead of the Harvard men—in their sense of humor.

The Harvard men were entirely seriou while the Englishmen livened up the debate with an occasional witty turn tha caught the audience.

In point of fact there were a great many League of Nation enthusiasts in that audience—many of those who have been advocating the league from the beginning—and they appreciated the points made by the young Englishmen as keenly as they appreciated the points scored by Pres Lowell in that other debate.

Ex-Gov Samuel W. McCall's introductory remarks pleased these people immensely for he spoke so hotly on the League of Nations that the first Oxford man to speak, Edward Marjoribanks, thanksd the Governor, saying that the loss of Mr Lindsay was "more than made up by the Governor."

This young man turned a clever on also in opening when he commented o his pleasure in being in the only city in the country that held a "historic tea party."

The platform was crowded—largely with students—but there were also a number of prominent citizens seated in the front row on either side of Chairman Samuel W. McCall. There were Ex-Mayor Peters, Consul General Grey of Great Britain and Vice Consul Marlow; the French consul, J. C. Joseph Flamand; George Wigglesworth, president of the board of overseers of Harvard; Dean Greenough, Rev Edwar Cummings and others.

The opposing teams were seated a tables at the extreme ends of the platform—the Oxford team on the right facing the audience, and the Harvar team on the left.

The Harvard team consisted of R. S Fanning, '23; R. S. Bowers, '24; P. R Harmel, '23—men selected for their eminent qualities in various debates las year.

The official tellers were: Arthur H Marlow, British vice consul, for Oxford and Dean Greenough for Harvard. To equalize somewhat the discrepancy in speakers on the Oxford team, its members were each allowed 22½ minutes and the Harvard men, each 15 minutes. In point of fact the Oxford men kept inside their time limit and the Harvard men spoke over their time—Harmel fully five minutes beyond his limit. W. G. Pierce of Technology was timekeeper.

The Harvard men all seemed rather short in stature, thin, and energetic in their presentation of the subject. The two Oxford men were [illegible]

nents' remarks. Harmel of Harvard, however, was also quick in this respect and he scored several rather good points on his opponents.

Ex-Gov McCall's Opening

In opening the debate, Ex-Gov McCall said:

"Although these two ancient universities are meeting tonight for the first time in joint debate, it is not to be inferred that the event has been delayed so long from any lack of friendship. Doubtless 150 years ago an encounter of this sort would have been celebrated by a first-class riot on the Common. Yet that we have traveled very far in the direction of good-will is shown by the agreement of both parties that the judges between them tonight shall be the people of this once-rebellious town of Boston.

"This meeting serves to mark an epoch in the relations between the two countries. On the one side we have the oldest of American universities, which, for two generations was the only college in the territory now included in the United States. Its antiquity, its great contributions to the development of the country and of its institutions and its progressive leadership fairly mark it tonight as th eworthy representative of America.

"On the other side we have the great university about whose name cluster so many of the glories of England. It was Oxford of which Matthew Arnold said: 'Beautiful city, so venerable, so lovely, steeped in sentiment, as she lies there, spreading her gardens to the moonlight and whispering from her towers the last enchantments of the middle age.' The representatives from both schools have a noble background.

"To the men who have come across the sea and the men of Harvard—I know you will expect me to speak your word of hearty welcome.

"So much for the disputants. Now a word for the subject. Whatever may be your opinion upon its merits, I think we shall all agree that there is no more vital question before the world today. The curtain has not yet gone down on that stupendous tragedy that began eight years ago. One result of the World War that caused all Christendom to rejoice was that the Turk had been driven out of Europe. Yet today we see Turkey defiantly issuing an ultimatum to her former conquerors and demanding again to be an European power. All honor to that little hero Nation in the Eastern Mediterranean which for three years bore the burden put upon her by the Allies and struggled to save Asia Minor from becoming another Armenia.

"Greece was summoned into danger and then betrayed by those whose battles she was fighting. She stood as she stood at Thermopylae and at Salamis for Western as against Asiatic civilization, and although she was at last overwhelmed by a cruel foe and thousands of Christians as a result were murdered, she towers today far above those who betrayed her.

"The Nations who have been and are in an unspeakable alliance with the unspeakable Turk have forfeited all claim to the good-will of America.

Duty of the United States

by all the resources of civilization that all agreed that it was the first duty of the world to make a repetition of it impossible.

"Since that time invention has prepared the way for more frightful horrors and has put new poison gases and other deadly resources at the service of the devil.

"The short-cut to race suicide today and to the obliteration of civilization is to have another World War. Either war will destroy the race or the race must destroy war. What are we going to do about it? Are we to rely upon the isolated and spasmodic action of the divided Nations upon a question in which all have the common interest of self-preservation?

"I know the isolated action of a great Nation can accomplish much, especially if it is action that means business. And amid that welter of international anarchy that holds sway beyond the Dardanelles and threatens to engulf Europe, the one word of hope for the world was spoken by the clear and mighty voice of England. But beyond some pious observations what has the United States done? And yet we could almost see the burning of Smyrna, could almost hear the groans and shrieks of the dying. Many of them were our fellow-Christians; some of them were our fellow-countrymen.

"What is the use of a Nation's being great and strong if it shall not sternly raise its voice, backed by its power, to prevent such infamies? It is a pious thing to bury the dead but it is far better to have prevented their being murdered.

"And here is the question upon which we may look for light this evening—Shall we enter the existing League of Nations or a league with reservations or the association of Nations which Mr Harding foresaw, but which to the rest of us has thus far been visible only to the eye of faith, or shall we go it alone? Nothing could be baser than to consider a question like this in the light of party politics and of the nonpartisan discussion of it we are certain tonight."

Fanning Leads Off for Harvard

Curiously enough both teams used pretty much the same arguments for different purposes. The Englishmen took the world events since the war to prove that the United States should enter the League and the Harvard men took the same events to prove that the United States was much better off outside the League.

R. S. Fanning, for Harvard, led off. He first commented on the peace between England and the United States that had lasted for over 100 years in spite of which, however, both Nations found themselves in wars before the 100 years were up.

He maintained that it would be impossible for the United States to enter into the kind of diplomacy and intrigue that characterized the nations of Europe before 1914 and which had not changed in the least since 1914.

Since the war every ideal that America had fought for had been shattered.

It was a record of broken trusts. Open covenants had been scorned; mandates had been ignored and secret treaties had been entered into in spite of the existing League of Nations. The worst of these was the treaty between France and Turkey entered into while the Treaty of Sevres was being negotiated. The whole thing had come back to the old idea of balance of power, and the United States cannot be a partner in any such balances.

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Globe Oct 10

[87]

eptember 28, 1922 MUSICAL COURIER

"IT IS ONLY NATURAL THAT AMERICA SHOULD FOLLOW RUSSIA IN ITS MUSICAL TENDENCIES," SAYS RABINOFF

Russians Are Far Ahead of the Rest of the World in the Exquisiteness of Their Esthetic Conceptions of Music and Drama, He Claims—The Coming of the Ukrainian National Chorus an Important Event

An interesting interview with Max Rabinoff, by birth a Russian and himself a musician, recalled—in connection with his presentation this season of the unusual Ukrainian National Chorus, in its first American tour—the fact that in 1913 Mr. Rabinoff prophesied that the Russian spirit in music would dominate the immediate future of music in America.

"It is only natural that America should follow Russia in its musical tendencies," says this well known pioneer in presenting Russian art and Russian musical innovations to America. It was Max Rabinoff who introduced the Ballet Russe to America with Pavlowa and Mordkin, embellishing it with the "decor" of such Russian artists as Bakst, Anisfeld, Golovin and Korovin, and who brought the famous Imperial Russian Court Balalaika Orchestra to this country as early as 1912.

"People outside Russia have no idea how far Russians are ahead of the rest of the world in the exquisiteness of their esthetic conceptions of music and drama." Mr. Rabinoff maintains his statement of a decade ago. "They may think that Russia is semi-barbaric in culture, a country of ignorant moujiks and adventurous Cossacks, but it was—and still is—the cradle of a new art that springs directly out of the joy and sorrows of the people, and not from any aristocratic class traditions, such as control the art of Western European nations. Russia still has music messages to give the world?

"It is because the coming of the Ukrainian National Chorus, with its conductor-composer, Alexander Koshetz, will strike new paths for choral art in America that I was impelled to re-enter the American music field—though I have not returned to it strictly in the managerial sense.

"I heard the chorus in five different countries of Europe during the last three years," Mr. Rabinoff continued, "and in each instance it met with triumphs. Nor was that simply because it sang well." Mr. Rabinoff's visionary eyes looked up quizzically, with a touch of that humor that has made him dare many things in art as, for instance, the touring of America and Canada with the Boston Grand Opera Company combined with the complete Pavlowa Ballet Russe for its incidental ballet.

"How do they differ from other choruses?" he was asked.

"It is that indefinite word 'chorus' that has made me decide to present, in addition to the chorus, a solo artist who will represent the best in Russian song." Mr. Rabinoff digressed for a moment to emphasize the fact that the concerts of the Ukrainian National Chorus will let America hear Russian vocal art as a whole. "America has been forging ahead in choral singing—everybody got into the spirit of it during the war. So I feel this is the moment to let them realize how this impulse may be turned into the finest of fine arts. No, it's not just educational. But it is an example of what a nation may do in conserving its art impulse and bringing it abreast of modern tenets in the arts.

Vigor of Nationalism.

"The Ukraine, the southland of the former Russian empire that stretches like a crescent above the Black Sea and crowns the Crimea, has distinct traits in its music. The Ukrainian songs are an inspiring panorama of life—and how can any listener remain indifferent to such things? I am sure that this music will stir American composers to emulation and will be a great thing for the country. We Slavs are emotional people and therefore fundamentally different in our art expressions from other Europeans. So, too, Americans are an emotional race. Both breathe the same atmosphere, the Slav has the same esthetic conceptions of an average American. That is why I believe that America will echo Europe in welcoming the rare art of the Ukrainian National Chorus, by means of which it brings to us a remarkable new music literature.

"No, I don't believe in a star system. That is the reason I have left my prima donnas, Mlle. Oda Slobodskaja and Mme. Nina Koshetz, to the last; and also why Prof. Alexander Koshetz, eminent pedagogue, composer and editor, has given his remarkable musicianship to these forty-two singers, proving a genius in obtaining from the human voice musical effects that will amaze you.

"I take pleasure in introducing Mlle. Slobodskaja to the American public because I have rarely heard so beautiful a voice. I take equal pleasure in presenting Mme. Koshetz—whom you know is a niece of Alexander Koshetz—because she, too, is a great interpreter of Russian songs, with a voice that mirrors the moods of the Russian people."

The coming of the Ukrainian National Chorus in this all-Russian Festival program will—if America repeats the history of its last three years in Europe—mark another milestone by which the artistic taste of Max Rabinoff has been justified.

M.

THE UKRANIAN NATIONAL CHORUS.

center, with folded arms, is Prof. Alexander Koshetz, the conductor. The unmarried women of the chorus distinguished by the floral wreaths which they wear until their marriage.

Musical Courier Sept 28

UKRAINIAN CHORUS

Max Rabinoff will present the Ukrainian National Chorus at Symphony Hall next Friday night. These concerts will be divided into two parts—with the unique art and new music of the Ukrainian Na-

Advertiser Oct 8

Adv 10/8

ional Chorus in its music of the Ukraine, formerly little Russia, and a separate program of Russian opera arias and songs of great Russia, given by two alternating artists of the opera in Russia. Mlle Oda Slobodskaja and Mme Nina Koshetz.

FAVORITE STARS

Advertiser Oct 8

On Friday evening, Oct. 13, in Symphony Hall, the Ukrainian National Chorus, Alexander Koshetz, conductor, will be heard for the first time in Boston. The chorus has appeared with success in many European cities and will be assisted by Mme. Slobodskaja, a Russian operatic singer.

Monitor Oct 10

No announcement has yet been made by any of the local choral societies, but their ways and works do not change greatly from year to year. The visit of the Ukrainian Chorus, Oct 13, may rouse emulation among them.

Among the recital givers of this season Paderewski is sure to arouse most interest. He has become already almost a legendary figure to the younger generation. His playing will probably not have the technical perfection of Kreisler, or of some of the other great pianists. But Paderewski had always a way of impressing his personality upon audiences and upon masterpieces that atoned for much of his nervous piano pounding on his last visits to Boston. Globe 9-24

are to have more visiting com- Casella, Siegfried

Globe Sept 24

Friday evening, [illegible] Hall, a first concert here by the celebrated Ukrainian Choir of Russian peasants, two score strong, schooled and led by Alexander Koshetz. Up and down Europe they have wandered for two years and everywhere the body and color of their voices, their instinctive and acquired skill and zest in song, their sincere conveyance of mood, sentiment, emotion, have praised them alike with the expert and with the simple. Now they come to America. Two solo-singers will assist the chorus—Miss Slobodskaja, of the opera houses of Petrograd and Moscow, and Mme Koshetz, heard and liked at the Symphony Concerts last winter.

Trans Sept 30

Transcript Sept 30

UKRAINIAN CHOIR

On Friday evening, Oct. 13, the Ukrainian National Chorus will give its first concert in Boston at Symphony Hall.

The Ukrainian National Chorus has been triumphantly touring Western Europe for the past three years, like troubadours of old, recruiting their history, their faith, their festival songs, in a way that the Western world has recently revived in its pageantry, but not on the concert stage.

They sing entirely "a capella" under Alexander Koshetz, conductor-composer, of Ukrainia. The voices respond like a "human symphony orchestra," as all Europe has called them, the voices revealing the various tone qualities of an orchestra. Globe 10/1

Globe Oct 1

Friday at 8:15, Ukrainian National Chorus, assisted by Oda Slobodskaya, soprano. "Doomsday," "Our Lady of Potchaev," "There Was a Widow," "Behind the Mountain," "Yahill's Daughter," "Cuckoo, Grey Cuckoo" and "Shtshedryk," Russian folks songs.

Aria from "Russian and Ludmila" and "Hebrew Song, from the Tragedy," "Prince Kholmsky," Glinka; "I Love Him Still" and "Look Pretty Maiden," Dargomijsky; "On the Hills of Georgia" and "The Sea," Rimsky-Korsakoff; "Desire," Cui.

"The Queen of the Seas" and "Complaint of Yaroslavna," Borodine; "Oriental Romance" and "The Dream," Glazounoff; "O, Sing Not Lovely Maiden," Rachmaninoff; "So Soon Forgotten" and "Had I Only Known," Tchaikowsky.

"The High Mountain," "I Wish to Go to the Meadow," "Poor Hawthorne," "A Violin is Playing in the Street," "I Sat Spinning, Spinning," "The Young Monk," "Lullaby," "The Flute Player," "Kosa" and "Mushrooms" Russian Folk Songs. Globe 10/8

Friday at 8:15, Ukrainian National Chorus, assisted by Nina Koshetz, soprano, and Oda Slobodskaya, soprano.

Globe Oct 8

UKRAINIAN CHORUS 10/8

The Ukrainian National Chorus is to appear in Boston Symphony Hall on Friday evening, October 13. It is conducted by a famous musician, Alexander Koshetz. The soloists are Mlle. Oda Slobodaskaja, leading soprano of the Petrograd Opera, and Mme Nina Koshetz, leading soprano of the Moscow Opera. The programs typify Ukrainian life. Adv

Advertiser Oct 8

As the World Wags

By PHILIP HALE 10/11

~~Herald~~

So the famous Ukrainian national chorus will sing here next Friday night the chorus that "sounds like a choir of violins, a symphony orchestra, or again like a gigantic organ.

Ukrainian. It's a sonorous, noble word. The first time we saw the word "Ukraine" it was in a piece that we learned, alas, imperfectly, to spout in school.

"Bring forth the horse!" The horse
was brought.
In truth he was a noble steed,
A Tartar of the Ukraine breed

These lines lodged securely in the memory. So did the lines from "Damon and Pythias" with E. L. Davenport as Damon.

"Lucullus, bring forth my steed!"
"Master, in hope to save thy life, I slew thy steed."

Herald Oct 11

Choir from Ukraine

For next Friday evening, a novel concert, good to anticipate, is announced for Symphony Hall. The Ukrainian National Chorus will give it; Alexander Koshetz will lead it; Mme. Slobodskaja from opera houses at Petrograd and Moscow will be the assisting singer. The choir comprises thirty or forty peasants from towns or villages in Little Russia, assembled and long schooled by the directing Koshetz. They sing hymns, folk-tunes, miscellaneous choral pieces. Of recent years they have journeyed from the Ukraine to Vienna and Berlin, London, Paris and minor cities. Almost with one accord, connoisseurs and less tutored listeners, fellow-Russians or Western Europeans, have praised the remarkable voices, the remarkable skill, the beauty, the power, the felt and conveyed emotion within these peasants. Wherever there is choral singing, there has the Ukrainian choir made deep impression. This autumn Max Rabinoff, resuming management, has brought it to the United States with visits to New York and Boston for beginning. To the peasants he has joined a new singer from Russian opera houses—Mme. Slobodskaja, a protégée of Stravinsky. She will be heard in no less than fourteen pieces—songs and operatic numbers from Glinka and Dargomyshsky through Chaikóvsky and Rakhmaninov. The choir will sing as many more pieces of their singular, engrossing music. —Trans 10/7

Transcript Oct 7

UKRAINIAN CHORUS

A vocal Symphony concert will be given by the Ukrainian chorus at Symphony hall, Friday evening, Oct. 13. Max Rabinoff, former impressario of the Boston Grand Opera Company, who introduced Pavlowa and her ballet russe to America, will this season present the Ukrainian national chorus in a series of concerts in this country after a tremendous tour of triumph throughout Europe. These concerts will be divided into two parts—with the unique art and new music of the Ukrainian national chorus in its music of the Ukraine, formerly little Russia, and a separate program of Russian opera arias and songs of great Russia, given by two alternating artists of the opera in Russia, Mlle. Oda Slobodakaja and Mme. Nina Koshetz. Herald 10/8

Herald Oct 8

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exotic Cio-Cio-San in Tamaki Miura.

THE UKRAINIAN CHORUS

Max Rabinoff, true to his traditions of presenting gala performances, this former impresario of the Boston Grand Opera Company, who introduced Pavlowa and her Ballet Russe to America, will this season present the Ukrainian National Chorus in a series of concerts in this country after a tremendous tour of thriumph throughout Europe. These concerts will be divided into two parts—with the unique art and new music of the Ukrainian National Chorus in its music of the Ukraine, formerly little Russia, and a separate program of Russian opera arias and songs of great Russia, given by two alternating artists of the opera in Russia, Mlle. Oda Slobodskaja and Mme. Nina Koshetz.

Amer 10/7

Nina Koshetz.

The combination will be most unusual, a far richer ensemble and a far more brilliant scene, with the chorus in native dress, than the average concert presents. A new folk music by a "symphony" of human voices such as America has never heard, a feast of the great Russians by a great interpretative artist—the concert will be a "composite of Russian vocal art."

American Oct 7

eptember 28, 1922 — MUSICAL COURIER

"IT IS ONLY NATURAL THAT AMERICA SHOULD FOLLOW RUSSIA IN ITS MUSICAL TENDENCIES," SAYS RABINOFF

Russians Are Far Ahead of the Rest of the World in the Exquisiteness of Their Esthetic Conceptions of Music and Drama, He Claims—The Coming of the Ukrainian National Chorus an Important Event

An interesting interview with Max Rabinoff, by birth a Russian and himself a musician, recalled—in connection with his presentation this season of the unusual Ukrainian National Chorus, in its first American tour—the fact that in 1913 Mr. Rabinoff prophesied that the Russian spirit in music would dominate the immediate future of music in America.

"It is only natural that America should follow Russia in *its musical tendencies*," says this well known pioneer in presenting Russian art and Russian musical innovations to America. It was Max Rabinoff who introduced the Ballet Russe to America with Pavlowa and Mordkin, embellishing it with the "decor" of such Russian artists as Bakst, Anisfeld, Golovin and Korovin, and who brought the famous Imperial Russian Court Balalaika Orchestra to this country as early as 1912.

"People outside Russia have no idea how far Russians are ahead of the rest of the world in the exquisiteness of their esthetic conceptions of music and drama." Mr. Rabinoff maintains his statement of a decade ago. "They may think that Russia is semi-barbaric in culture, a country of ignorant moujiks and adventurous Cossacks, but it was—and still is—the cradle of a new art that springs directly out of the joy and sorrows of the people, and not from any aristocratic class traditions, such as control the art of Western European nations. Russia still has music messages to give the world?

"It is because the coming of the Ukrainian National Chorus, with its conductor-composer, Alexander Koshetz, will strike new paths for choral art in America that I was impelled to re-enter the American music field—though I have not returned to it strictly in the managerial sense.

"I heard the chorus in five different countries of Europe during the last three years," Mr. Rabinoff continued, "and in each instance it met with triumphs. Nor was that simply because it sang well." Mr. Rabinoff's visionary eyes looked up quizzically, with a touch of that humor that has made him dare many things in art as, for instance, the touring of America and Canada with the Boston Grand Opera Company combined with the complete Pavlowa Ballet Russe for its incidental ballet.

"How do they differ from other choruses?" he was asked.

"It is that indefinite word 'chorus' that has made me decide to present, in addition to the chorus, a solo artist who will represent the best in Russian song." Mr. Rabinoff digressed for a moment to emphasize the fact that the concerts of the Ukrainian National Chorus will let America hear Russian vocal art as a whole. "America has been forging ahead in choral singing—everybody got into the spirit of it during the war. So I feel this is the moment to let them realize how this impulse may be turned into the finest of fine arts. No, it's not just educational. But it is an example of what a nation may do in conserving its art impulse and bringing it abreast of modern tenets in the arts.

VIGOR OF NATIONALISM.

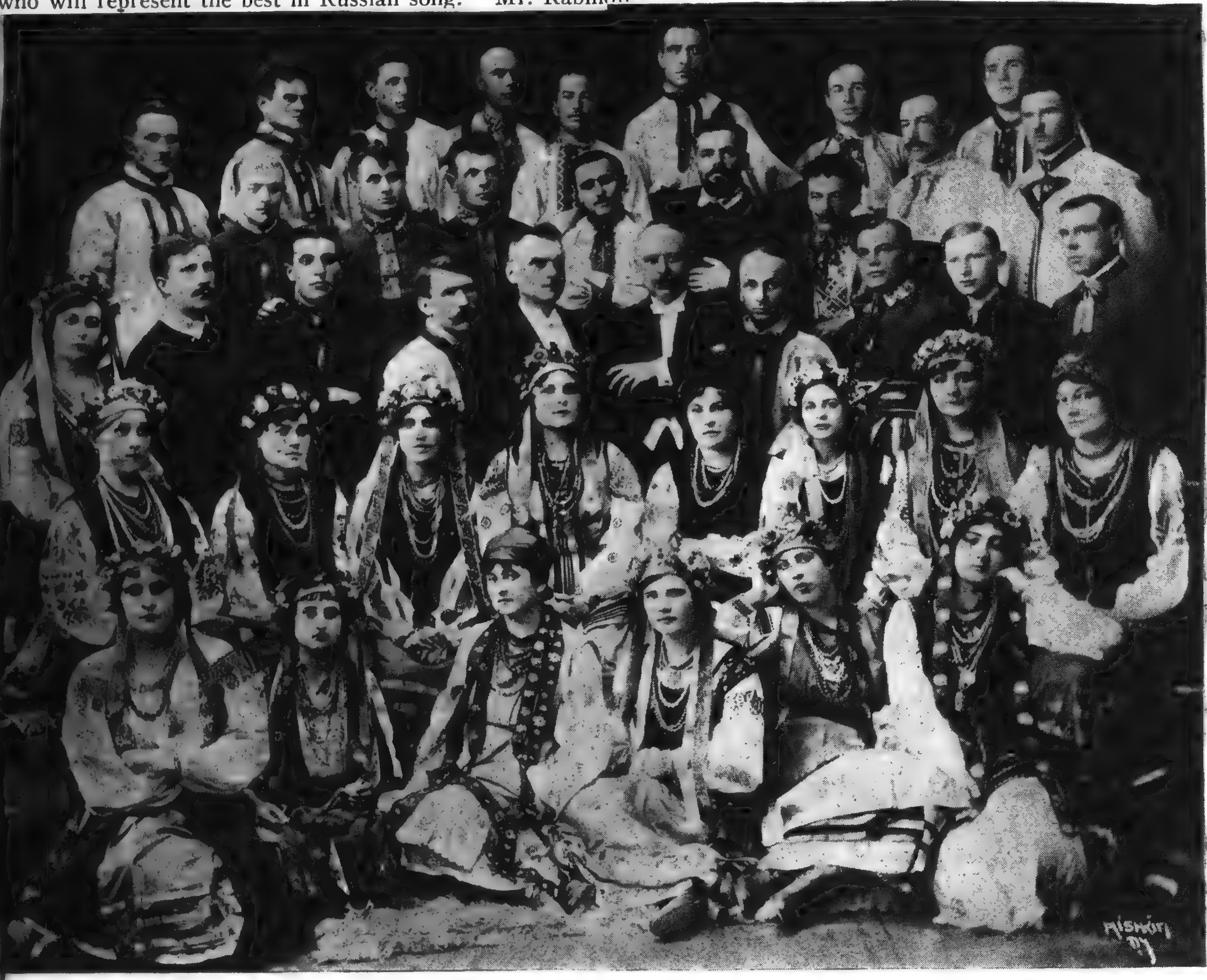
"The Ukraine, the southland of the former Russian empire that stretches like a crescent above the Black Sea and crowns the Crimea, has distinct traits in its music. The Ukrainian songs are an inspiring panorama of life—and how can any listener remain indifferent to such things? I am sure that this music will stir American composers to emulation and will be a great thing for the country. We Slavs are emotional people and therefore fundamentally different in our art expressions from other Europeans. So, too, Americans are an emotional race. Both breathe the same atmosphere, the Slav has the same esthetic conceptions of an average American. That is why I believe that America will echo Europe in welcoming the rare art of the Ukrainian National Chorus, by means of which it brings to us a remarkable new music literature.

"No, I don't believe in a star system. That is the reason I have left my prima donnas, Mlle. Oda Slobodskaja and Mme. Nina Koshetz, to the last; and also why Prof. Alexander Koshetz, eminent pedagogue, composer and editor, has given his remarkable musicianship to these forty-two singers, proving a genius in obtaining from the human voice musical effects that will amaze you.

"I take pleasure in introducing Mlle. Slobodskaja to the American public because I have rarely heard so beautiful a voice. I take equal pleasure in presenting Mme. Koshetz—whom you know is a niece of Alexander Koshetz—because she, too, is a great interpreter of Russian songs, with a voice that mirrors the moods of the Russian people."

The coming of the Ukrainian National Chorus in this all-Russian Festival program will—if America repeats the history of its last three years in Europe—mark another milestone by which the artistic taste of Max Rabinoff has been justified.

M.



THE UKRANIAN NATIONAL CHORUS.
e center, with folded arms, is Prof. Alexander Koshetz, the conductor. The unmarried women of the choru distinguished by the floral wreaths which they wear until their marriage.

Musical Courier Sept 28

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are promised for the

No announcement has yet been made by any of the local choral societies, but their ways and works do not change greatly from year to year. The visit of the Ukrainian Chorus, Oct 13, may rouse emulation among them.

Among the recital givers of this season Paderewski is sure to arouse most interest. He has become already almost a legendary figure to the younger generation. His playing will probably not have the technical perfection of Kreisler, or of some of the other great pianists. But Paderewski had always a way of impressing his personality upon audiences and upon masterpieces that atoned for much of his nervous piano pounding on his last visits to Boston.

are to have more visiting com- Casella, Siegfried

Globe 9-24

Globe Sept 24

Friday evening, in Symphony Hall, a first concert here by the celebrated Ukrainian Choir of Russian peasants, two score strong, schooled and led by Alexander Koshetz. Up and down Europe they have wandered for two years and everywhere the body and color of their voices, their instinctive and acquired skill and zest in song, their sincere conveyance of mood, sentiment, emotion, have praised them alike with the expert and with the simple. Now they come to America. Two solo-singers will assist the chorus—Miss Slobodskaja, of the opera houses of Petrograd and Moscow, and Mme Koshetz, heard and liked at the Symphony Concerts last winter.

Trans Sept 30

Transcript Sept 30

Choir from Ukraine

For next Friday evening, a novel concert, good to anticipate, is announced for Symphony Hall. The Ukrainian National Chorus will give it; Alexander Koshetz will lead it; Mme. Slobodskaja from opera houses at Petrograd and Moscow will be the assisting singer. The choir comprises thirty or forty peasants from towns or villages in Little Russia, assembled and long schooled by the directing Koshetz. They sing hymns, folk-tunes, miscellaneous choral pieces. Of recent years they have journeyed from the Ukraine to Vienna and Berlin, London, Paris and minor cities. Almost with one accord, connoisseurs and less tutored listeners, fellow-Russians or Western Europeans, have praised the remarkable voices, the remarkable skill, the beauty, the power, the felt and conveyed emotion within these peasants. Wherever there is choral singing, there has the Ukrainian choir made deep impression. This autumn Max Rabinoff, resuming management, has brought it to the United States with visits to New York and Boston for beginning. To the peasants he has joined a new singer from Russian opera houses—Mme. Slobodskaja, a protégée of Stravinsky. She will be heard in no less than fourteen pieces—songs and operatic numbers from Glinka and Dargomyzhsky through Chaikovsky and Rakhmaninov. The choir will sing as many more pieces of their singular, engrossing music.

Trans 10/7

Transcript Oct 7

UKRAINIAN CHOIR

On Friday evening, Oct. 13, the Ukrainian National Chorus will give its first concert in Boston at Symphony Hall.

The Ukrainian National Chorus has been triumphantly touring Western Europe for the past three years, like troubadours of old, recruiting their history, their faith, their festival songs, in a way that the Western world has recently revived in its pageantry, but not on the concert stage.

They sing entirely "a capella" under Alexander Koshetz, conductor-composer, of Ukrainia. The voices respond like a "human symphony orchestra," as all Europe has called them, the voices revealing the varicus tone qualities of an orchestra.

Globe Oct 1

UKRAINIAN CHORUS

A vocal Symphony concert will be given by the Ukrainian chorus at Symphony hall, Friday evening, Oct. 13. Max Rabinoff, former impressario of the Boston Grand Opera Company, who introduced Pavlowa and her ballet russe to America, will this season present the Ukrainian national chorus in a series of concerts in this country after a tremendous tour of triumph throughout Europe. These concerts will be divided into two parts—with the unique art and new music of the Ukrainian national chorus in its music of the Ukraine, formerly little Russia, and a separate program of Russian opera arias and songs of great Russia, given by two alternating artists of the opera in Russia, Mlle. Oda Slobodakaja and Mme. Nina Koshetz.

Herald Oct 8

Friday at 8:15, Ukrainian National Chorus, assisted by Oda Slobodskaya, soprano. "Doomsday," "Our Lady of Potchaev," "There Was a Widow," "Behind the Mountain," "Yahill's Daughter," "Cuckoo, Grey Cuckoo" and "Shtshedryk," Russian folks songs.

Aria from "Russian and Ludmila" and "Hebrew Song, from the Tragedy," "Prince Kholmsky," Glinka; "I Love Him Still" and "Look Pretty Maiden," Dargomijsky; "On the Hills of Georgia" and "The Sea," Rimsky-Korsakoff; "Desire," Cui.

"The Queen of the Seas" and "Complaint of Yaroslavna," Borodine; "Oriental Romance" and "The Dream," Glazounoff; "O, Sing Not Lovely Maiden," Rachmaninoff; "So Soon Forgotten" and "Had I Only Known," Tchaikowsky.

"The High Mountain," "I Wish to Go to the Meadow," "Poor Hawthorne," "A Violin is Playing in the Street," "I Sat Spinning, Spinning," "The Young Monk," "Lullaby," "The Flute Player," "Kosa" and "Mushrooms", Russian Folk Songs.

Globe 10/8

Friday at 8:15, Ukrainian National Chorus, assisted by Nina Koshetz, soprano, and Oda Slobodskaya, soprano.

Globe Oct 8

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exotic Cio-Cio-San in Tamaki Miura.

THE UKRAINIAN CHORUS

Max Rabinoff, true to his traditions of presenting gala performances, this former impresario of the Boston Grand Opera Company, who introduced Pavlowa and her Ballet Russe to America, will this season present the Ukrainian National Chorus in a series of concerts in this country after a tremendous tour of thriumph throughout Europe. These concerts will be divided into two parts—with the unique art and new music of the Ukrainian National Chorus in its music of the Ukraine, formerly little Russia, and a separate program of Russian opera arias and songs of great Russia, given by two alternating artists of the opera in Russia, Mlle. Oda Slobodskaja and Mme. Nina Koshetz.

Amer 10/7

Nina Koshetz.

The combination will be most unusual, a far richer ensemble and a far more brilliant scene, with the chorus in native dress, than the average concert presents. A new folk music by a "symphony" of human voices such as America has never heard, a feast of the great Russians by a great interpretative artist—the concert will be a "composite of Russian vocal art."

American Oct 7

UKRAINIAN CHORUS 10/8

The Ukrainian National Chorus is to appear in Boston Symphony Hall on Friday evening, October 13. It is conducted by a famous musician, Alexander Koshetz. The soloists are Mlle. Oda Slobodaskaja, leading soprano of the Petrograd Opera, and Mme Nina Koshetz, leading soprano of the Moscow Opera. The programs typify Ukrainian life. Adv

Advertiser Oct 8

UKRAINIAN CHORUS

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Adv 10/8

Advertiser Oct 8

Adv 8/8

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FAVORITE STARS

Advertiser Oct 8

On Friday evening, Oct. 13, in Symphony Hall, the Ukrainian National Chorus, Alexander Koshetz, conductor, will be heard for the first time in Boston. The chorus has appeared with success in many European cities and will be assisted by Mme. Slobodskaja, a Russian operatic singer.

Monitor Oct 10

As the World Wags

By PHILIP HALE 10/11

~~Herald~~

So the famous Ukrainian nationa horus will sing here next Friday night he chorus that "sounds like a choir o iolins, a symphony orchestra, or agair ike a gigantic organ.

Ukrainian. It's a sonorous, noble word. The first time we saw the word "Ukraine" it was in a piece that we earned, alas, imperfectly, to spout in school.

"'Bring forth the horse!' The horse
was brought.
In truth he was a noble steed,
A Tartar of the Ukraine breed

These lines lodged securely in the memory. So did the lines from "Damon and Pythias" with E. L. Davenport as Damon.

"Lucullus, bring forth my steed!"
"Master, in hope to save thy life, I slew thy steed."

Herald Oct 11

[88]

Trans 10/2

To Sing of Ukrainia

(Photo by Underwood & Underwood)

AMONG the passengers on the S. S. Caronia at New York were the Ukrainian National Chorus, composed of fifty young men and women, who for the past three years have been singing in the capitals of Europe. They come here for a tour of the United States, Canada and Mexico.

This photograph, taken on board the ship just before it docked, shows Max Rabinoff American representative of the chorus centre, and Alexander Kossetz, European composer and conductor of the chorus, surrounded by the women members of the chorus in their national costumes.

Transcript Oct 2

UKRAINIANS GIVE CONCERT

Herald 10/14

National Chorus Makes Excellent Impression in Symphony Hall

ORGANIZATION HIGHLY TRAINED

By PHILIP HALE

Max Rabinoff brought the Ukrainian National Chorus led by Alexander Koshetz, to Symphony Hall last night. Miss Oda Slobodskaja, soprano, sang two groups of songs, accompanied by Nicholas Stember, pianist. There was a very large and enthusiastic audience.

For once the praise of the passionate press agent seemed reasonable, even cool. Seldom, if ever, have we heard a chorus so firmly and at the same time so musically controlled. A chorus may have precision of attack, pure intonation, a decent regard for dynamic contrasts and gradations, and yet be without a vivifying soul.

These Ukrainians have been admirably trained. They have a strongly developed rhythmic sense. They have a legato line in sustained passages that accomplished solo singers might envy. Their command of nuances and their variety of expression are remarkable. They sing with unaffected spirit; their emotion is not content with the following of the conductor's wishes; it is apparently unfeigned and spontaneous.

Although they have given concerts in many European cities and might faithfully accomplish now a perfunctory task, they sing with a freshness, a zest and an emotional intensity that show no sign of physical or mental weariness. Possibly it is because in a strange land they have their own country in mind and are thus inspired, unlike the exiles by the waters of Babylon who asked how they could sing the songs of Zion.

The program of the choral numbers was varied and interesting; interesting musically to layman and folk-lorist alike. It included hymns and canticles, Christmas carols, sung as serenades beneath windows, Spring songs containing hints at the survival of paganism. The names of Leontovich, Demootsky, Stetzenko, Lyssenko, Barvinski-Koshetz were on the program as arrangers, adapters; some of the most charming selections were signed Koshetz.

And often in these songs, now melancholy but not gloomy, gay but not frivolous, solemn but not depressing, Mr. Koshetz brought from this chorus surprising, impressive, but not extravagant orchestral effects.

Miss Slobodskaja, evidently an experienced singer, has a voice that pleased when she did not use full force. Unfortunately she too often abused her vocal strength, forced her voice, so that her upper tones recalled Tennyson's shrill-edged shriek of a mother dividing the shuddering night. When she sang simply in songs of tender nature her voice was appealing. She did not show a great command of nuances, alternating for the most part between fortissimo and piano. The composers represented by her were, according to the program, Dargomijsky, Glinka, Tchaikovsky, Cui, Glazounov, Moussorgsky and Rimsky-Korsakov.

Herald Oct 14

REMARKABLE AND RARE

IMPENDING UKRAINIANS IN FOLK-SONG

At Trans 10/9

The Choir to Be Heard in Boston Next Friday Makes No Small Stir in New York—Pieces and Performance — The Background, the Method and the Songs—A Singular Music of Soil and Spirit

WITH equal curiosity and satisfaction Russian and non-Russian hearers listened to the Ukrainian National Chorus in New York last Friday evening. Then and there it gave its first concert on this side of the Atlantic—"an exhibition," according to The New York Herald, of "intensely characteristic choral singing, distinguished by strongly marked racial traits and by an art as singular as it is compelling." About these traits, this art and the occasion in general Mr. Deems Taylor contributes more particulars to The World. Here they are:

> The Ukrainians are a small mixed chorus of sixty-odd voices under the leadership of Alexander Koshetz and they have been brought to an extraordinary degree of perfection. The singers appeared in the peasant costumes of Little Russia—a flaming and exotic swirl of scarlet, canary yellow, black, turquoise, orange, white and peacock green; the women with dazzling floral headdresses, the men in solid green and blue and brown kaftans, and everybody wearing bright red or yellow boots. But they had something for the ear as well as the eye, as their first numbers proved. For they sang with a precision and finish, a perfection of diction and command of dynamics such as are seldom heard here. Professor Koshetz has his singers under as absolute control as it is given to any choral conductor to possess, and if there were flaws in the performance he and not his chorus must be held accountable for them.
>
> Two groups of Ukrainian folk-songs comprised the choral pieces—one at the beginning and one at the end of the programme. Both were superbly done. The chorus has amazing volume of tone, considering its numbers, a fact due, probably, to the curious metallic—a most brassy—quality of most of the voices. They seemed to be untrained voices, not particularly agreeable individually, perhaps, but they blended marvellously, with enormous carrying power and a range of expression that was more than ample for the folk-music they sing.
>
> The chorus seems somewhat limited as to vocal color. It sang everything with much the same quality tone; while the conductor relied for his effects chiefly upon changes in pace and rhythm and upon a wonderful range of shading that went from a blaring fortissimo to a humming pianissimo that was to be felt rather than heard. This chorus has been called "a vocal orchestra," and the term is a happy one; but "organ" is the better word—an organ perfectly played and with a perfect swell-box, but not quite enough stops. Polished as its work was, one missed the variety in tone and quality that is at the command of such choruses as St. Olaf's and the great Toronto Choir.
>
> A part of the impression was undoubtedly due to the skilful arrangements of the various folk-songs. These had been made by several Russian musicians, including Leontovich, Stetzenko and Lyssenko. A large proportion of them, and some of the best, were made by Professor Koshetz himself. They are all well written for the voices, harmonized with dignified simplicity, and have the massiveness and telling quality that are born only of masterly part-writing.

"There was considerable singing with closed mouths," continues Mr. Henderson in The Herald, "and in this the listener quickly heard the effects which persuaded European critics to call this organization a human orchestra. The sound and gradations were those of a remarkable body of strings and wood winds. The dynamics were extraordinary. The sudden fortes struck like blows. The swells were like the heave of the deep sea. The diminishing chords at the ends of some numbers were magical. In religious canticles, in melancholy narratives, in reckless outbreaks of gayety the chorus disclosed a fitness of style, an adequacy of expression and a profound unanimity of feeling that aroused genuine emotion among the listeners."

Folk-Song That Teems

Equal pleasure in degree and kind, Bostonians may anticipate when the Ukrainian Chorus repeats at Symphony Hall next Friday evening its concert in New York. Plainly it deserves informed, receptive ears. To that end Professor Koshetz, the director, has written a note about Ukrainian folk-song parts of which as translated for Musical America by Florence Wilkins follow: "Ukrainia," the director writes, "means, literally, border marshes. Geographically this land of nearly sixty million persons caps the Black Sea and spreads like a large crescent over the Crimea. Ukrainia is the southland of the former Russian Empire—the "Italy of Russia'—with a people of a warmer temperament than the North Russians. . . .

"Ukrainian folk-songs are full of a wonderful tenderness and sympathy, of sweet melancholy; yet they are never powerless or weak, but are always full of cheerfulness, buoyancy, with a very distinctive humor. They fairly bubble over with merriment at times. The rich nature of the Ukraine, the mild climate, the abundance of sunshine, the sweep of meadows and golden fields, the wealth of resources, the gardens and orchards, the quiet waters of the rivers and the blue horizon of the Black Sea are reflected as in a mirror in the songs, lending them a soft and colorful melodiousness, filled with an inarticulate melancholy—of horizons lost in the haze of distance, with the mellowness of the moonlit nights and the warmth of the sunshine with the smell of gardens and meadows in bloom.

"Especially rich in fine shadings of emotions are the love-songs. So plentiful are they that it can be said that in no other tongue has love been sung about as it has in the Ukrainian. However, the emotions are not merely personal. Every moment of his life the Ukrainian links and identifies with the lovely Nature surrounding him. Not a moment of these emotions or of the whole drama of the song but has its embellishment and symbol from some phase of Nature. Nature actually seems to live the same life as the poet. It rejoices, grieves, loves, suffers, weeps, thirsts, awaits. . . .

"This strong amalgamation of man with Nature, which always has a poetic form, does not give to the melody of the Ukrainian songs that erratic vigor, bordering on the uncouth, which is proper to the music of Great Russia. On the contrary, a deep appreciation of form, of architectonics, of measure, lend to the design of the tunes the gracefulness of a complete construction of the musical phrase, a purity of architectural form and style, and always rhythm that is clearly defined. All this is enhanced in a vapory sort of elegy, a kind of mist of sadness which comes as a result of the tragic and stormy history of this people.

"The Ukraine, with no definite or strong borders, has throughout history been a prey for neighbors. As the natural route from Asia into Europe, and therefore the path along which the barbaric tribes marched into Europe in mediæval times, it became thereby the scene of an endless bloody struggle in which the Ukrainian people had to defend their country against the inroads of the Orient. The whole history of the Ukrainians is that of an heroic stand against their enemies. And it has left its traces on the mentality of the people, giving to their songs that depth and fineness of feeling which can be acquired only through suffering. These historical conflicts have also imparted to the songs a wealth of subject matter. Therefore it is not to be wondered at that in Ukrainian music, outside of its own peulciar diatonics, we often find pentatonics, also the old Grecian scale and derivatives from it. In spite of these influences their folk-song has remained national in character, in which real Ukrainian re-creation has assimilated this foreign material to herself.

"The characteristic trait of the Ukrainian songs is their polyphony. A deep-seated, inborn sense of beauty, a reaching after harmony, an excess of soulful musical health and strength, have found an outlet in the rich polyphonics of the songs. Moreover, this music was aided by the absence of foreign or outside factors and influences, such as instrumental music or the use of church organs, which in Western Europe lulled to sleep popular creations of vocal harmony. The Ukrainians, seeking beauty and fulness of sound, created in the long run a rich polyphony. They discovered for themselves their own counterpoint, their peculiar harmony, altogether different from that of the Western schools, and the laws of this counterpoint and harmony have not yet been ascertained.

"With the exception of the prehistoric melodies, all the songs of the Ukraine are sung polyphonically. Every melody is surrounded with colorful and capricious counterpoint, or natural harmony, for several voices. And this counterpoint, as well as the harmony, is not fixed or unchanging. On the contrary, with every verse the song takes on new combinations of sounds, the product of the vital creative invention of the singer. So that it is possible to take these combinations down only on a phonograph record, because they are so varied. The singer himself is unable to repeat what he sang just a few minutes before."

Chosen Pieces

Here, finally, for the curious in suc things, is a list of the seventeen pieces tha the Ukrainians will sing at Symphony Ha next Friday. They will use of course the own language; but a programme-book wi supply translations of every text wit many a quotation from the music. Afte each number in the subjoined schedul is the name of the musician who has ar ranged it:

Doomsday	Demootsk
Our Lady of Potchaev	Leontovich
There Was a Widow	Koshetz
Behind the Mountain	Leontovich
Yahill's Daughter	Koshetz
Cuckoo, Grey Cuckoo	Stetzenko
Shtshedryk	Lenotovich
The High Mountain	Lyssenko
I wish to Go to the Meadow	Koshetz
Poor Hawthorn	Kotshetz
A Violin Is Playing in the Street	Koshetz
I Sat Spinning, Spinning	Lenotovich
The Young Monk	Koshetz
	Barvinski-Koshetz
Lullaby	Leontovich
The Flute Player	Leontovich
Kosa	Lyssenko
Mushrooms	

Transcript Oct 9

Ukrainers Yet Like Ourselves

Trans Oct 11

GEORGE CREEL has confessed that when he was made chief of President Wilson's Committee on Public Information he believed the Ukraine was a musical instrument. A comfortable, dinner-jacketed American audience filled Carnegie Hall last Friday and heard the Ukrainian National Chorus demonstrate that Mr. Creel's idea was more or less right. In their peasant costumes of blazing red, green, blue, yellow, white and orange, they looked as exotic and unfamiliar as the flowers of a tropical jungle; but their regimented singing was marked by a musicianship which put them at once into the ageless, sexless, international category of fine art, even though theirs is an individualized performance which has its roots deep in their native soil.

For most Americans few places are further off than the Ukraine; few costumes more outlandish than these barber-pole bursts of color. Yet before the chorus had sung more than six measures every one could see the essential kinship between these foreigners and ourselves. Though they sang with the voices of disciplined angels, in everything else they were but a transplanted New England singing school, or the Oskaloosa Methodist Church choir, or the Arizona University Glee Club. The tall, sleepy basso with the straggling mustache; the pretty girl who doesn't care whether she sings well or not; the angular spinster who makes the production of musical noise a serious business; the too solemn young tenor with his mind on the girls when it isn't on himself—all were there, and recognizable, even though miraculously translated into costumes of crashing color and a hay-feverish language. [The New York Globe

Transcript Oct 11

UKRAINE CHORUS CHARMS BOSTON

Adv 10-14

Singing beautiful arrangements of their folk songs and other music, the Ukrainian National Chorus delighted a Symphony Hall audience last evening. Prof. Alexander Koshetz conducted with exquisite feeling for every mood and the chorus caught his slightest suggestion.

Garbed in quaintly vivid costumes, the Ukrainians interpreted with irresistible feeling the sometimes desperately gay, and always wistfully melancholy music of their land.

Mlle. Oda Slobodskaja, the soloist, who is from the Petrograd opera, gave to her selections a dramatic power which fascinatingly enhanced their intrinsically great value. Her voice proved delicately responsive to many phases of musical emotion. Now strongly clear, as though explaining by quality of sound the thought of the composer, and now questioningly sweet, it stirred her hearers.

A picturesque tribute was given when the chorus first appeared. They were showered with flowers by members of the audience.

Advertiser Oct 14

INSTRUMENTAL VOICES

UNIQUE QUALITY IN UKRAINIAN SONG

Trans

A Choir Like No Other Sings Its Own Folk-Pieces—The Leader Who Has Made It, the Audience That Heard It, the Singer Assisting It—An Evening Novel and Many-Sided

Oct 14

EVIDENTLY not too many of the sons and the daughters of the Ukraine have migrated to Boston. Else there would have been more of them in Symphony Hall last evening to greet the Ukrainian National Chorus and to divide the audience in fairer proportion between themselves and their fellow-Russians on the one hand; while on the other went the connoisseurs and quidnuncs of music, native to this town and more than usually eager for new, strange, warmly heralded experiences. As it was, the scattered Ukrainian fringe strewed the edge

Transcript (Adv) Oct 14

[89]

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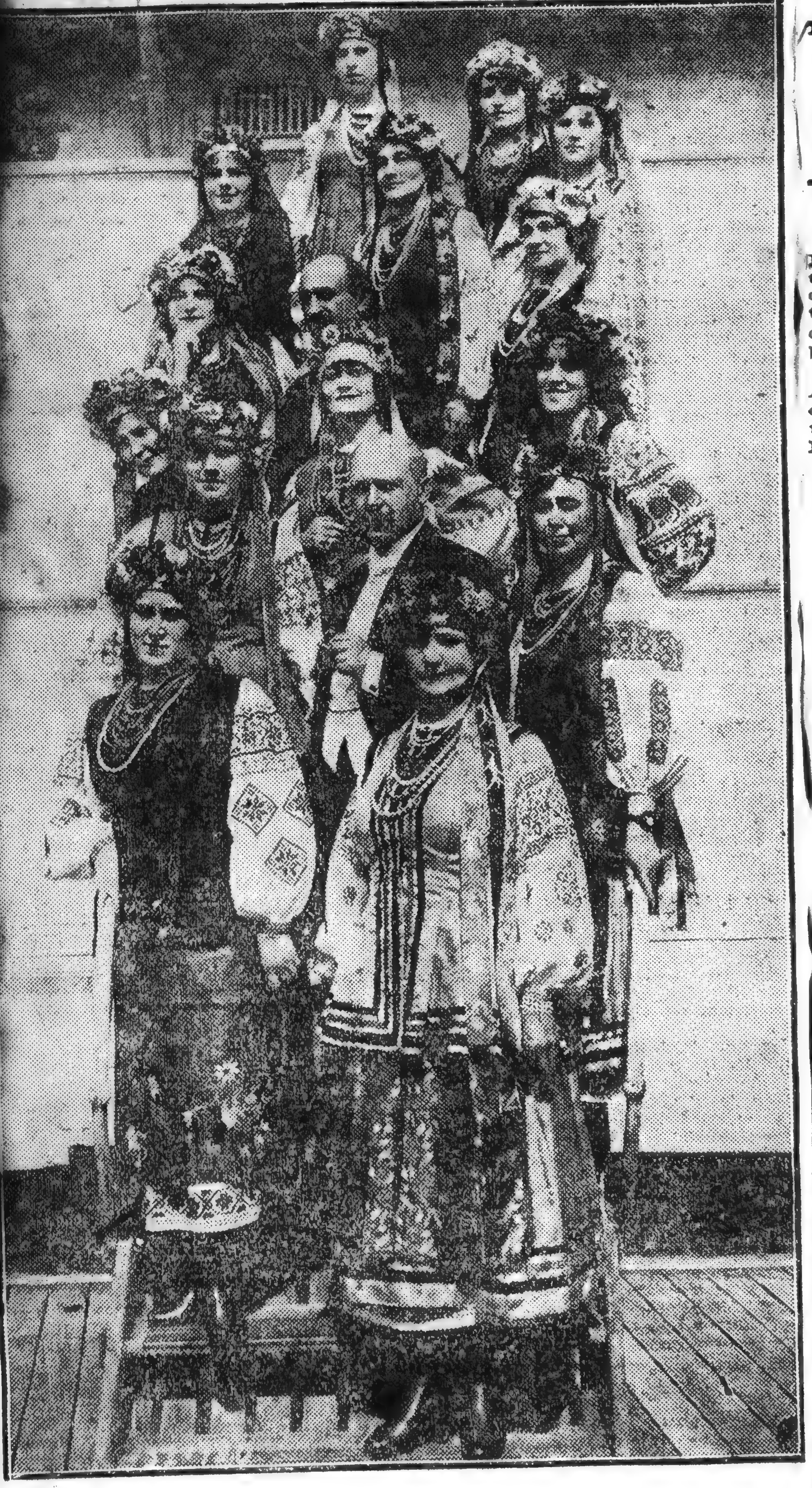
Trans 10/2

To Sing of Ukrainia



(Photo by Underwood & Underwood)

AMONG the passengers on the S. S. Caronia at New York were the Ukrainian National Chorus, composed of fifty young men and women, who for the past three years have been singing in the capitals of Europe. They come here for a tour of the United States, Canada and Mexico.

This photograph, taken on board the shi just before it docked, shows Max Rabinoff American representative of the chorus centre, and Alexander Kossetz, Europea composer and conductor of the chorus, sur rounded by the women members of th chorus in their national costumes.

Transcript Oct 2

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For once the praise of the passionate press agent seemed reasonable, even cool. Seldom, if ever, have we heard a chorus so firmly and at the same time so musically controlled. A chorus may have precision of attack, pure intonation, a decent regard for dynamic contrasts and gradations, and yet be without a vivifying soul.

These Ukrainians have been admirably trained. They have a strongly developed rhythmic sense. They have a legato line in sustained passages that accomplished solo singers might envy. Their command of nuances and their variety of expression are remarkable. They sing with unaffected spirit; their emotion is not content with the following of the conductor's wishes; it is apparently unfeigned and spontaneous. Although they have given concerts in many European cities and might faithfully accomplish now a perfunctory task, they sing with a freshness, a zest and an emotional intensity that show no sign of physical or mental weariness. Possibly it is because in a strange land they have their own country in mind and are thus inspired, unlike the exiles by the waters of Babylon who asked how they could sing the songs of Zion.

The program of the choral numbers was varied and interesting; interesting musically to layman and folk-lorist alike. It included hymns and canticles, Christmas carols, sung as serenades beneath windows, Spring songs containing hints at the survival of paganism. The names of Leontovich, Demootsky, Stetzenko, Lyssenko, Barvinski-Koshetz were on the program as arrangers, adapters; some of the most charming selections were signed Koshetz.

And often in these songs, now melancholy but not gloomy, gay but not frivolous, solemn but not depressing, Mr. Koshetz brought from this chorus surprising, impressive, but not extravagant orchestral effects.

Miss Slobodskaja, evidently an experienced singer, has a voice that pleased when she did not use full force. Unfortunately she too often abused her vocal strength, forced her voice, so that her upper tones recalled Tennyson's shrill-edged shriek of a mother dividing the shuddering night. When she sang simply in songs of tender nature her voice was appealing. She did not show a great command of nuances, alternating for the most part between fortissimo and piano. The composers represented by her were, according to the program, Dargomijsky, Glinka, Tchaikovsky, Cui, Glazounov, Moussorgsky and Rimsky-Korsakov.

Herald Oct 14

REMARKABLE AND RARE

IMPENDING UKRAINIANS IN FOLK-SONG

at Trans 10/9

The Choir to Be Heard in Boston Next Friday Makes No Small Stir in New York—Pieces and Performance — The Background, the Method and the Songs—A Singular Music of Soil and Spirit

WITH equal curiosity and satisfaction Russian and non-Russian hearers listened to the Ukrainian National Chorus in New York last Friday evening. Then and there it gave its first concert on this side of the Atlantic—"an exhibition," according to The New York Herald, of "intensely characteristic choral singing, distinguished by strongly marked racial traits and by an art as singular as it is compelling. About these traits, this art and the occasion in general Mr. Deems Taylor contributes more particulars to The World. Here they are:

> The Ukrainians are a small mixed chorus of sixty-odd voices under the leadership of Alexander Koshetz and they have been brought to an extraordinary degree of perfection. The singers appeared in the peasant costumes of Little Russia—a flaming and exotic swirl of scarlet, canary yellow, black, turquoise, orange, white and peacock green; the women with dazzling floral headdresses, the men in solid green and blue and brown kaftans, and everybody wearing bright red or yellow boots. But they had something for the ear as well as the eye, as their first numbers proved. For they sang with a precision and finish, a perfection of diction and command of dynamics such as are seldom heard here. Professor Koshetz has his singers under as absolute control as it is given to any choral conductor to possess, and if there were flaws in the performance he and not his chorus must be held accountable for them.
>
> Two groups of Ukrainian folk-songs comprised the choral pieces—one at the beginning and one at the end of the programme. Both were superbly done. The chorus has amazing volume of tone, considering its numbers, a fact due, probably, to the curious metallic—a most brassy—quality of most of the voices. They seemed to be untrained voices, not particularly agreeable individually, perhaps, but they blended marvellously, with enormous carrying power and a range of expression that was more than ample for the folk-music they sing.
>
> The chorus seems somewhat limited as to vocal color. It sang everything with much the same quality tone; while the conductor relied for his effects chiefly upon changes in pace and rhythm and upon a wonderful range of shading that went from a blaring fortissimo to a humming pianissimo that was to be felt rather than heard. This chorus has been called "a vocal orchestra," and the term is a happy one; but "organ" is the better word—an organ perfectly played and with a perfect swell-box, but not quite enough stops. Polished as its work was, one missed the variety in tone and quality that is at the command of such choruses as St. Olaf's and the great Toronto Choir.
>
> A part of the impression was undoubtedly due to the skilful arrangements of the various folk-songs. These had been made by several Russian musicians, including Leontovich, Stetzenko and Lyssenko. A large proportion of them, and some of the best, were made by Professor Koshetz himself. They are all well written for the voices, harmonized with dignified simplicity, and have the massiveness and telling quality that are born only of masterly part-writing.

"There was considerable singing with closed mouths," continues Mr. Henderson in The Herald, "and in this the listener quickly heard the effects which persuaded European critics to call this organization a human orchestra. The sound and gradations were those of a remarkable body of strings and wood winds. The dynamics were extraordinary. The sudden fortes struck like blows. The swells were like the heave of the deep sea. The diminishing chords at the ends of some numbers were magical. In religious canticles, in melancholy narratives, in reckless outbreaks of gayety the chorus disclosed a fitness of style, an adequacy of expression and a profound unanimity of feeling that aroused genuine emotion among the listeners."

Folk-Song That Teems

Equal pleasure in degree and kind, Bostonians may anticipate when the Ukrainian Chorus repeats at Symphony Hall next Friday evening its concert in New York. Plainly it deserves informed, receptive ears. To that end Professor Koshetz, the director, has written a note about Ukrainian folk-song parts of which as translated for Musical America by Florence Wilkins follow: "Ukrainia," the director writes, "means, literally, border marshes. Geographically this land of nearly sixty million persons caps the Black Sea and spreads like a large crescent over the Crimea. Ukrainia is the southland of the former Russian Empire—the "Italy of Russia'—with a people of a warmer temperament than the North Russians. . . .

"Ukrainian folk-songs are full of a wonderful tenderness and sympathy, of sweet melancholy; yet they are never powerless or weak, but are always full of cheerfulness, buoyancy, with a very distinctive humor. They fairly bubble over with merriment at times. The rich nature of the Ukraine, the mild climate, the abundance of sunshine, the sweep of meadows and golden fields, the wealth of resources, the gardens and orchards, the quiet waters of the rivers and the blue horizon of the Black Sea are reflected as in a mirror in the songs, lending them a soft and colorful melodiousness, filled with an inarticulate melancholy—of horizons lost in the haze of distance, with the mellowness of the moonlit nights and the warmth of the sunshine with the smell of gardens and meadows in bloom.

"Especially rich in fine shadings of emotions are the love-songs. So plentiful are they that it can be said that in no other tongue has love been sung about as it has in the Ukrainian. However, the emotions are not merely personal. Every moment of his life the Ukrainian links and identifies with the lovely Nature surrounding him. Not a moment of these emotions or of the whole drama of the song but has its embellishment and symbol from some phase of Nature. Nature actually seems to live the same life as the poet. It rejoices, grieves, loves, suffers, weeps, thirsts, awaits. . . .

"This strong amalgamation of man with Nature, which always has a poetic form, does not give to the melody of the Ukrainian songs that erratic vigor, bordering on the uncouth, which is proper to the music of Great Russia. On the contrary, a deep appreciation of form, of architectonics, of measure, lend to the design of the tunes the gracefulness of a complete construction of the musical phrase, a purity of architectural form and style, and always rhythm that is clearly defined. All this is enhanced in a vapory sort of elegy, a kind of mist of sadness which comes as a result of the tragic and stormy history of this people.

"The Ukraine, with no definite or strong borders, has throughout history been a prey for neighbors. As the natural route from Asia into Europe, and therefore the path along which the barbaric tribes marched into Europe in mediæval times, it became thereby the scene of an endless bloody struggle in which the Ukrainian people had to defend their country against the inroads of the Orient. The whole history of the Ukrainians is that of an heroic stand against their enemies. And it has left its traces on the mentality of the people, giving to their songs that depth and fineness of feeling which can be acquired only through suffering. These historical conflicts have also imparted to the songs a wealth of subject matter. Therefore it is not to be wondered at that in Ukrainian music, outside of its own peulciar diatonics, we often find pentatonics, also the old Grecian scale and derivatives from it. In spite of these influences their folk-song has remained national in character, in which real Ukrainian re-creation has assimilated this foreign material to herself.

"The characteristic trait of the Ukrainian songs is their polyphony. A deep-seated, inborn sense of beauty, a reaching after harmony, an excess of soulful musical health and strength, have found an outlet in the rich polyphonics of the songs. Moreover, this music was aided by the absence of foreign or outside factors and influences, such as instrumental music or the use of church organs, which in Western Europe lulled to sleep popular creations of vocal harmony. The Ukrainians, seeking beauty and fulness of sound, created in the long run a rich polyphony. They discovered for themselves their own counterpoint, their peculiar harmony, altogether different from that of the Western schools, and the laws of this counterpoint and harmony have not yet been ascertained.

"With the exception of the prehistoric melodies, all the songs of the Ukraine are sung polyphonically. Every melody is surrounded with colorful and capricious counterpoint, or natural harmony, for several voices. And this counterpoint, as well as the harmony, is not fixed or unchanging. On the contrary, with every verse the song takes on new combinations of sounds, the product of the vital creative invention of the singer. So that it is possible to take these combinations down only on a phonograph record, because they are so varied The singer himself is unable to repeat what he sang just a few minutes before."

Chosen Pieces

Here, finally, for the curious in suc things, is a list of the seventeen pieces tha the Ukrainians will sing at Symphony Ha next Friday. They will use of course the own language; but a programme-book wi supply translations of every text wit many a quotation from the music. Afte each number in the subjoined schedul is the name of the musician who has ar ranged it:

Doomsday	Demootsk
Our Lady of Potchaev	Leontovic
There Was a Widow	Koshetz
Behind the Mountain	Leontovich
Yahill's Daughter	Koshetz
Cuckoo, Grey Cuckoo	Stetzenko
Shtshedryk	Lenotovich
The High Mountain	Lyssenko
I wish to Go to the Meadow	Koshetz
Poor Hawthorn	Kotshetz
A Violin Is Playing in the Street	Koshetz
I Sat Spinning, Spinning	Lenotovich
The Young Monk	Koshetz
Lullaby	Barvinski-Koshetz
The Flute Player	Leontovich
Kosa	Lyssenko
Mushrooms	

Transcript Oct 9

Continued on Page

Ukrainers Yet Like Ourselves

Trans Oct 11

GEORGE CREEL has confessed that when he was made chief of President Wilson's Committee on Public Information he believed the Ukraine was a musical instrument. A comfortable, dinner-jacketed American audience filled Carnegie Hall last Friday and heard the Ukrainian National Chorus demonstrate that Mr. Creel's idea was more or less right. In their peasant costumes of blazing red, green, blue, yellow, white and orange, they looked as exotic and unfamiliar as the flowers of a tropical jungle; but their regimented singing was marked by a musicianship which put them at once into the ageless, sexless, international category of fine art, even though theirs is an individualized performance which has its roots deep in their native soil.

For most Americans few places are further off than the Ukraine; few costumes more outlandish than these barber-pole bursts of color. Yet before the chorus had sung more than six measures every one could see the essential kinship between these foreigners and ourselves. Though they sang with the voices of disciplined angels, in everything else they were but a transplanted New England singing school, or the Oskaloosa Methodist Church choir, or the Arizona University Glee Club. The tall, sleepy basso with the straggling mustache; the pretty girl who doesn't care whether she sings well or not; the angular spinster who makes the production of musical noise a serious business; the too solemn young tenor with his mind on the girls when it isn't on himself—all were there, and recognizable, even though miraculously translated into costumes of crashing color and a hay-feverish language. [The New York Globe

Transcript Oct 11

UKRAINE CHORUS CHARMS BOSTON

Adv 10-14

Singing beautiful arrangements of their folk songs and other music, the Ukrainian National Chorus delighted a Symphony Hall audience last evening. Prof. Alexander Koshetz conducted with exquisite feeling for every mood and the chorus caught his slightest suggestion.

Garbed in quaintly vivid costumes, the Ukrainians interpreted with irresistible feeling the sometimes desperately gay, and always wistfully melancholy music of their land.

Mlle. Oda Slobodskaja, the soloist, who is from the Petrograd opera, gave to her selections a dramatic power which fascinatingly enhanced their intrinsically great value. Her voice proved delicately responsive to many phases of musical emotion. Now strongly clear, as though explaining by quality of sound the thought of the composer, and now questioningly sweet, it stirred her hearers.

A picturesque tribute was given when the chorus first appeared. They were showered with flowers by members of the audience.

Advertiser Oct 14

INSTRUMENTAL VOICES

UNIQUE QUALITY IN UKRAINIAN SONG

A Choir Like No Other Sings Its Own Folk-Pieces—The Leader Who Has Made It, the Audience That Heard It, the Singer Assisting It—An Evening Novel and Many-Sided

EVIDENTLY not too many of the sons and the daughters of the Ukraine have migrated to Boston. Else there would have been more of them in Symphony Hall last evening tc greet the Ukrainian National Chorus anc to divide the audience in fairer proportion between themselves and their fellow-Russians on the one hand; while on the other went the connoisseurs and quidnuncs o music, native to this town and more than usually eager for new, strange, warmly heralded experiences. As it was, the scattered Ukrainian fringe strewed the edge

Transcript (Adv) Oct 14

of the stage with little boquets of flowers in the national colors, tossed or borne thither when the choir first appeared; swelled the applause and kept it ringing; yielded that intimate response to strange singing in a strange tongue (as the rest of us heard it) which was stimulation to singers, in their turn as strangely circumstanced. It would not be the truth to say that this applause was discriminating. True, it was warmer toward the later and more interesting array of folk-songs than it had been to the earlier. Yet it overflowed upon Mme. Oda Slobodskaya, late singer in the opera houses of Petrograd and Moscow, who, in the name of that same truth, was encumbrance rather than enrichment to the concert.

A tall and aquiline lady, dark-haired, white-skinned, with curious ringlets about her ears, like to reversed interrogation points, is Mme. Slobodskaja, a lady also well past her first youth. In these years, she has become routined singer, especially in the operatic numbers she vouchsafed her audience from Glinka's "Russian and Ludmilla," from Dargomyzhsky's "Russalka." High and acid ran her voice; sharp-edged, thinly cut were her phrases and periods; with vehemence she projected them upon her hearers; while so weighted and propelled, they bore no other passion. In imagination, the listener could hear her cleaving the vast spaces of Russian opera houses, winning applause as routined and mechanical as her singing. More to be desired was Mme. Slobodskaja in assorted songs from Cui and Glazunov, from Chaikovsky and Rimsky, from Musorgsky of "Hopák," from Dargomyzhsky yet again. With them she put by rhetoric for sincerity and truth. In them her middle tones gained suavity, body, color; while in half-voice some were even round and warm. She answered to the whipping, whirling rhythms of "Hopák." She followed a scintillant, tripping Chaikovsky through the bright mazes of a song about a girl fluttering after a caparisoned, capricious lover. Otherwise, however, Mme. Slobodskaja's pieces were as uninteresting as she. Once more it appeared how easily many a Russian becomes Italianate when he would compose operatic music; how easy also it is for a Cui or a Glazunov to write songs less in Russian than in international, commonplace.

An incident, an interlude, over-long was Mme. Slobodskaja between the two groups of Ukranian pieces. With them, indeed, in both actual and ironic sense, the concert ended and the concert began; moved so briskly that it was hardly possible to fix eye upon the Ukranian Choir before sound distracted sight. Though sixty was reported as the number of the chorus in New York, no more than forty came hither. Obviously they were peasants or petty bourgeois; obviously they were as divergent—and as unified—in aspect and type as would be forty villagers of New England similarly assembled. With two exceptions, they wore, moreover, their national dress. Upon the women, it began in red top-boots; ascended through skirts and bodices of red, green, canary and other flagrant colors; ended in flowered, ribboned, diadem-like head-dresses. Chains fell loose from necks; while from backs and shoulders descended ribbons wherever there was pinning place. Booted also were the men; but of soberer colors were the trousers and their long, loose coats, flowing from shoulder to knee. Their under-jackets tended to flame; for not yet in fortunate Ukrainia has the male bird abandoned to his mate quite all the primary colors. The exceptions—in ordinary evening dress—were a sounder of the pitch-pipe stationed of necessity, yet with incongruity, in the centre of these peasant peacocks and Mr. Alexander Koshetz, founder and sustainer, teacher and leader of the choir.

Having schooled his singers in pieces familiar to both. the conductor needs between them no music-sheets upon music-stand. Like most Russians in like place—e. g. Sávonov in his days with the Philharmonic Society in New York—he prefers to the baton, the finger, the hand, the arm, the immediate, impinging bodily presence and influence. So conducting, he seemed at first to beat the measure. Then of a sudden a change of rhythm darted from hand and eye. Or with tight fist he hammered out a resounding burst of tone, only to gather the upswelling wave within the outspread circumference of his arms. A bald, tall, stout, middle-aged man is Koshetz, no less and no more, doubtless, upon Ukrainian police-records. Yet upon his choir he works a divining, summoning, compelling will.

For to listen to the Ukrainian Chorus is to perceive speedily that they are untrained singers, except as the conductor has schooled them. Individually, even collectively, they stray from the true pitch; they miss finely differentiated tone; their natural voices, when one or another is heard singly through a few measures, are not remarkable. The sopranos are light and metallic; the basses boom deep, after the mannner of all Russians; over the gamut between are the others' tones distributed. In a word, the virtues of the Ukrainian Choir are the virtues of an ensemble, singularly practiced in singular superiorities. It produces a lusty, strident tone; yet in every part or group of parts that tone is blended, well nigh perfectly. It sings with endless command of pace and rhythm, sustained, diversified, broken, resumed. It excels in contrasts, as when the women's voices rise brightly against the changeless background of the men's; or when a single voice or company of voices mounts and parts the swelling tonal mass. The choir does not much color its speech of song; but it knows every degree of tonal force. It is capable of swift outbursts, thrusts almost, of flaring tone. It can send voices surging over the concert-room like waves. Yet it can dwindle them to nothingness through a succession of broken chords; achieve pianissimi, forty strong, that Mme. Culp, mistress of such paling murmurs, might envy for one.

Whatever the necessity or the prompting of the instant, as one is the Ukrainian Choir; while whatever it sings, a unique quality pervades the singing. Many times the voices sound less human than instrumental—oboe-like, clarinet-like, and so onward through all the acid sweetness of the wood-wind choir. The lighter tones of the men seem as often viola-like; the basses drone like viols. When all concerned hum an accompaniment or a background, so might sound and throb a choir of violoncellos. The most experienced know no such instrumental quality in any other chorus the world around. Innate it probably is; innate and also cultivated; yet however gained, it is magical upon the listener. He hears human voices lifted in song; he hears also orchestral voices sounding through them; and the blending is as inscrutable as any other spell.

Upon seventeen pieces, all sung in the Ukrainian dialect, the choir exercised these powers. A few were pious legends or canticles of the church; a few more serenading songs of Christmas and New Year, since the Ukrainian climate is mild. Others recounted the hard lot of orphaned girls, ill-treated serving-maidens, misunderstood daughters. (They are possible, even in peasant communities.) Through a few more ran amorous undertone; while others seemed but caprices in nonsensical words to music as capricious but by no means nonsensical. Various hands—chief among them Mr. Koshetz's—had harmonized the folk-tunes simply, solidly, with one ear to viable vocal parts, the other to substance and spirit. Sung by the Ukrainian Choir to an audience that, for the most part, merely caught the mood from the music, these pieces seemed to restore folk-song to itself as natural, spontaneous expression of the singer—artless at first, yet becoming artful as individual talents more and more played upon it.

It was as though the tale to be told, the serenade to be sung, the pious office to be hymned, the gay nonsense to be set free, possessed the singer, invented, guided his song. Here he sped, there he stayed, the pace. There he broke and here he sustained the rhythm. Now came the moment to shout, again the moment to murmur. Instinctively his feeling brightened or darkened, lightened or weighted, his tones. The listener was hearing song in creation—rare sensation at Symphony Hall in October of 1922. Yet the creators were forty instead of one; while if the creative act was vocal yet in those Ukranian tones pulsed and fretted instruments, above, around, beneath, within.

H. T. P.

Transcript Oct 14

Maker and Master

Trans Oct 14

Alexander Koshetz

Leader of the Ukrainian National Chorus

Transcript Oct 14

OSTON SUNDAY POST PICTORIAL SECTION

Master Maker

$3000 in Gold to Reward Reader

Each one of these trade marks represents superlative quality of product or service of exceptional character. **Do you know what makes each one a leader?** Write the Boston Post the "why" of their supremacy. If you

Post Oct 15

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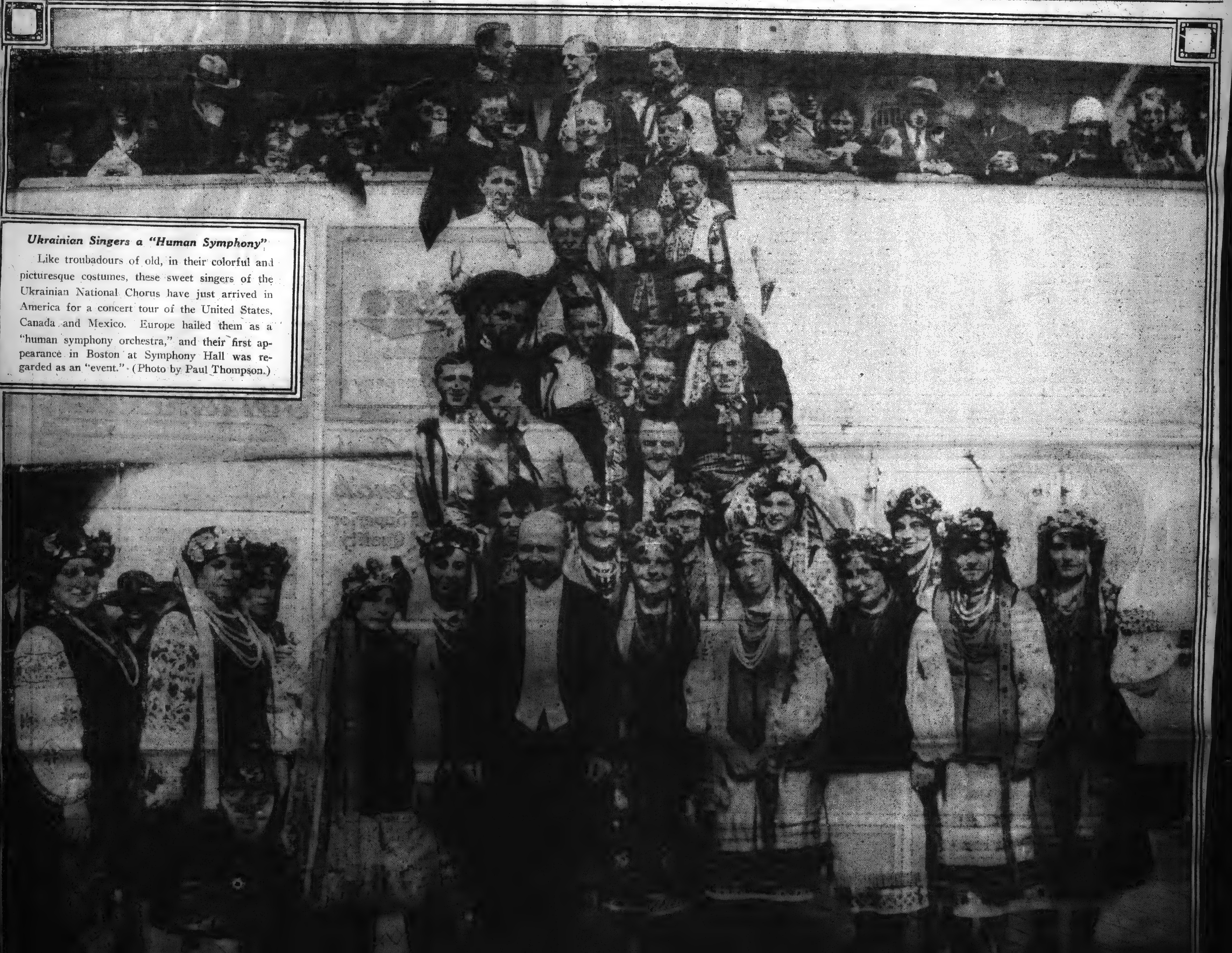
Oct 14

BOSTON SUNDAY POST PICTORIAL SECTION **OCTOBER 15, 1922**

THE "HUMAN SYMPHONY" FROM UKRAINIA



Ukrainian Singers a "Human Symphony"

Like troubadours of old, in their colorful and picturesque costumes, these sweet singers of the Ukrainian National Chorus have just arrived in America for a concert tour of the United States, Canada and Mexico. Europe hailed them as a "human symphony orchestra," and their first appearance in Boston at Symphony Hall was regarded as an "event." (Photo by Paul Thompson.)

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Sunday afternoon, Oct. 15, in Symphony Hall, for the beginning of a new series of Sunday concerts, a recital by Mischa Elman, the violinist, lately returned from a year of European applause. Warmth of tone, energy of mood and expression, a susceptible temperament, and the will to play upon audience as well as violin mark him. As often as not a true sensibility to music also guides him. Trans 9-23

Transcript Sept 23

AT SYMPHONY HALL

The season of Sunday concerts in Symphony Hall will open on October 15th with the appearance of Mischa Elman. This will be an event of additional interest in that it will mark the return to this country of the celebrated Russian violinist after an absence of two years. This interval Mr. Elman has spent in the Old World, touring in the Orient during the season of 1920-21 and in Western Europe during the season of 1921-22. He had not been heard in the European capitals since the extraordinary concerts of his childhood. Amer 9-23.

"DOWN TO THE SEA"

American Sept 23

MISCHA ELMAN Trav

The season of Sunday concerts in Symphony Hall will open on Oct. 15 with the appearance of Mischa Elman. This will mark the return to this country of the celebrated Russian violinist after an absence of two years.

This concert will open the season of Sunday concerts which will take place each week through the winter and spring. The series will include appearances of the greatest singers, violinists, pianists, choral concerts and orchestral concerts of importance. 9-23

Sept 23
Traveler

ELMAN CONCERT Adv

Mischa Elman is to give a concert in Symphony Hall on Sunday, October 15. The occasion will mark the return of the eminent Russian violinist after an absence of two years. This concert will open the season of Sunday concerts at Symphony Hall. 9-24

Advertiser Sept 24

ELMAN OPENS SUNDAY CONCERTS

Amer 9/30

The season of Sunday concerts in Symphony Hall will open on Sunday afternoon, October 15, with the appearance of Mischa Elman. This concert will be of particular interest in that the great Russian violinist has not been heard in this country for two seasons, having spent the season of 1920-21 in a tour of Japan and the Far East, and last season in a tour of Europe, which included concerts in the principal cities of England, France, Germany, Belgium and Scandinavia. His European audiences immediately repeated the American verdict, "The greatest of them all."

KIETH'S THEATRE

American Sept 30

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KIETH'S THEATRE

American Sept 30

Herald 9/24

MISCHA E

Herald Sept 23

ELMAN'S RETURN

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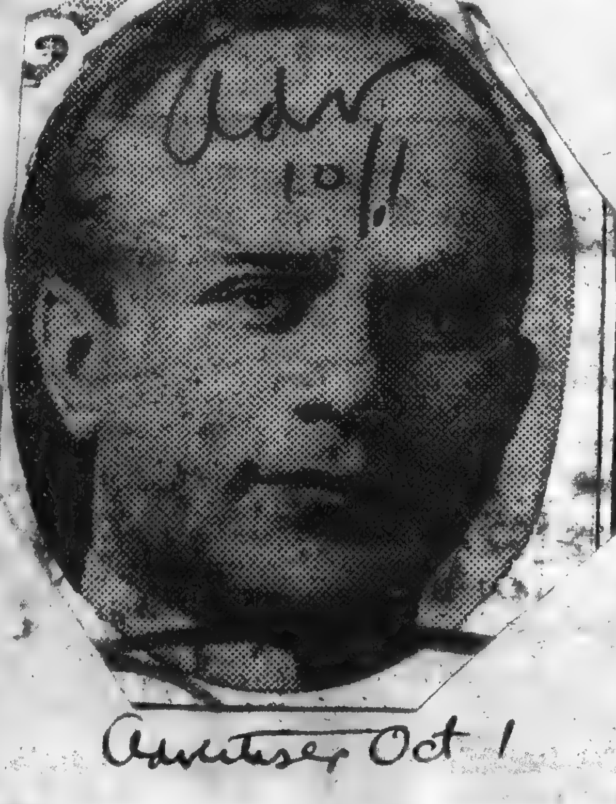
PEOPLE'S SYMPHONY

Herald Oct 12

ELMAN CONCERT

On Sunday afternoon, October 15, the Sunday series of concerts will begin in Symphony Hall with the appearance of Mischa Elman, who spent the last two seasons abroad. The season of 1920-21 he devoted to a tour of Japan and the Far East. Last season he gave concerts in Europe. Adv 10-1

Advertiser Oct 1



Adv 10/1

Advertiser Oct 1

Elman to Open Sunday Concerts

On Sunday afternoon, Oct. 15, at 3:30, the Sunday series of concerts will begin in Symphony Hall with the appearance of Mischa Elman. This concert will be in the nature of a welcome to the great Russian violinist, in that he has spent the last two seasons in the Old World. The season of 1920-21 he devoted to a tour of Japan and the far East. Last season he gave concerts and appeared with orchestras in the capitals of England, France, Belgium, Germany and Scandinavia. He had not been heard in Europe since his remarkable tour as a boy prodigy some years ago, and his return as the mature artist whom America so well knows made him probably the most distinctive figure of the musical season.

Advertiser Oct 1

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music-drama has been put by in both citi

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Sonata in D major..........Hän
Concerto in A minor, No. 5..........Vieuxtem
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Suite for Violin arranged from Incidental Music to Shakspeare's Comedy, "Much Ado About Nothing"..........Korngo
Nocturne..........Chopin-Wilheln
Jota..........Sarasa

Transcript Oct 5

Mischa Elman will play at Symphony Hall Oct 15 for the first time in two years, during which he has toured Europe and Asia. Globe 10/1

Globe Oct 1

Elman and Heifetz for Violinists—Titta Ruffo for Resounding Singer—Jewish and Gentile Music from the Temple Choirs—Mr. Hutcheson's Series of Piano-Recitals—Rising Youngsters

Trans 10-7

SUNDAY afternoon, Oct. 15, in Symphony Hall, for the beginning of a new series of Sunday concerts, a recital by Mischa Elman, the violinist, lately returned from a year of European applause. Warmth of tone, energy of mood and expression, a susceptible temperament, and the will to play upon audience as well as violin mark him. As often as not a true sensibility to music also guides him. A sonata of Händel; a concerto of Vieuxtemps; Bach's Chaconne; lesser pieces by Korngold and Sarasate fill the programme. Trans 10-7

Transcript Oct 7

Globe 10-8

Mischa Elman's Program

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Globe Oct 8

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Chaconne for violin (unaccompanied). Bach
Suite, "Viel Laermen um Nichts," Op. 11, ...Korngold
Nocturne..........Chopin-Wilhelmj
Jota..........Sarasate

Herald Oct 8

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ELMAN PROGRAM Adv Oct 8

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Advertiser Oct 8

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Monitor Oct 10

Adv Oct 13

Elman Returning After Long Tour

Mischa Elman, the "Little Giant" among the violin stars, will make his first appearance here in two years at Symphony Hall next Sunday. On his long European tour he achieved a succession of remarkable triumphs. It was in Boston, 15 years ago, that he scored his first big American success as soloist with the Symphony Orchestra. He was then in his 'teens.

MISCHA ELMAN

His program on Sunday will include the Handel sonata in D, Vieuxtemps' concerto No. 5, in A major; Bach's chaconne, unaccompanied; the Chopin-Wilhelmj "Nocturne," Saraste's "Jota" and Korngold's novel "Much Ado About Nothing" suite.

Advertiser Oct 13

Mr. Elman Returns Trans 10/14

The concerts of Sunday afternoons in Symphony Hall begin tomorrow with a recital by Mischa Elman, the violinist, lately returned from a year of European applause. Warmth of tone, energy of mood and expression, a susceptible temperament, and the will to play upon audience as well as violin mark him. As often as not a true sensibility to music also guides him. A sonata of Händel; a concerto of Viextemps; Bach's Chaconne; lesser pieces by Korngold and Sarasate fill the programme.

Transcript Oct 14

Elman Tomorrow

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Sonata in D major..........Haendel
Concerto No. 5 in A minor..........Vieuxtemps
Chaconne (unaccompanied)..........Bach
Suite from the Incidental Music to "Much Ado About Nothing"..Korngold
Nocturne..........Chopin-Wilhelmj
Jota..........Sarasate

American Oct 14

Elman to Open Concert Series

Trav 10-14

Tomorrow afternoon in Symphony hall at 3:30 Mischa Elman, the great violinist, will open the series of Sunday afternoon concerts.

Traveler Oct 14

Concert and Recital Programs for the Current Week

Globe 10/15

SYMPHONY HALL—Today at 3:30, Mischa Elman, violinist. Sonata in D major, Haendel; Concerto, No. 5, in A minor, Vieuxtemps; "Chaconne," Bach; Suite from the incidental music to "Much Ado About Nothing," Korngold; Nocturne, Chopin - Wilheim; "Jota," Sarasate.

Globe Oct 15

Elman Recital at Symphony Hall Today

Amer 10/15

MISCHA ELMAN, the great Russian violinist, will open the season of Sunday afternoon concerts in Symphony Hall today. This concert marks his return to Boston after two years' absence. The program:

Sonata in D Major..........Handel
Concerto, No. 5 in A Minor..........Vieuxtemps
Chaconne (unaccompanied)..........Bach
Suite, "Much Ado About Nothing"..Korngold
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Jota..........Sarasate

American Oct 15

Herald

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For this concert, which will mark his return to Boston after two years' absence in Europe, the program is as follows:

Sonata in D major..........Handel
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Herald Oct 15

MISCHA ELMAN RECITAL

Mischa Elman, whose appeal to his great public seems to gain rather than lose with the years, gave a concert yesterday afternoon in Symphony Hall which crowded the hall to overflowing and kept the violinist playing encores until long after his programme proper had concluded. Post Oct 16

Of the compositions announced in advance to be performed there were Handel's D major sonata, Vieuxtemps Concerto in A minor; the Bach unaccompanied Chaconne, a suite from incidental music by Erich Korngold to Shakespere's "Much Ado About Nothing," Nocturne, Chopin, Wilhelmj and Jota Srasate. In these compositions Elman showed the authority as well as the unique warmth and richness of tone which has come to him with the years. He played the broad melodies of Handel and the majestic sonorities of Bach with an equal enthusiasm. In Vieuxtemps' music he was the virtuoso, exulting in pyrotechnics and also his ability to move the heart in melodies of a songful nature.

The Korngold music, little known here, is one of the earlier compositions of the youthful genius whose opera, "Die Tote Stadt," introduced the soprano Marie Jeritza to American audiences last season at the Metropolitan Opera House in New York. These are short, fanciful pieces, not too pretentious, piquant in manner and effective for the violin. Post Oct 16

The audience received them with evident pleasure, and it is quite possible that Mr. Elman, in practically introducing these pieces here, did violinists in general the service of adding another concert piece to their repertoire.

Post Oct 16

MISCHA ELMAN PLAYS IN SYMPHONY HALL

Does Difficult Stunts With Usual Skill

Globe Oct 16

Mischa Elman, recently returned from a tour around the world, gave his first Boston concert of the new season yesterday afternoon to an enthusiastic audience that filled Symphony Hall. As in the case of Heifetz's return last season there was considerable curiosity as to whether the violinist's technique or musicianship had changed during his absence from America.

Yesterday's program, with the Handel D major sonata, the Bach Chaconne, and a suite from incidental music for Shakspere's "Much Ado About Nothing," by the young Viennese composer Erich Korngold, offered more music of interest for its own sake than has been customary at Mr Elman's recitals. Those obsessed with technical problems of violin playing had their fill of difficult stunts in the Vieuxtemps A minor concerto and Sarasate's "Jota."

Mr Elman has long been renowned as a violinist with an extraordinary technical mastery of his instrument, and in particular as a producer from it of a luscious quality of tone. These attributes were in evidence yesterday, to the delight of his admirers, although it should be noted that his intonation in difficult passages was not quite secure. Such florid passages for violin recall Dr Johnson's remark about the dog trained to walk upon its hind legs. They are not well done, but it is remarkable that they should be done at all.

Another Johnsonian dictum came to mind yesterday apropos of such show passages. He was told at a concert that they were difficult to perform. "Would that they were impossible," was his retort. They are not music, these dreary pages of double stopping, harmonics, etc, etc. They were composed to permit performers to show off.

As a musician, Mr Elman's Bach and Handel showed him to lack the imagination needed to seize and reproduce a composer's emotion. One little circumstance may be taken as typical of his way of playing the classics. He plays rubato in every slow passage, and quickens his pace every time a technical difficulty appears. His style of interpretation is suited to such pieces as "The Rosary." But for Bach it will not suffice. Hence the chaconne became yesterday another dreary show piece, full of difficulties toilfully surmounted, rousing one's respectful admiration of the performer's control over his instrument, but saying nothing to one's imagination.

RAILROAD VETE

Globe Oct 16

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Transcript Sept 23

AT SYMPHONY HALL

The season of Sunday concerts in Symphony Hall will open on October 15th with the appearance of Mischa Elman. This will be an event of additional interest in that it will mark the return to this country of the celebrated Russian violinist after an absence of two years. This interval Mr. Elman has spent in the Old World, touring in the Orient during the season of 1920-21 and in Western Europe during the season of 1921-22. He had not been heard in the European capitals since the extraordinary concerts of his childhood. Amer 9-23

"DOWN TO THE SEA"

American Sept 23

MISCHA ELMAN Trav

The season of Sunday concerts in Symphony Hall will open on Oct. 15 with the appearance of Mischa Elman. This will mark the return to this country of the celebrated Russian violinist after an absence of two years.

This concert will open the season of Sunday concerts which will take place each week through the winter and spring. The series will include appearances of the greatest singers, violinsts, pianists, choral concerts and orchestral concerts of importance. 9-23

Sept 23
Traveler

ELMAN CONCERT Adv

Mischa Elman is to give a concert in Symphony Hall on Sunday, October 15. The occasion will mark the return of the eminent Russian violinist after an absence of two years. This concert will open the season of Sunday concerts at Symphony Hall. 9-24

Advertiser Sept 24

ELMAN OPENS SUNDAY CONCERTS

Amer 9/30

The season of Sunday concerts in Symphony Hall will open on Sunday afternoon, October 15, with the appearance of Mischa Elman. This concert will be of particular interest in that the great Russian violinist has not been heard in this country for two seasons, having spent the season of 1920-21 in a tour of Japan and the Far East, and last season in a tour of Europe, which included concerts in the principal cities of England, France, Germany, Belgium and Scandinavia. His European audiences immediately repeated the American verdict, "The greatest of them all."

KIETH'S THEATRE

American Sept 30

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KIETH'S THEATRE

American Sept 30

Herald 9/24

MISCHA El

Herald Sept 23

ELMAN'S RETURN

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PEOPLE'S SYMPHONY

Herald Oct 12

ELMAN CONCERT

On Sunday afternoon, October 15, the Sunday series of concerts will begin in Symphony Hall with the appearance of Mischa Elman, who spent the last two seasons abroad. The season of 1920-21 he devoted to a tour of Japan and the Far East. Last season he gave concerts in Europe. Adv 10-1

Advertiser Oct 1

Adv 10/1

Advertiser Oct 1

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Globe Oct 1

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Transcript Oct 7

Mischa Elman's Program

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Globe Oct 8

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Monitor Oct 10

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Advertiser Oct 13

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American Oct 14

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Traveler Oct 14

Concert and Recital Programs for the Current Week

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Globe Oct 15

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Herald Oct 15

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Post Oct 16

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RAILROAD VETERANS

Globe Oct 16

[91]

MISCHA ELMAN RECITAL AT SYMPHONY

Amer 10/16

Both sides of Symphony Hall were lined with people who stood throughout a long recital yesterday afternoon for the privilege of listening to one of the most popular musicians who comes to Boston just as often as the musical season comes around. Few artists share with Mischa Elman the ability to crowd that auditorium beyond its seating capacity.

His program opened with the Handel Sonata in D major followed by the Vieuxtemps Concerto in A minor; the Bach Chaconne, which was unaccompanied; the Korngold incidental music to "Much Ado About Nothing"; the Chopin-Wilhelmj Nocturne and the Sarasate "Jota."

A very decided factor in the success of Mr. Elman's recital was the playing of Josef Bonime, his accompanist, who is so far out of the ordinary that his work will be remembered with pleasure for a long time. It is rare indeed that one hears such perfect accord as he unfailingly gave the violinist.

The Korngold music was picturesque and interesting and the audience liked it immensely, but it was in the Chopin Nocturne that Mr. Elman's finest bits of interpretation and tone color were revealed.

American Oct 16

MISCHA ELMAN IN SYMPHONY HALL

Violinist's Performance Stirs Enthusiasm

Herald Oct 16

Mischa Elman, violinist, gave a recital in Symphony hall yesterday afternoon, accompanied by Josef Bonime, pianist. He was greeted by an audience which filled the hall. His first number was Handel's Sonata in D major. Other numbers on the program were: Concerto No. 5, in A major, Vieuxtemps; Chaconne, Bach; suite from the incidental music to "Much Ado About Nothing," work 2, Korngold, including "Maid in Bridal Array," "Grotesque Funeral March," "Garden Scene" and "Hornpipe" "Nocturne," Chopin-Wilhelmj, and "Jota," Sarasate.

Mr. Elman was in excellent mood to respond readily to the enthusiasm with which the audience greeted him and his playing of each selection was such as to warrant the hearty applause accorded him. He played with the superb mastery of tone and ease of technique that places him among the foremost of modern violinists. There was tenderness and passion and abandon as well as the mechanical precision of fingers and bow.

All the numbers pleased, but the one that drew the greatest applause was "Chaconne," which he played without accompaniment. Mr. Bonime accompanied with sympathy and skill in the other numbers.

Mr. Elman will give his second recital in Symphony hall Sunday afternoon, Nov. 19.

Herald Oct 16

ISADORA WILL BE BARRED IN BOSTON

Post 10/23

Continued from Page 1

spill forth more vials of wrath upon the heads of those who disagreed with her dancing, display of physical charms, and her attitude in general on the question of marriage, free love, and all the psychic complexes of sex.

Taking all Boston into her confidence, she explained that her art was symbolic of but one thing, the freedom of woman, and her emancipation from the hidebound conventions that are warp and woof of New England Puritanism, Isadora divined the hectic response of her audience as a tribute to the nimbleness of her little white toes and "No. 4's," but said nothing of the furore created by such little accidents as the slipping of her tunic.

"To expose one's body is art, concealment is vulgar," said the Henna haired woman who does most of her rhapsodizing while in her bare feet. "When I dance my object is to inspire reverence, and not suggest anything vulgar. I do not appeal to the lowest instincts of mankind as some of these half clad chorus girls are doing at the present time in Boston."

Her Views of Bostonians

Among the many indictments of Bostonians from the fair Isadora these few are choice samples:

"They are afraid of the truth.

"They want to satisfy baseness without admitting it.

"A suggestively clothed body delights them.

"There is a Puritanical instinct for concealed lust.

"All Puritan vulgarity centres in Boston.

"The Back Bay conservatives are impoverished by custom and taboo; they are the lifeless and sterile of this country."

At 2:57 p. m., by the clock, Isadora Duncan, accompanied by her husband, and her entourage, swept through the portals of the Copley-Plaza, and in her eyes there was a gleam, not of sadness, but of joy—she was bidding adieu to Boston. In her right hand she carried a large brown bag, which bulged suspiciously, as if it might have contained a lot of the Hub's money.

Elman

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Trans Oct 16

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Transcript Oct 16

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Post Oct 15

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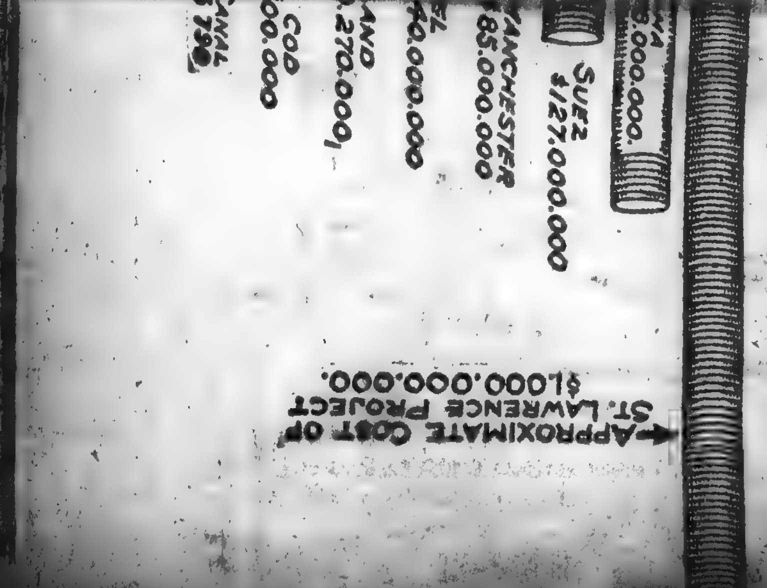

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Post Oct 22

[92]

MISCHA ELMAN RECITAL AT SYMPHONY

Amer 10/16

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His program opened with the Handel Sonata in D major followed by the Vieuxtemps Concerto in A minor; the Bach Chaconne, which was unaccompanied; the Korngold incidental music to "Much Ado About Nothing"; the Chopin-Wilhelmj Nocturne and the Sarasate "Jota."

A very decided factor in the success of Mr. Elman's recital was the playing of Josef Bonime, his accompanist, who is so far out of the ordinary that his work will be remembered with pleasure for a long time. It is rare indeed that one hears such perfect accord as he unfailingly gave the violinist.

The Korngold music was picturesque and interesting and the audience liked it immensely, but it was in the Chopin Nocturne that Mr. Elman's finest bits of interpretation and tone color were revealed.

American Oct 16

MISCHA ELMAN IN SYMPHONY HALL

Violinist's Performance Stirs Enthusiasm

Herald Oct 16

Mischa Elman, violinist, gave a recital in Symphony hall yesterday afternoon, accompanied by Josef Bonime, pianist. He was greeted by an audience which filled the hall. His first number was Handel's Sonata in D major. Other numbers on the program were: Concerto No. 5, in A major, Vieuxtemps; Chaconne, Bach; suite from the incidental music to "Much Ado About Nothing," work 2, Korngold, including "Maid in Bridal Array," "Grotesque Funeral March," "Garden Scene" and "Hornpipe" "Nocturne," Chopin-Wilhelmj, and "Jota," Sarasate.

Mr. Elman was in excellent mood to respond readily to the enthusiasm with which the audience greeted him and his playing of each selection was such as to warrant the hearty applause accorded him. He played with the superb mastery of tone and ease of technique that places him among the foremost of modern violinists. There was tenderness and passion and abandon as well as the mechanical precision of fingers and bow.

All the numbers pleased, but the one that drew the greatest applause was "Chaconne," which he played without accompaniment. Mr. Bonime accompanied with sympathy and skill in the other numbers.

Mr. Elman will give his second recital in Symphony hall Sunday afternoon, Nov. 19.

Herald Oct 16

ISADORA WILL BE BARRED IN BOSTON

Post 10/23

Continued from Page 1

spill forth more vials of wrath upon the heads of those who disagreed with her dancing, display of physical charms, and her attitude in general on the question of marriage, free love, and all the psychic complexes of sex.

Taking all Boston into her confidence, she explained that her art was symbolic of but one thing, the freedom of woman, and her emancipation from the hidebound conventions that are warp and woof of New England Puritanism, Isadora divined the hectic response of her audience as a tribute to the nimbleness of her little white toes and "No. 4's," but said nothing of the furore created by such little accidents as the slipping of her tunic.

"To expose one's body is art, concealment is vulgar," said the Henna haired woman who does most of her rhapsodizing while in her bare feet. "When I dance my object is to inspire reverence, and not suggest anything vulgar. I do not appeal to the lowest instincts of mankind as some of these half clad chorus girls are doing at the present time in Boston."

Her Views of Bostonians

Among the many indictments of Bostonians from the fair Isadora these few are choice samples:

"They are afraid of the truth.

"They want to satisfy baseness without admitting it.

"A suggestively clothed body delights them.

"There is a Puritanical instinct for concealed lust.

"All Puritan vulgarity centres in Boston.

"The Back Bay conservatives are impoverished by custom and taboo; they are the lifeless and sterile of this country."

At 2:57 p. m., by the clock, Isadora Duncan, accompanied by her husband, and her entourage, swept through the portals of the Copley-Plaza, and in her eyes there was a gleam, not of sadness, but of joy—she was bidding adieu to Boston. In her right hand she carried a large brown bag, which bulged suspiciously, as if it might have contained a lot of the Hub's money.

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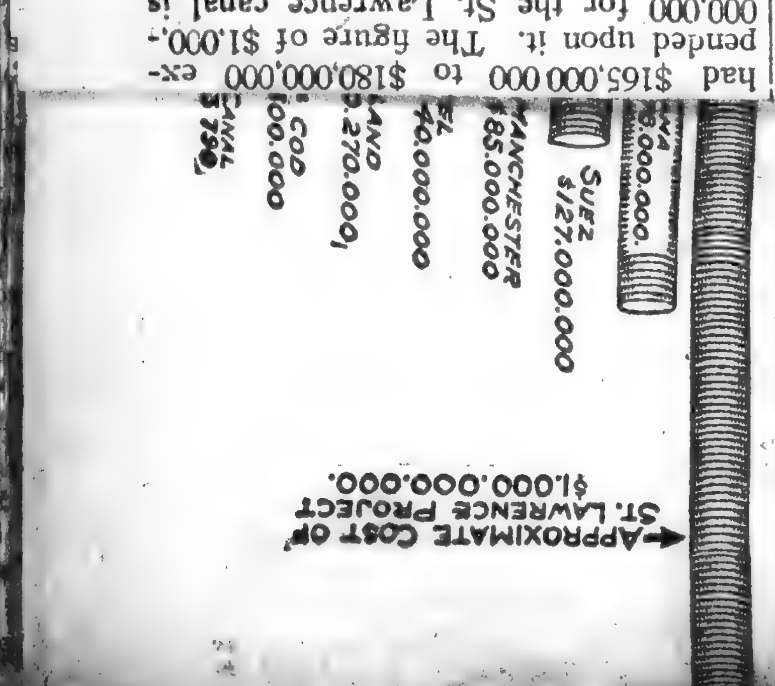

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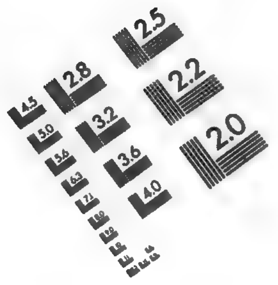
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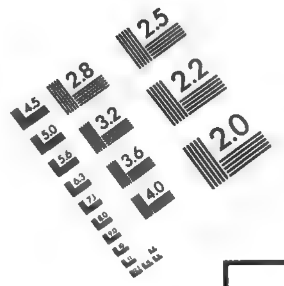
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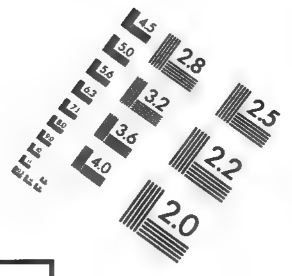
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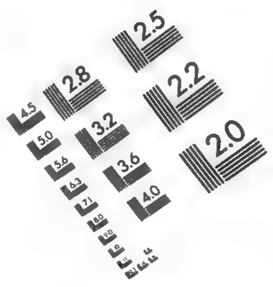
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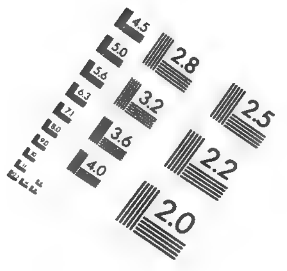
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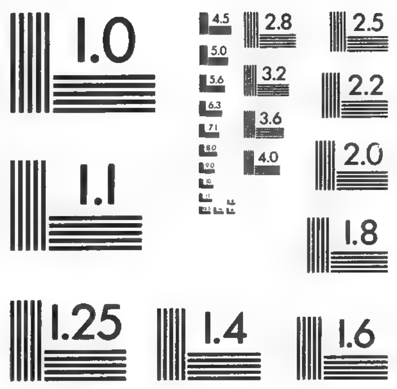
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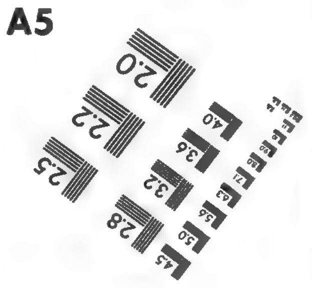
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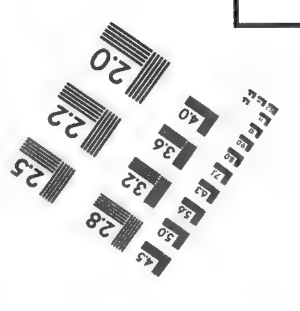
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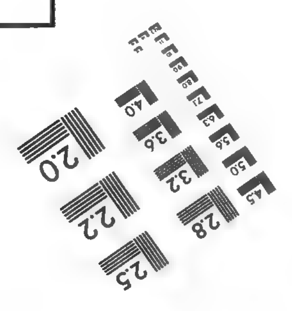
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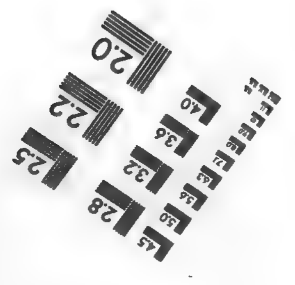
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Mr. Elman will give his second recital in Symphony hall Sunday afternoon, Nov. 19.

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Post Oct 15

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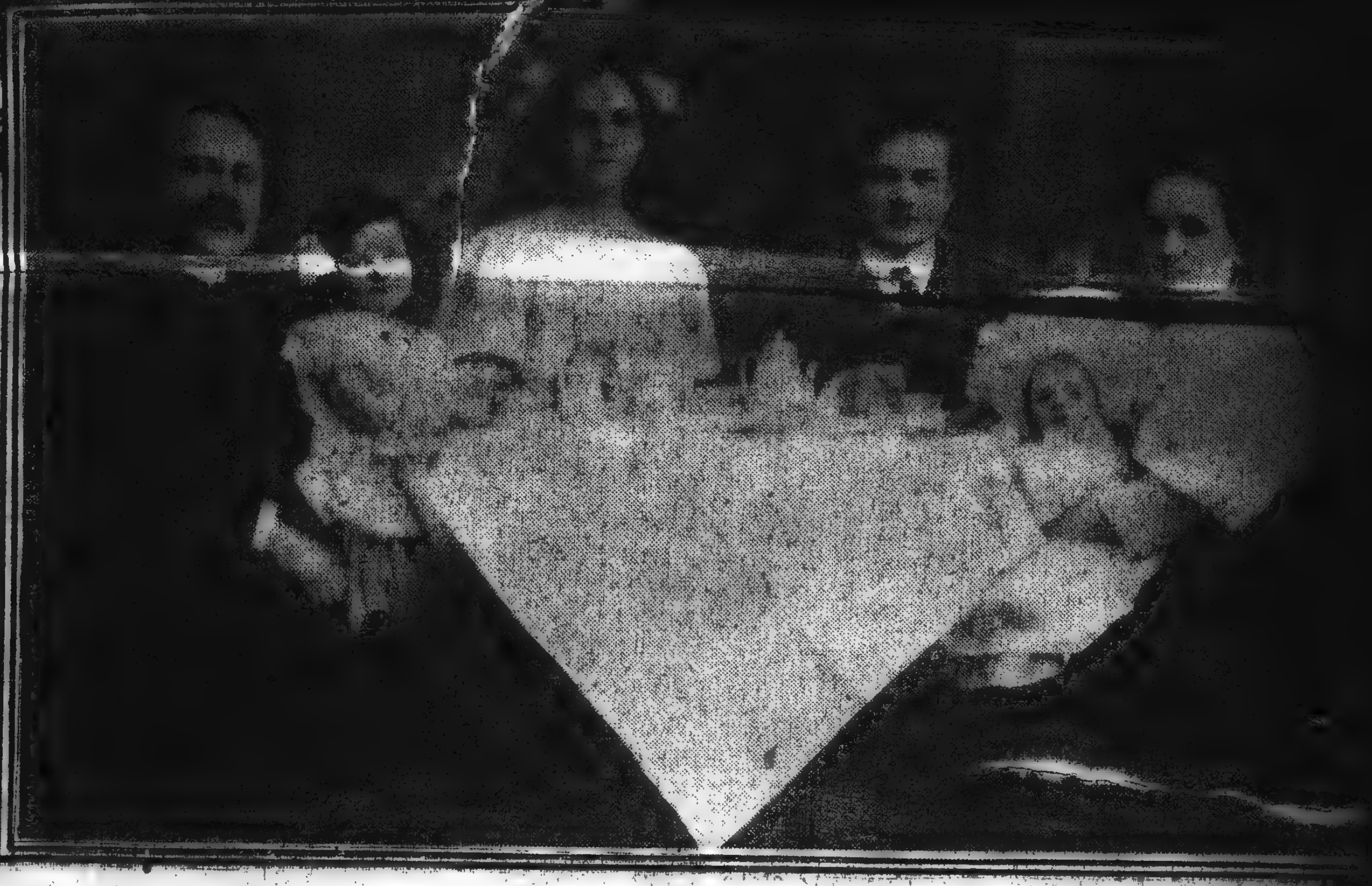

When the Photographers First Began to Hound Him

At the age of 18 Mischa Elman made his first tour of Europe, where he was acclaimed as a prodigy. His American debut was made in 1908 with the Russian Symphony Orchestra in New York, since which time he has toured America seven seasons. His home now is in London, but this photograph was taken in his Russian home. His father and mother are seen at either end of the table, and his three sisters in between.

Elman, the "Child Prodigy" 20 Years Ago, With His Father

It was about this time, when Mischa Elman was 10 or 11, that he sold some of his clothes to buy a railroad ticket from Odessa, his Russian home, to Elizabethgrad, where Leopold Auer was giving a violin concert. Auer says of this incident: "After the performance a little boy, rather poorly clad, approached me and asked for the privilege of playing for me. He played a few selections, and I quickly recognized him as a youthful prodigy!"

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The Korngold music was picturesque and interesting and the audience liked it immensely, but it was in the Chopin Nocturne that Mr. Elman's finest bits of interpretation and tone color were revealed.

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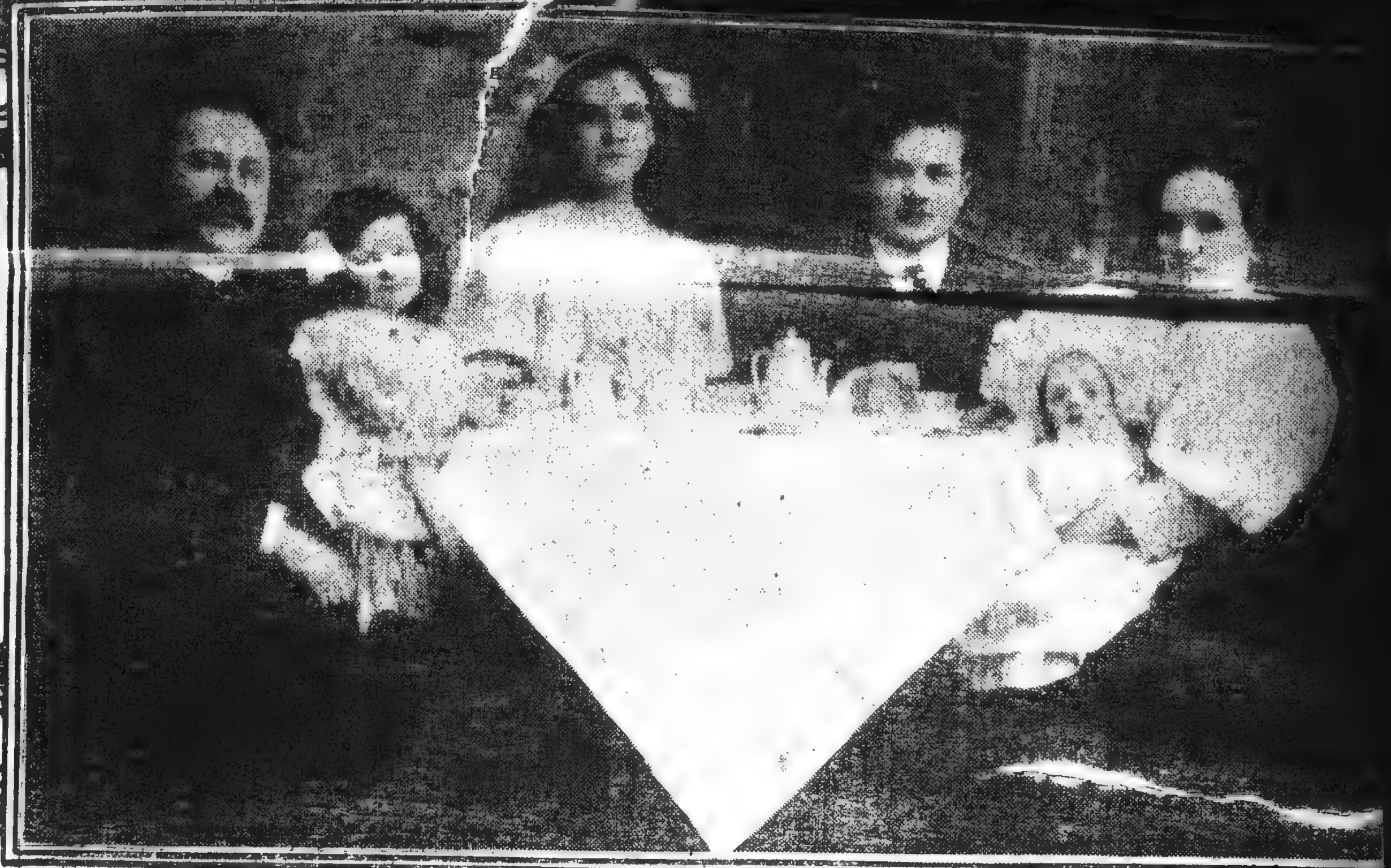

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Famous Violinist a Detemined Bachelor---Resisted 68 of London's Prettiest Blondes---and Fell Before American Brunette

On the walls of the Louvre Mischa Elman says he first gazed upon the face of his "ideal girl."

She was "The Girl With the Broken [illegible] painting by Jean Baptiste Greuze.

She had a "baby-doll stare" and blonde hair.

Now he has met another girl—this time a flesh and blood ideal girl—and he is so sure of it that he is going to marry her.

But she's a brunette and is lots different from the other one.

BY. RUTH SNYDER

Six months ago, Mischa Elman, the violin virtuoso, declared that he was tired of being a bachelor. He was 31 and it was about time he got married So straightway he sat down and told the world the ideal type of girl he was looking for.

He was in England at the time, playing at Queen's Hall, London. Immediately he was swamped with letters, telegrams and requests for interviews.

Sixty-eight blonde young English misses. who fondly imagined they resembled his ideal, besieged him with offers of marriage.

Then he came back to America, and Cupid, with his tricky bow and arrow, immediately set about to erase th- IDEA from IDEAL and add OVE to the last letter.

Love Conquers

Love rules and Mischa Elman has announced his engagement to Miss Mildred Stone of New York.

Does she measure up to the ideal he set for himself 18 years ago?

Mischa Elman has been a great violinist ever since he was 13 years old. Even at 5 he exhibited marvellous talent. When he made his debut at St. Petersburg in 1904 he created quite a furore. His first appearance in New York was in 1908, when he made his triumphant appearance with the Russian Symphony Orchestra.

But ever since 1904 he has kept a picture of his ideal girl before him. Eighteen years of worship at the shrine of an ideal.

And this ideal is represented in a picture—in pictures. His ideal girl is the girl who posed for the famous paintings of Jeane Baptiste Greuze—"The Broken Jug," "The Girl With Lamb," "The Sisters," etc.

Mischa Elman, himself, revealed the secret of the strange fascination this picture has for him. Bear in mind, this was only last April.

Has Boyhood Romance

"It is based on a boyhood sentiment," he said at that time. "When I first went to England, 17 years ago, I met an English girl with whom I fell in love. She measured up to all the requirements of an artist's bride, but because we were both too young—indeed we were little more than children—and because I had vowed to my father to remain unmarried for 20 years—the romance died. She married later and disappeared.

"For years, as I grew older, I carried her image in my heart and one day, in Paris, as I was going through the galleries of the Louvre, I suddenly saw her face staring out at me from a beautiful canvas.

"My first impression was that it must be an actual portrait of my lost love. But the little brass inscription plate with the painter's name and the date, 1725-1805, made me realize that it was only a startling likeness."

He later learned that the girl who had posed for these paintings was the wife of the artist, who also served as his model.

The portrait of the "Girl With the Broken Pitcher" represents a blonde girl—distinctly a baby type—a pre-Victorian type of the entirely feminine ideal. The woman who posed for the picture is declared by experts to have the face of a child, a "baby-doll" in modern parlance. It is the face of a girl who is pretty, but deficient in brains, according to art critics.

Madame Greuze, the woman who posed for the paintings, was an inspiration to her husband in his art, but proved to be a very poor housewife.

When Mischa Elman returned to this country the latter part of June, he is declared as saying:

"It is true that the modern woman, with her cigarettes and her make-ups, is rather distasteful to me. I am not used to it, that's all. I was brought up to admire the delicate, incompetent woman of the '90s. Today woman is independently able to take care of herself, but less attractive to the strong, protective longing of the male. Man wishes to be the superior; he wishes to dominate."

And then he went up to Lake Placid to rest from his European tour. He met Mildred Stone, who was staying with her brother-in-law, Rudolph Polk, another violinist.

Mildred is 5 ft. 8 in. tall, weighs 110 pounds. She is 23 years old.

But does she measure up to the standard, the "ideal" which was built long ago in Mischa Elman's mind?

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"I don't know. You would have to ask Mischa that," she modestly declared. "Of course, everyone has his or her ideal. But it is not merely the superficial. The man who outwardly lives up to our ideals seldom is the man we fall in love with. The real ideal we are looking for is the inner man."

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"Mischa Knows Girls"

"Mischa has been all around the world and has had plenty of girls to study. He knows girls," Mrs. Stone, the mother of Mildred, explained in her broken English. Miss Stone is of Rumanian descent.

But Mildred is a brunette.

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Mischa's ideal was the pre-Victorian type.

Mildred is a typical flapper—bobbed hair, earrings and a flapperish lilt to her laughing voice. One can almost hear her laughing at the havoc Cupid has done to Mischa's ideal.

The girl of the picture was the baby type. Mildred's face is not of the baby type—it is far too intelligent.

But——

"Mischa likes the baby type of girl," she explained. "He likes a girl to be girlish."

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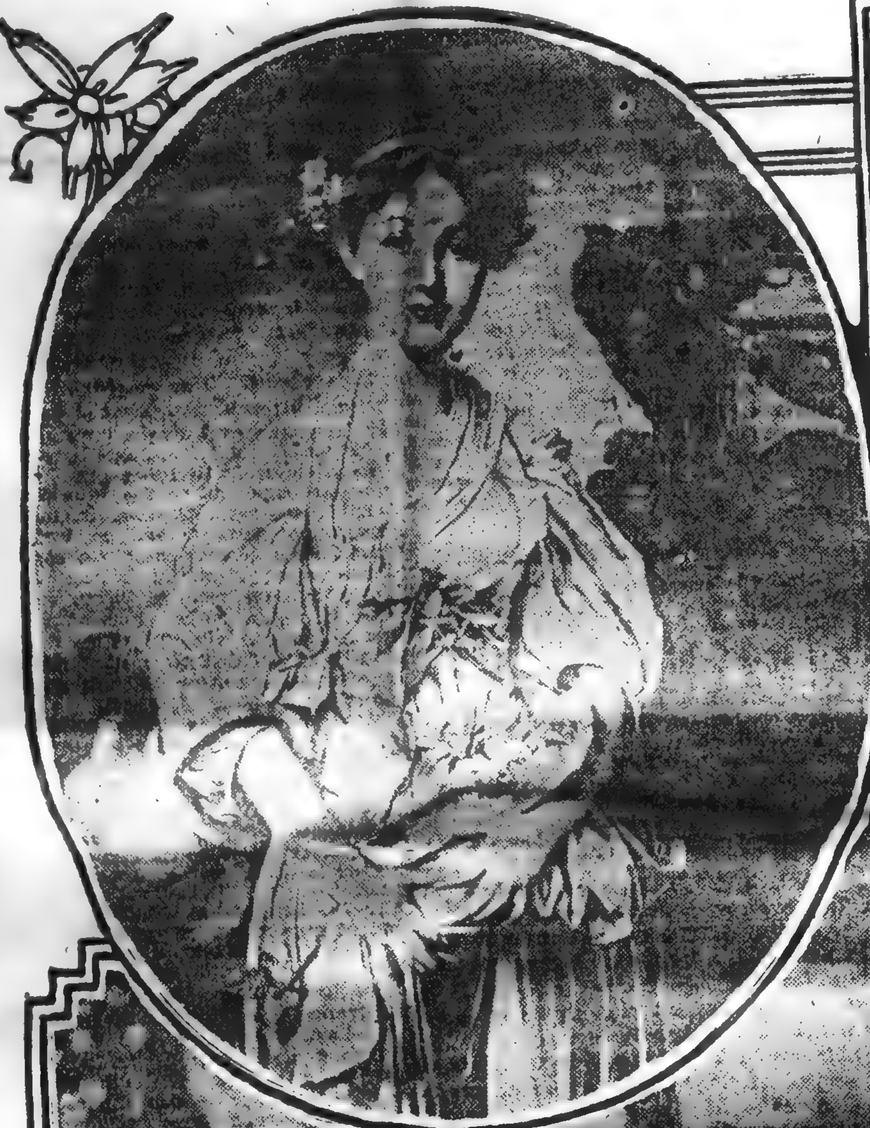

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Mischa Elman, the young Russian violinist, who dreamed of an ideal sweetheart for years. His ideal he found in the famous painting by Grueze (upper left), named the "Girl With the Broken Pitcher." Then Mischa fell in love. (Bain photo.)

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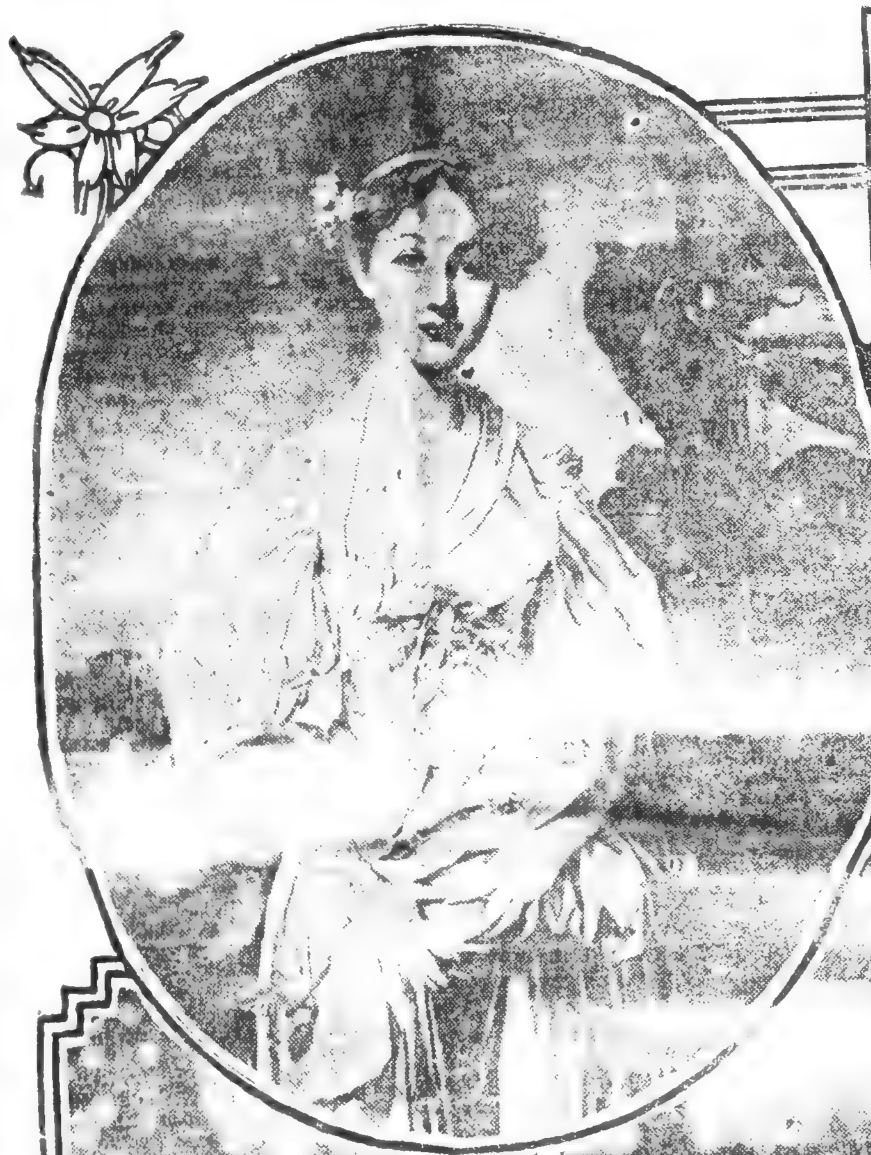

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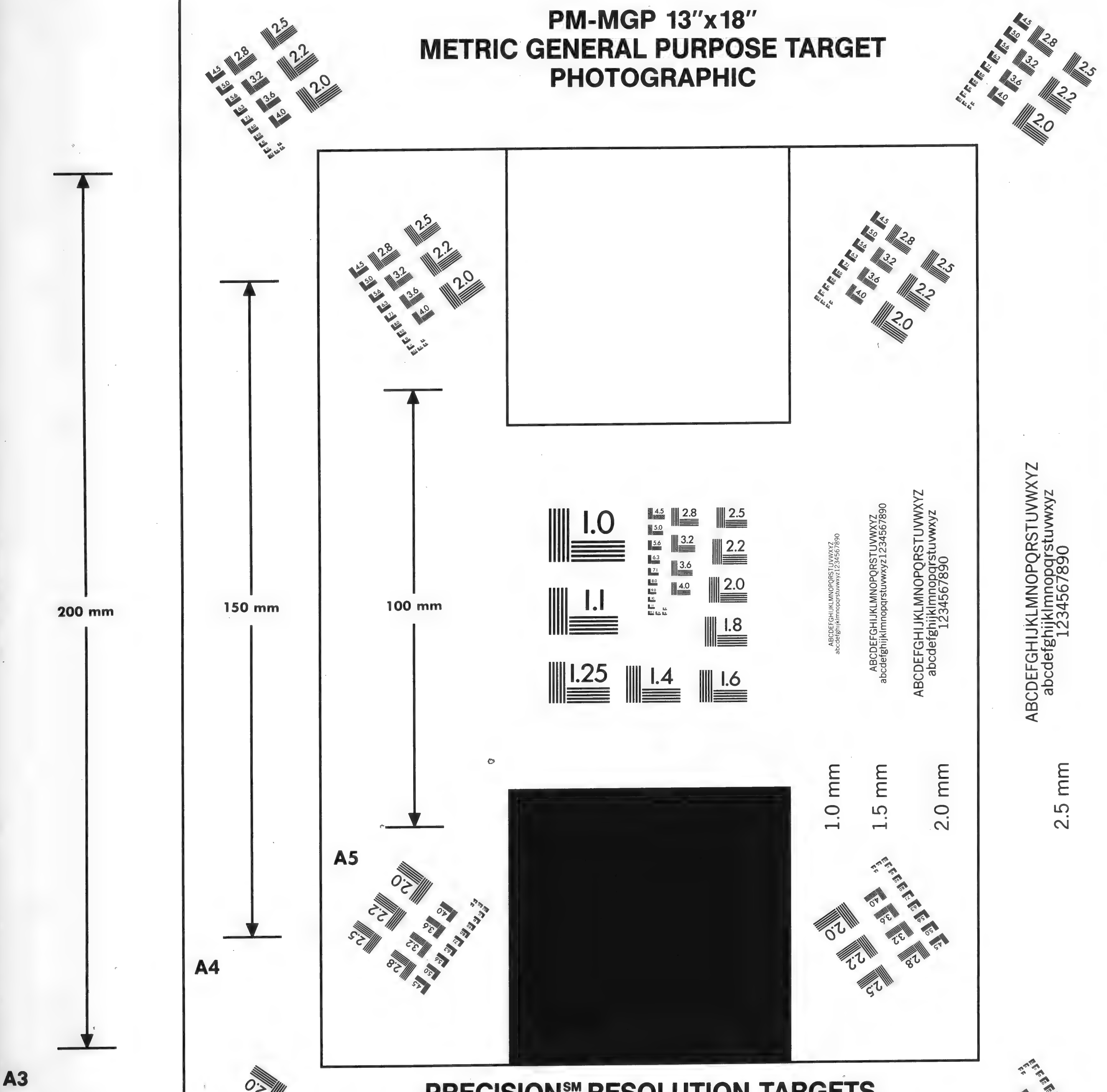

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St. Paul, MN 55119

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SYMPHONY

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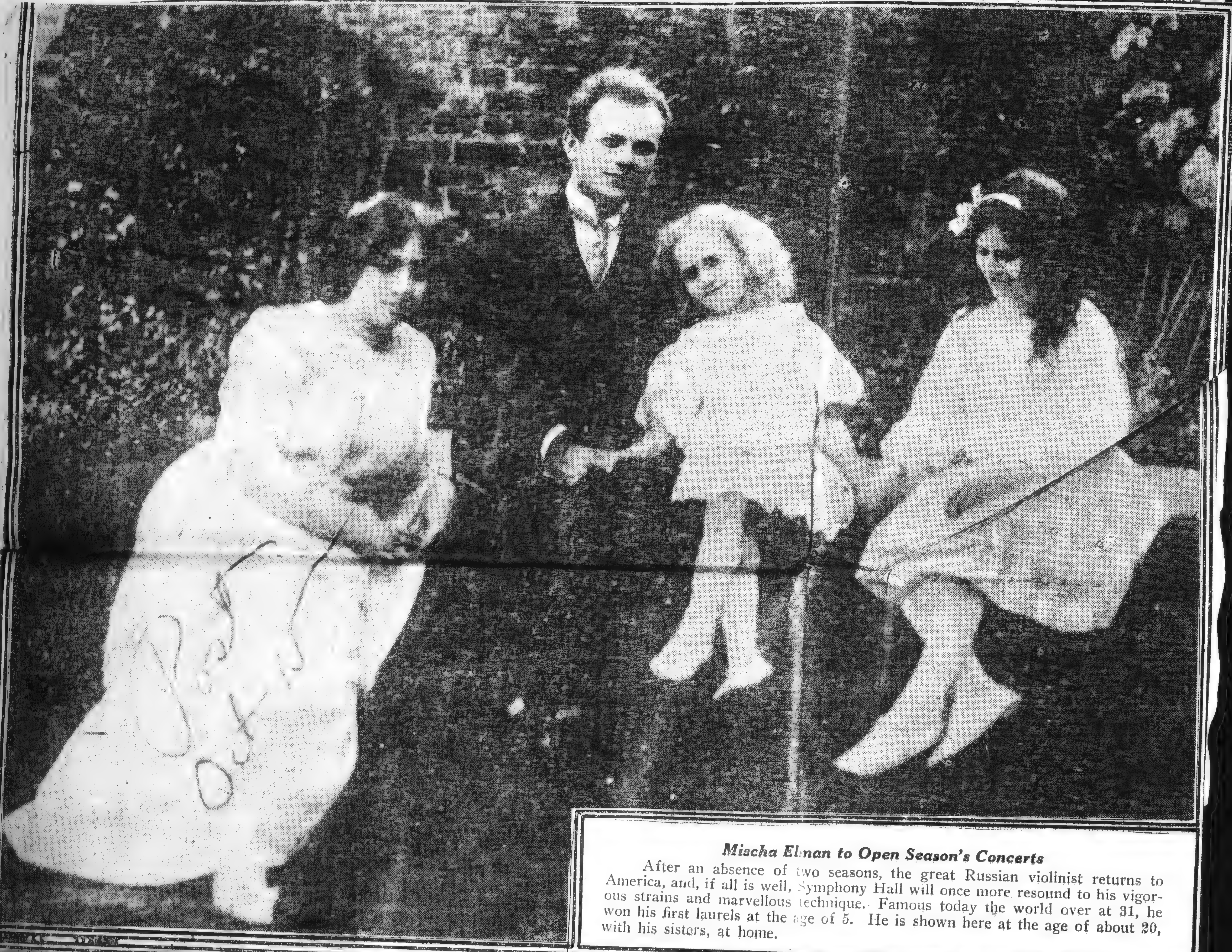

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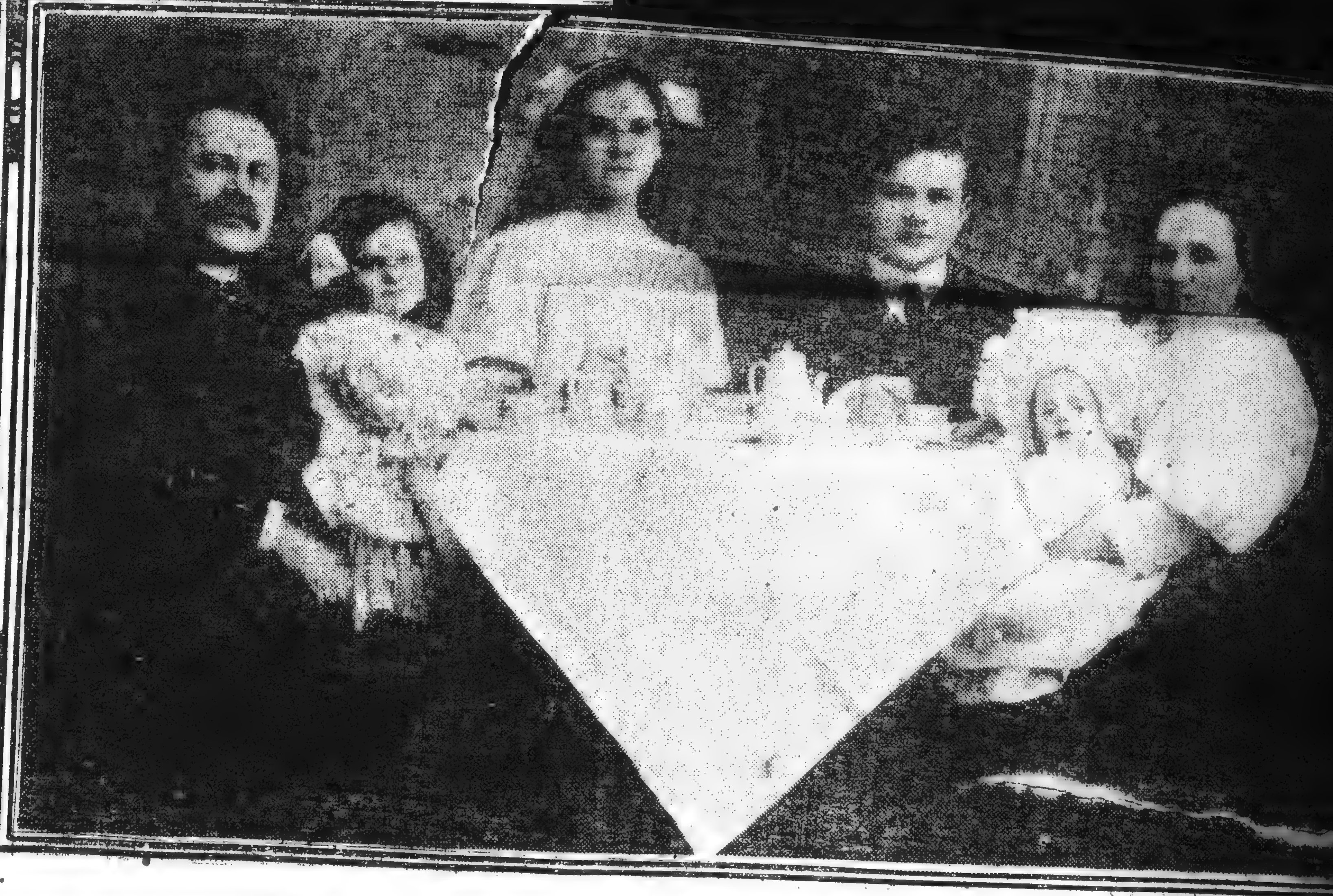

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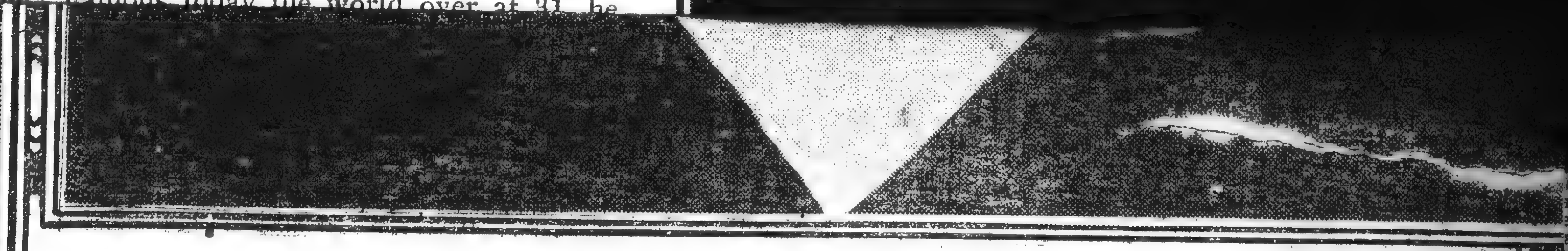

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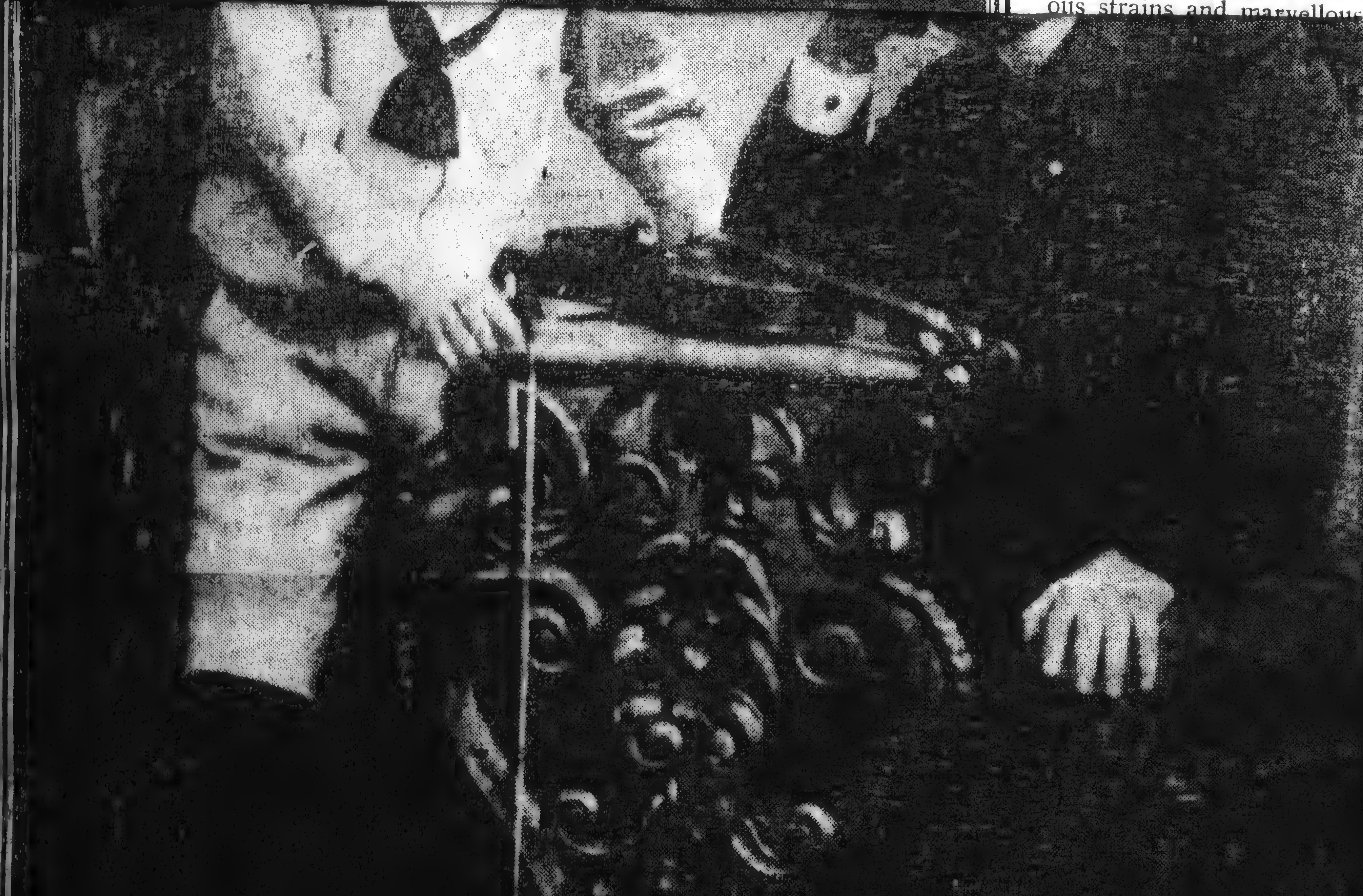

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Forthwith, a brief excursion into the moderns, with the Suite of violin-pieces that young master Korngold of Vienna drew from his incidental music to "Much Ado about Nothing," when that comedy of Shakspeare was lately revived at the Residenz Theatre in Munich. (A "cubistic" revival deriding English-speaking folk labelled it). Mr. Kreisler first played the four numbers here, near two years ago. By the token of yesterday, they please another violinist also. The "Grotesque Funeral March" has discoverable, if mild, tonal humors, not for a moment comparable with a similar mocking piano-piece by Lord Berners. The final "Hornpipe" does not lack homely savor in running rhythms. The "Garden Scene," like such episodes in the play, both beautifies and bites. The "Bridal Piece" at the beginning barely escapes commonplace. All four, it is easy to hear, are also music to tempt a violinist's ranging skill, so deployed and contrasted. Finally, a Nocturne of Chopin as Wilhelmj re-spun and muted it for the violin and a Spanish dance—this time a Jota—of Sarasate. Few better than him have made tone-poems in little of these exercises in virtuosity, kept the pungency of the original dance through all the sauces of display.

Händel gave Mr. Elman two melodies to sing—one of exhaling grace in fineness of ascendant line; the other unfolding more amply, gathering, as it moved, a larger beauty. He played both in a tone as limpid, unbroken, serene and poised as is the music itself. Yet within was the sentiment that gave life to an abstract loveliness and the sensibility that for the instant, by some fine shading or light inflection, made it warm and pulsing. Händel also proffered the violinist two Allegros of running figures; Mr. Elman caught them from the composer's hand; gave them the mingled verve and evenness that composer cheerfully left to violinist, rounded them with the big-wigged Händelian flourish. With the Chaconne of Bach Mr. Elman shone in a reticence that was ripened wisdom. He did not try to make the music sound as though a full choir of violins, divided and sub-divided, were playing it. He did not obtrude a violin making its own bass, as though that were a grateful process to twentieth-century ears. He did not etch out the counterpoint as do some violinists, mistaking themselves for map-makers of music. No more did he drive forward the Chaconne with a persistent magniloquence, as though Bach must be always in the pulpit. Rather, this Bach was weaving an intricate pattern for the violin, finding and giving pleasure

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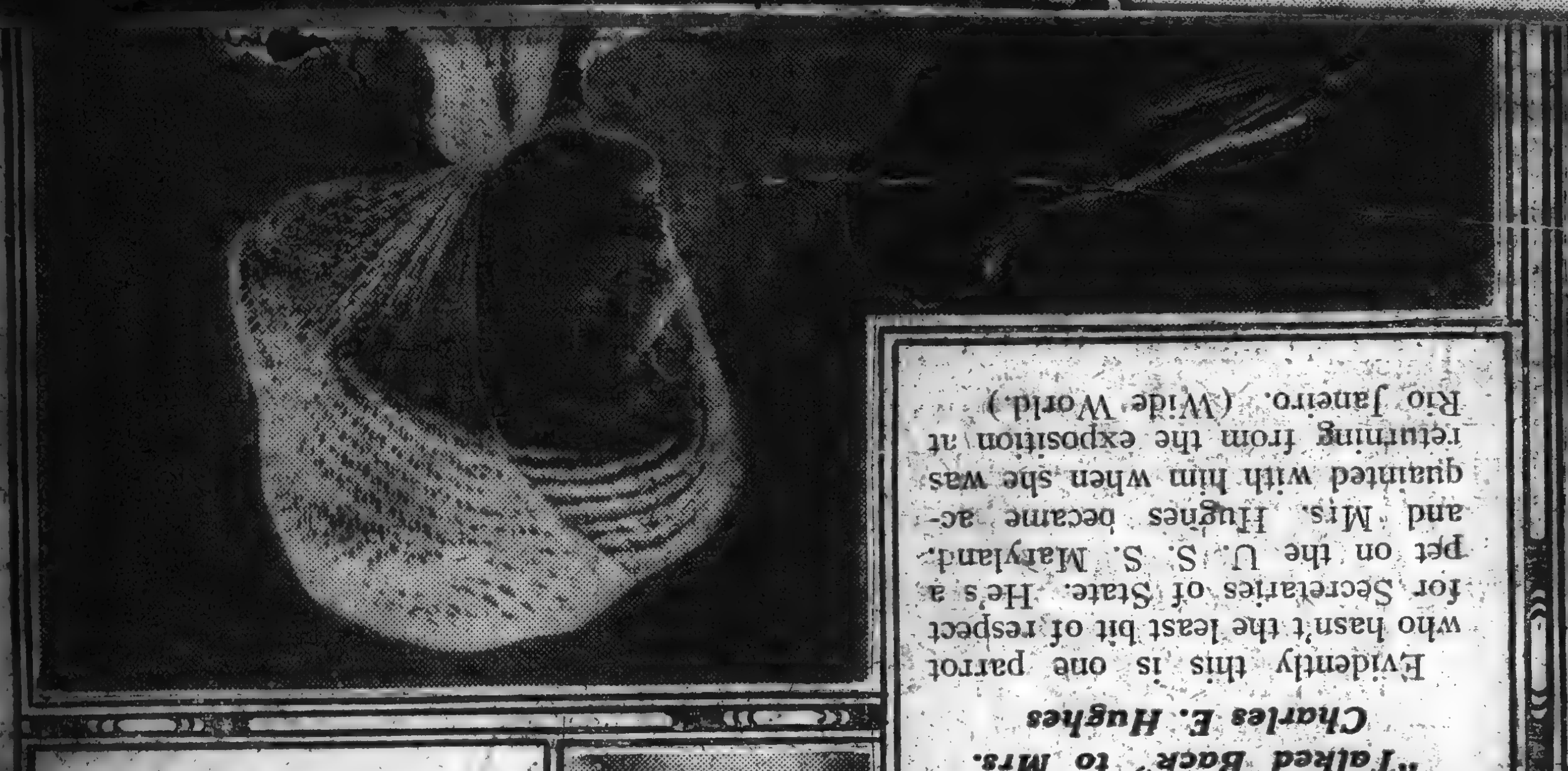


"Talked Back" to Mrs. Charles E. Hughes

Evidently this is one parrot who hasn't the least bit of respect for Secretaries of State. He's a pet on the U. S. S. Maryland, and Mrs. Hughes became acquainted with him when she was returning from the exposition at Rio Janeiro. (Wide World.)

A Lionized Baby

All Washington's fond of this li'l feller, a late arrival at the National Zoo—particularly Mlle. Antonine Goodrich, a pretty visitor to the American capital, who hails from Montreal, Canada. (Wide World.)

Post Oct 15

MISCHA ELMAN SAW "DREAM GIRL" IN LOUVRE---MET HER

Famous Violinist a Determined Bachelor---Resisted 68 of London's Prettiest Blondes---and Fell Before A

On the walls of the Louvre Mischa Elman says he first gazed upon the face of his "ideal girl."

She was "The Girl With the Broken Pitcher," a wonderful painting by Jean Baptiste Greuze.

She had a "baby-doll stare" and blonde hair.

Now he has met another girl—this time a flesh and blood ideal girl—and he is so sure of it that he is going to marry her.

But she's a brunette and is lots different from the other one.

BY RUTH SNYDER

Six months ago, Mischa Elman, the violin virtuoso, declared that he was tired of being a bachelor. He was 31 and it was about time he got married. So straightway he sat down and told the world the ideal type of girl he was looking for.

He was in England at the time, playing at Queen's Hall, London. Immediately he was swamped with letters, telegrams and requests for interviews.

Sixty-eight blonde young English misses, who fondly imagined they resembled his ideal, besieged him with offers of marriage.

Then he came back to America, and Cupid, with his tricky bow and arrow, immediately set about to erase the IDEA from IDEAL and add OVE to the last letter.

Love Conquers

Love rules and Mischa Elman has announced his engagement to Miss Mildred Stone of New York.

Does she measure up to the ideal he set for himself 18 years ago?

Mischa Elman has been a great violinist ever since he was 13 years old. Even at 5 he exhibited marvellous talent. When he made his debut at St. Petersburg in 1904 he created quite a furore. His first appearance in New York was in 1908, when he made his triumphant appearance with the Russian Symphony Orchestra.

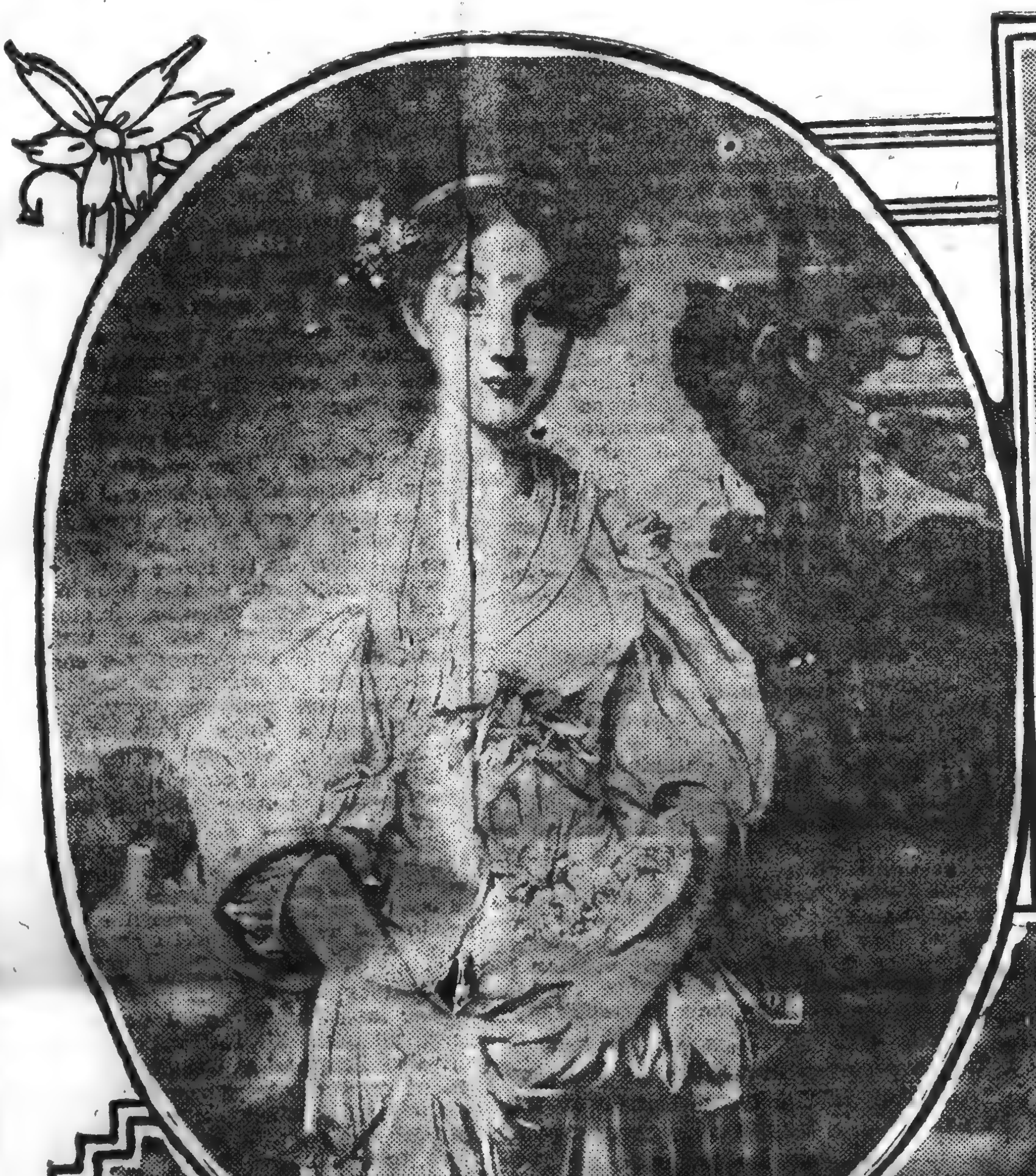
But ever since 1904 he has kept a picture of his ideal girl before him. Eighteen years of worship at the shrine of an ideal.

And this ideal is represented in a picture—in pictures. His ideal girl is the girl who posed for the famous paintings of Jeans Baptiste Greuze—"The Broken Jug," "The Girl With Lamb," "The Sisters," etc.

Mischa Elman, himself, revealed the secret of the strange fascination this picture has for him. Bear in mind, this was only last April.

Has Boyhood Romance

"It is based on a boyhood sentiment," he said at that time. "When I first went to England, 17 years ago, I met an English girl with whom I fell in love. She measured up to all the requirements of an artist's bride, but because we were both too young—indeed we were little more than children—and because I had vowed to my father to remain unmarried for 20 years—the re-



Here is Mischa Elman's fiancee, Mildred Stone. A girl who is in direct contrast to Mischa's avowed ideal, a pronounced brunette, instead of the blonde girl of his dreams. (International photo.)

torian type of the entirely feminine ideal. The woman who posed for the picture is declared by experts to have the face of a child, a "baby-doll" in modern parlance. It is the face of a girl who is pretty, but deficient in brains, according to art critics.

Madame Greuze, the woman who posed for the paintings, was an inspiration to her husband in his art, but proved to be a very poor housewife.

When Mischa Elman returned to this country the latter part of June, he is declared as saying:

"It is true that the modern woman, with her cigarettes and her make-ups, is rather distasteful to me. I am not used to it, that's all. I was brought up to admire the delicate, incompetent woman of the '90s. Today woman is independently able to take care of herself, but less attractive to the strong, protective longing of the male. Man wishes to be the superior; he wishes to dominate."

And then he went up to Lake Placid

Miss Mildred Stone, sister-in-law of Rudolph Elman, famous violinist. Mr. Elman has for some engagement has been repeatedly denied. Mis

ask Mischa that," she modestly declared. "Of course, everyone has his or her ideal. But it is not merely the

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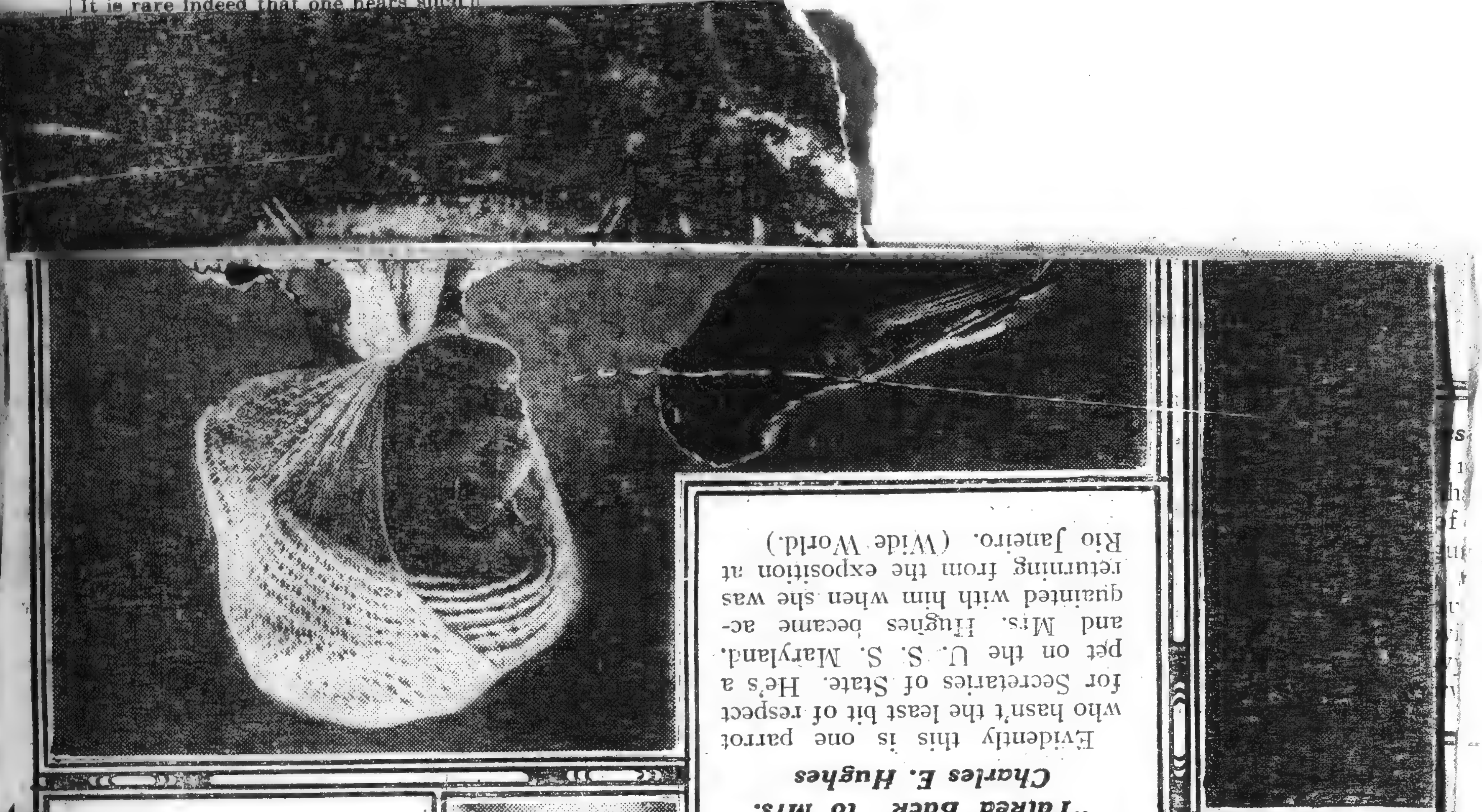

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A Lionized Baby

All Washington's fond of this li'l feller, a late arrival at the National Zoo—particularly Mlle. Antonine Goodrich, a pretty visitor to the American capital. who hails from Montreal, Canada. (Wide World.)

Post Oct 15

MISCHA ELMAN SAW "DREAM GIRL" IN LOUVRE---MET HER

Famous Violinist a Determined Bachelor---Resisted 68 of London's Prettiest Blondes---and Fell Before A

On the walls of the Louvre Mischa Elman says he first gazed upon the face of his "ideal girl."

She was "The Girl With the Broken Pitcher," a wonderful painting by Jean Baptiste Greuze.

She had a "baby-doll stare" and blonde hair.

Now he has met another girl—this time a flesh and blood ideal girl—and he is so sure of it that he is going to marry her.

But she's a brunette and is lots different from the other one.

BY RUTH SNYDER

Six months ago. Mischa Elman, the violin virtuoso, declared that he was tired of being a bachelor. He was 31 and it was about time he got married So straightway he sat down and told the world the ideal type of girl he was looking for.

He was in England at the time, playing at Queen's Hall, London. Immediately he was swamped with letters, telegrams and requests for interviews.

Sixty-eight blonde young English misses, who fondly imagined they resembled his ideal, besieged him with offers of marriage.

Then he came back to America, and Cupid, with his tricky bow and arrow, immediately set about to erase the IDEA from IDEAL and add OVE to the last letter.

Love Conquers

Love rules and Mischa Elman has announced his engagement to Miss Mildred Stone of New York.

Does she measure up to the ideal he set for himself 18 years ago?

Mischa Elman has been a great violinist ever since he was 13 years old. Even at 5 he exhibited marvellous talent. When he made his debut at St. Petersburg in 1904 he created quite a furore. His first appearance in New York was in 1908, when he made his triumphant appearance with the Russian Symphony Orchestra.

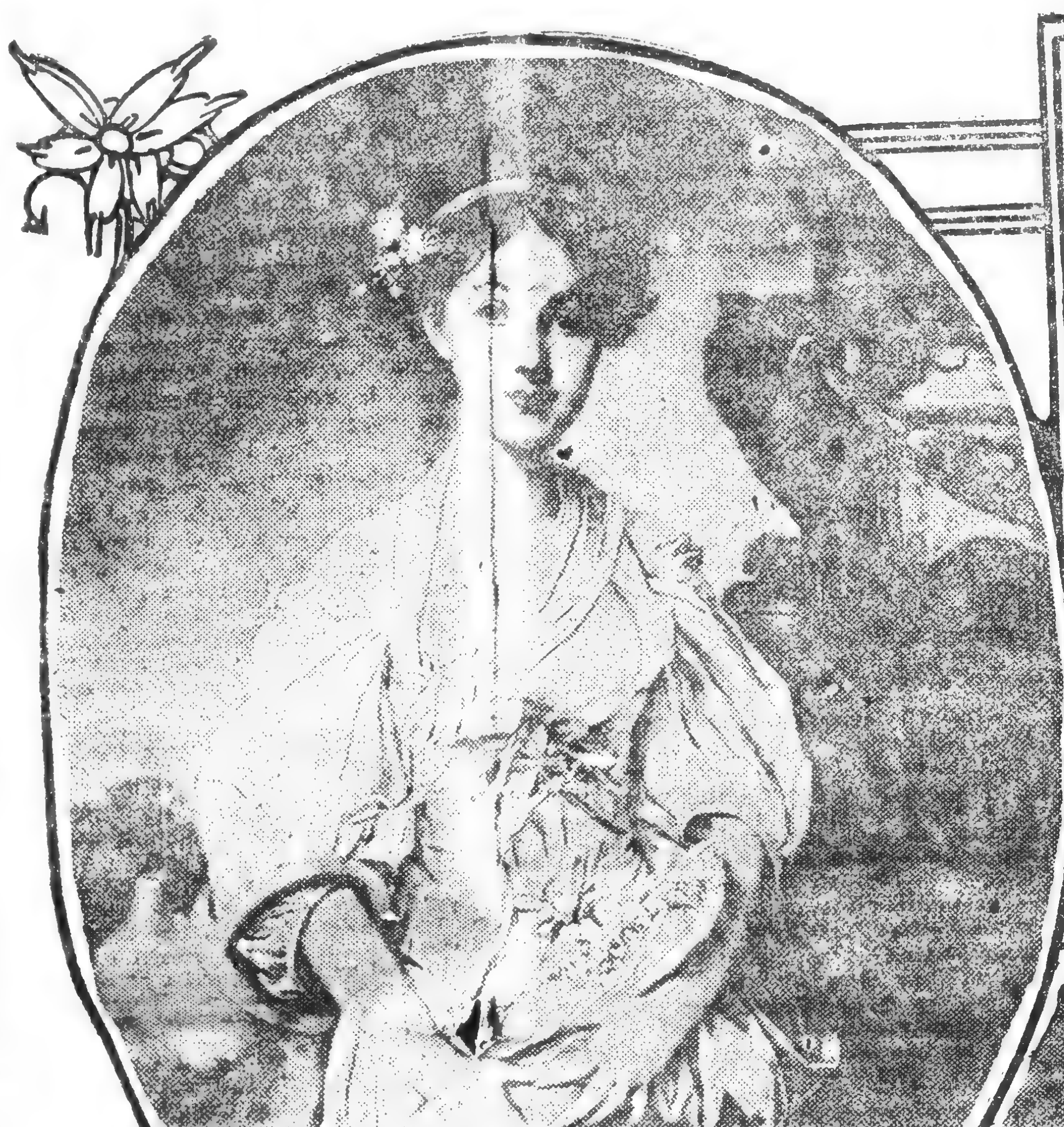
But ever since 1904 he has kept a picture of his ideal girl before him. Eighteen years of worship at the shrine of an ideal.

And this ideal is represented in a picture—in pictures. His ideal girl is the girl who posed for the famous paintings of Jeane Baptiste Greuze—"The Broken Jug," "The Girl With Lamb," "The Sisters," etc.

Mischa Elman, himself, revealed the secret of the strange fascination this picture has for him. Bear in mind, this was only last April.

Has Boyhood Romance

"It is based on a boyhood sentiment," he said at that time. "When I first went to England, 17 years ago, I met an English girl with whom I fell in love. She measured up to all the requirements of an artist's bride, but because we were both too young—indeed we were little more than children—and because I had vowed to my father to remain unmarried for 20 years—the ro-



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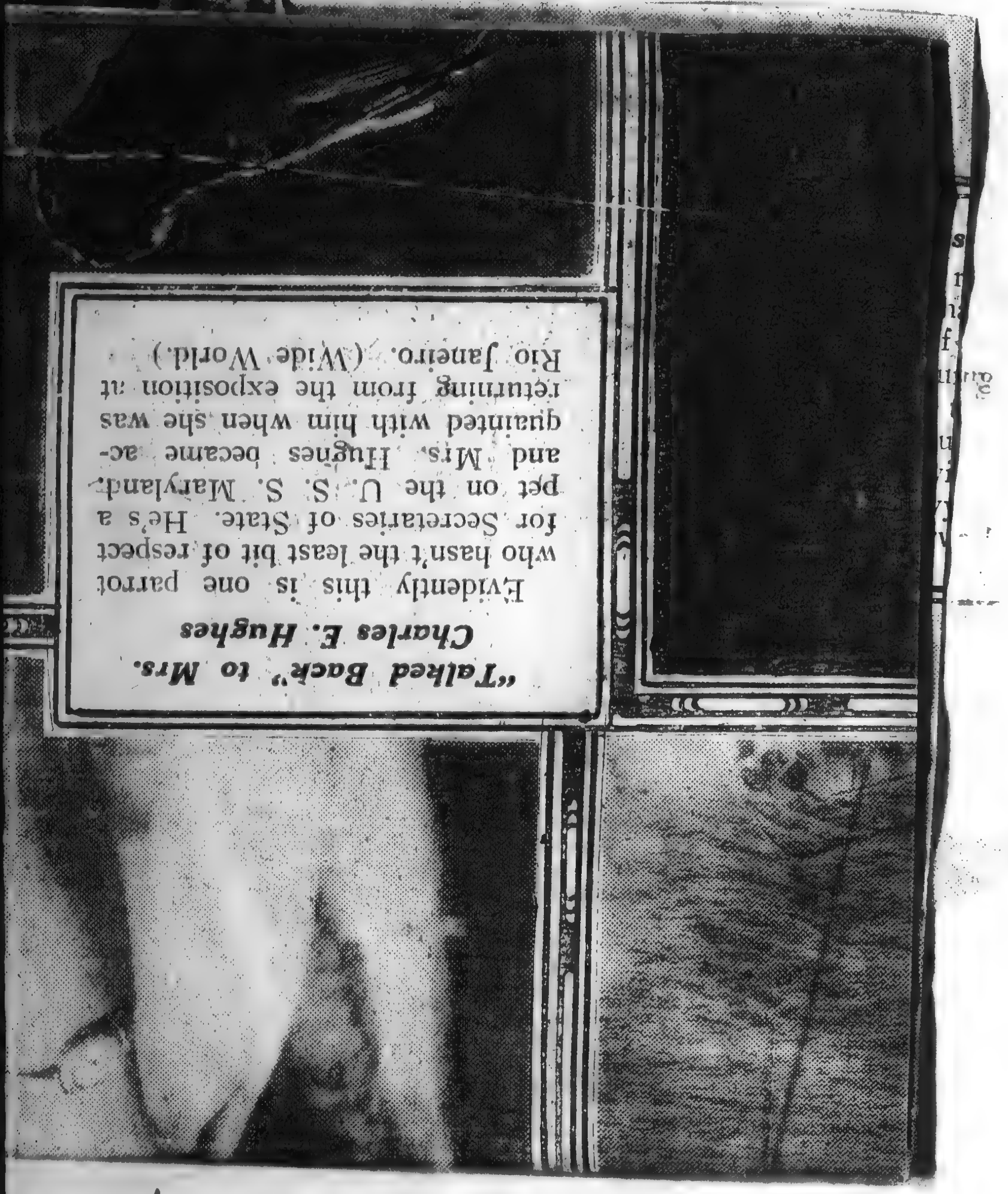

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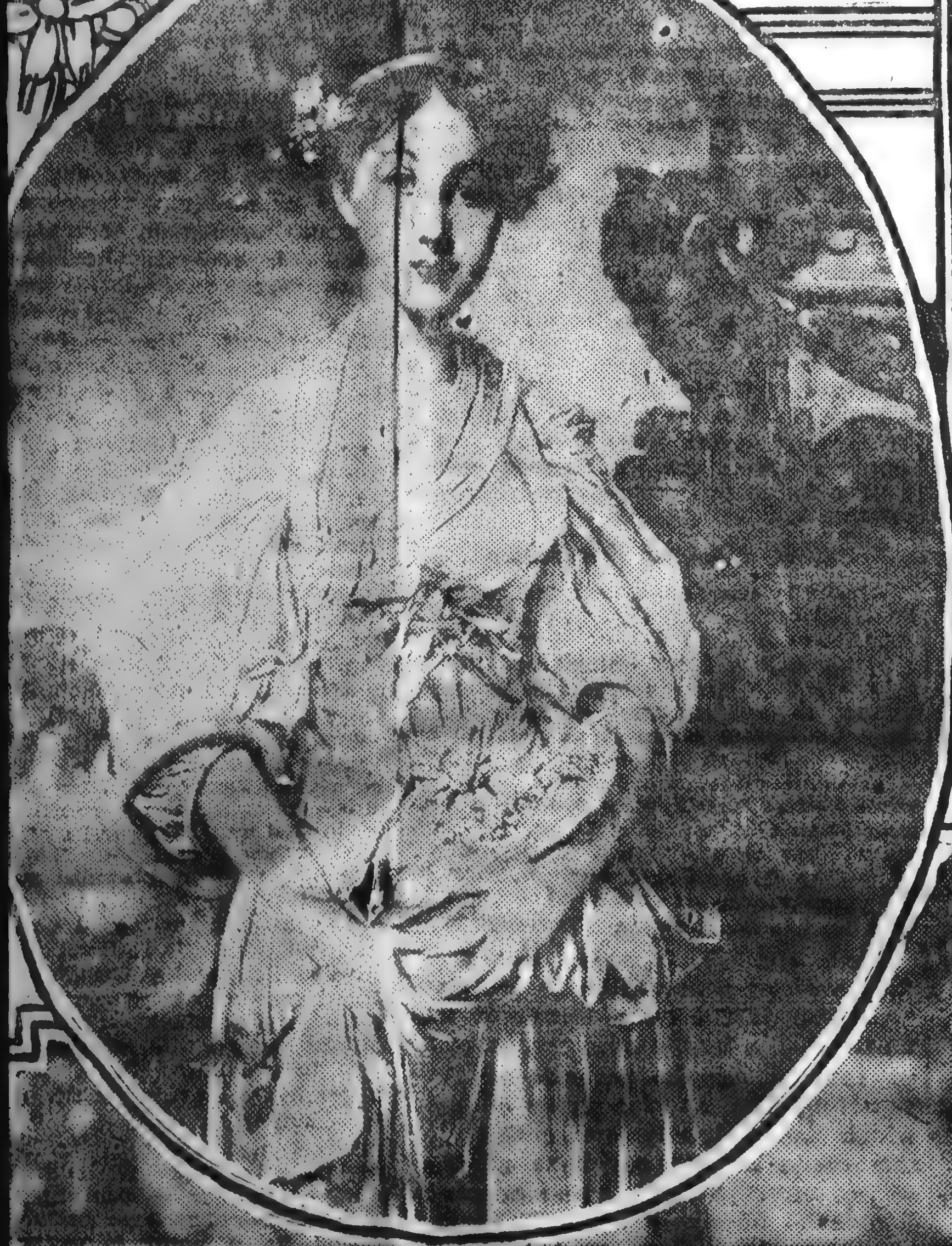

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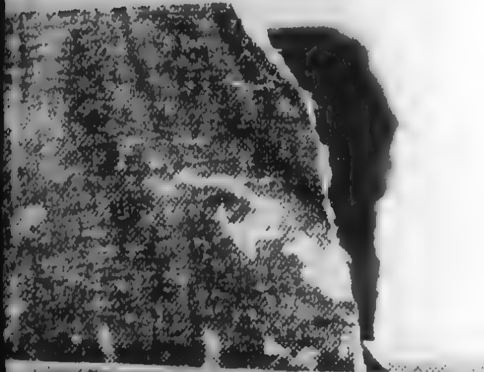

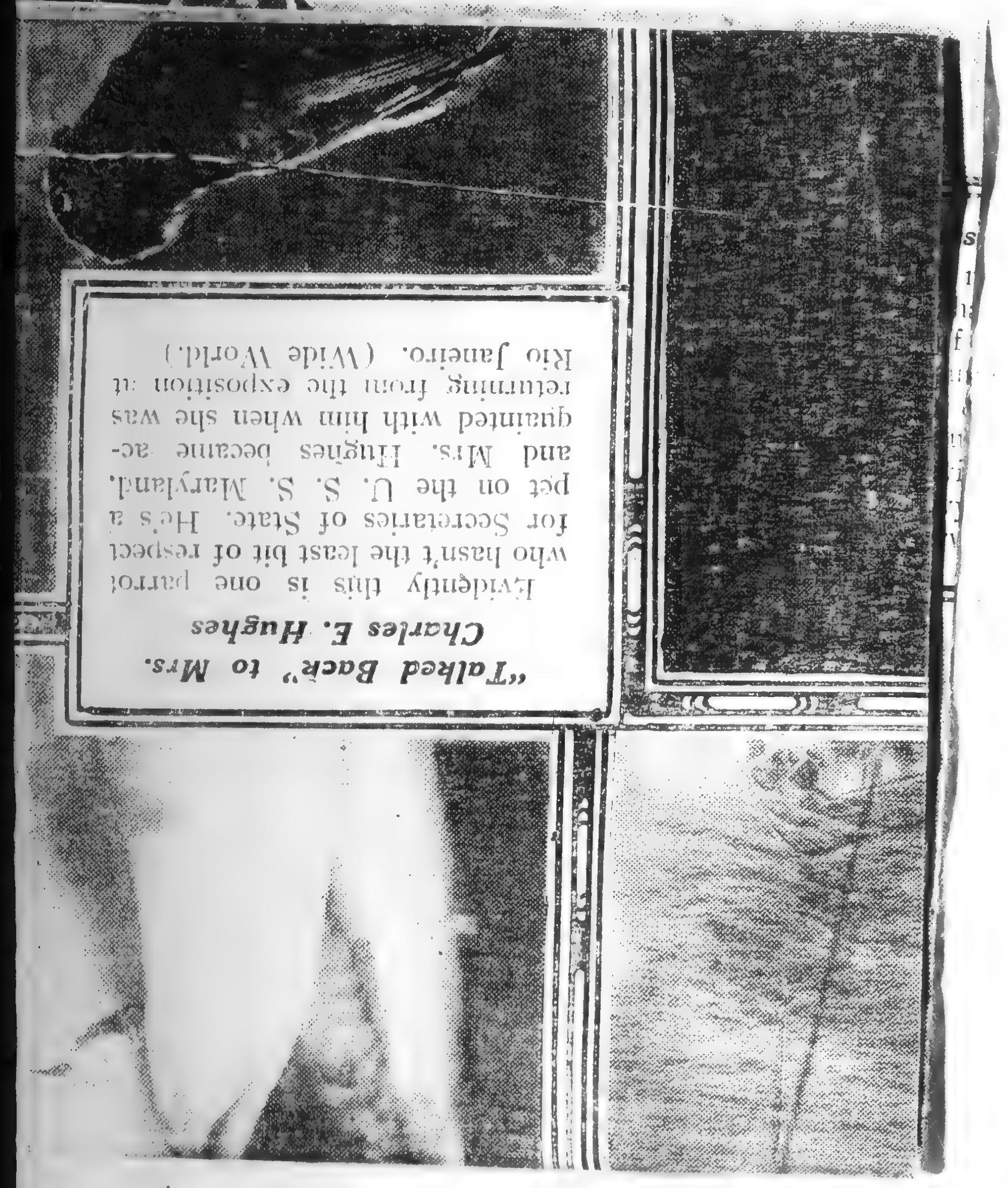

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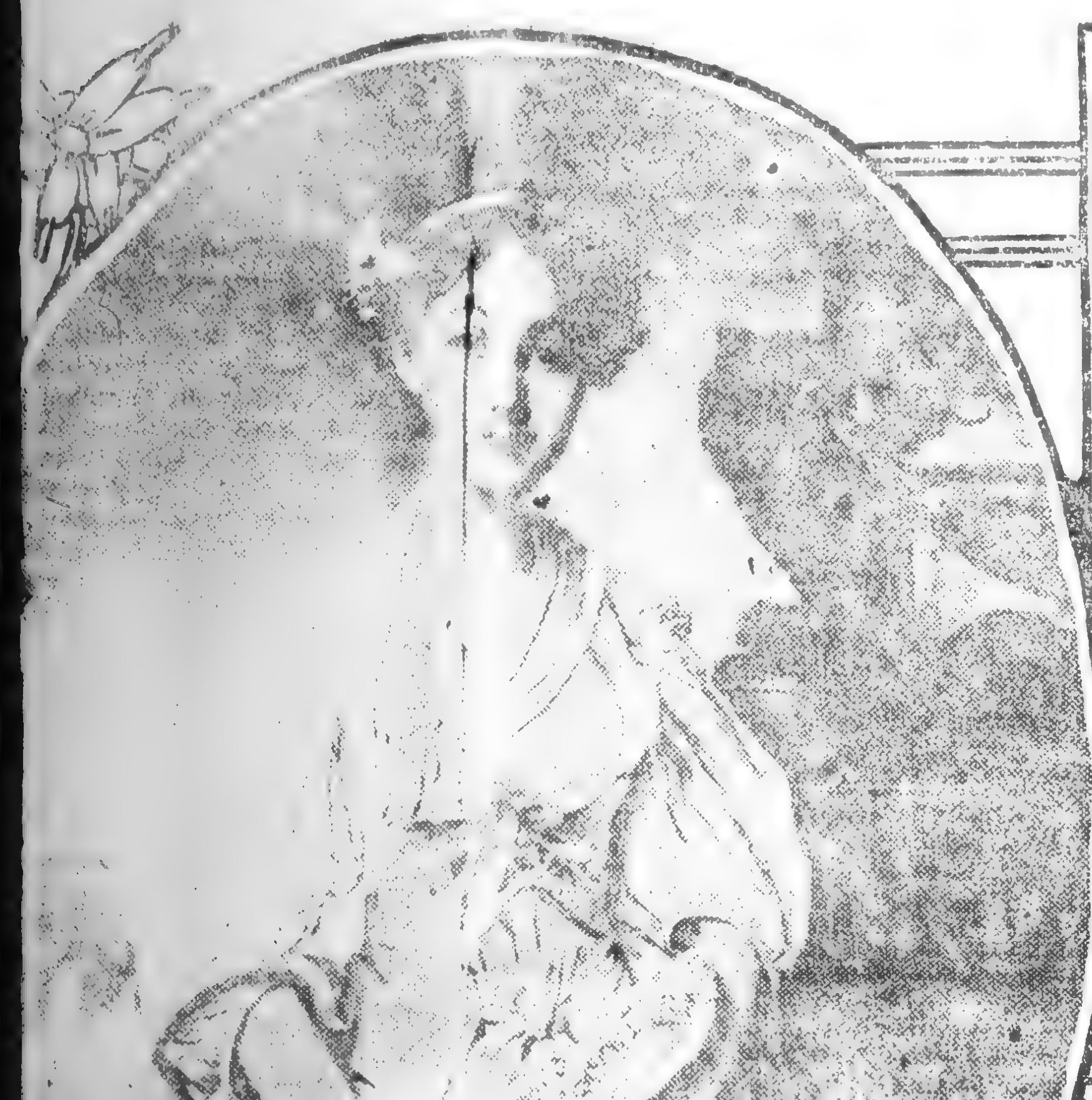

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Elman, the young Russian violinist

SYMPHONY

Both sides of Symphony Hall were lined with people who stood throughout a long recital yesterday afternoon for the privilege of listening to one of the most popular musicians who comes to Boston just as often as the musical season comes around. Few artists share with Mischa Elman the ability to crowd that auditorium beyond its seating capacity.

His program opened with the Handel Sonata in D major followed by the Vieuxtemps Concerto in A minor; the Bach Chaconne, which was unaccompanied; the Korngold incidental music to "Much Ado About Nothing"; the Chopin-Wilhelmj Nocturne and the Sarasate "Jota."

A very decided factor in the success of Mr. Elman's recital was the playing of Josef Bonime, his accompanist, who is so far out of the ordinary that his work will be remembered with pleasure for a long time. It is rare indeed that one hears such

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[illegible] Oct 16

Mischa Elman, violinist, gave a recital in Symphony hall yesterday afternoon, accompanied by Josef Bonime, pianist. He was greeted by an audience which filled the hall. His first number was Handel's Sonata in D major. Other numbers on the program were: Concerto No. 5, in A major, Vieuxtemps; Chaconne, Bach; suite from the incidental music to "Much Ado About Nothing," work 2, Korngold, including "Maid in Bridal Array," "Grotesque Funeral March," "Garden Scene" and "Hornpipe" "Nocturne," Chopin-Wilhelmj, and "Jota," Sarasate.

Mr. Elman was in excellent mood to respond readily to the enthusiasm with which the audience greeted him and his playing of each selection was such as to warrant the hearty applause accorded him. He played with the superb mastery of tone and ease of technique that places him among the foremost of modern violinists. There was tenderness and passion and abandon as well as the

Herald Oct. 16

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time he spent in reflective leisure and ripening study; more he gave to a European tour, from London to Vienna and back again, before new audiences, expectant, exacting. The wisdom of such courses now stands doubly clear. In the years when he was annual figure, often twice and three over, in Bostonian concert-halls, he usually assembled smaller and less discerning audiences than the listening company of yesterday. Then and there, persistent faults marred his playing, as though, indeed, he cherished them. He over-sentimentalized songful measures, as one who would wring forth the last drop of edification for the populace. To like end, he underscored rhythms in themselves sharp-set. His tone, musicianship, sensibility suffered under these displayful excesses. He seemed on the way to become Mr. Elman working upon his audiences for his own greater glory, rather than Mr. Elman serving his music and his instrument and letting all else go hang. What should have been the waxing maturity of his early thirties seemed by no means ripening of a remembered youth.

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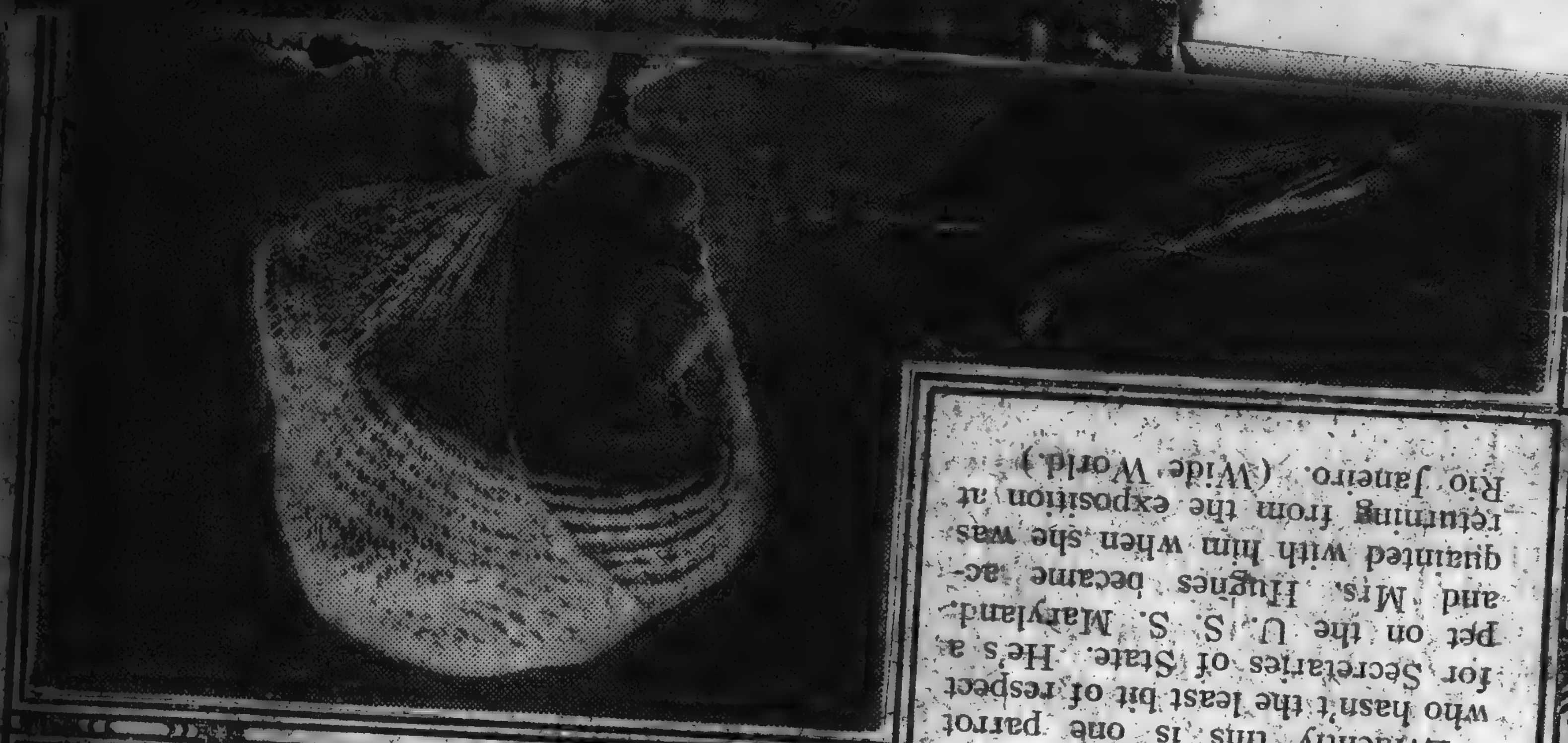

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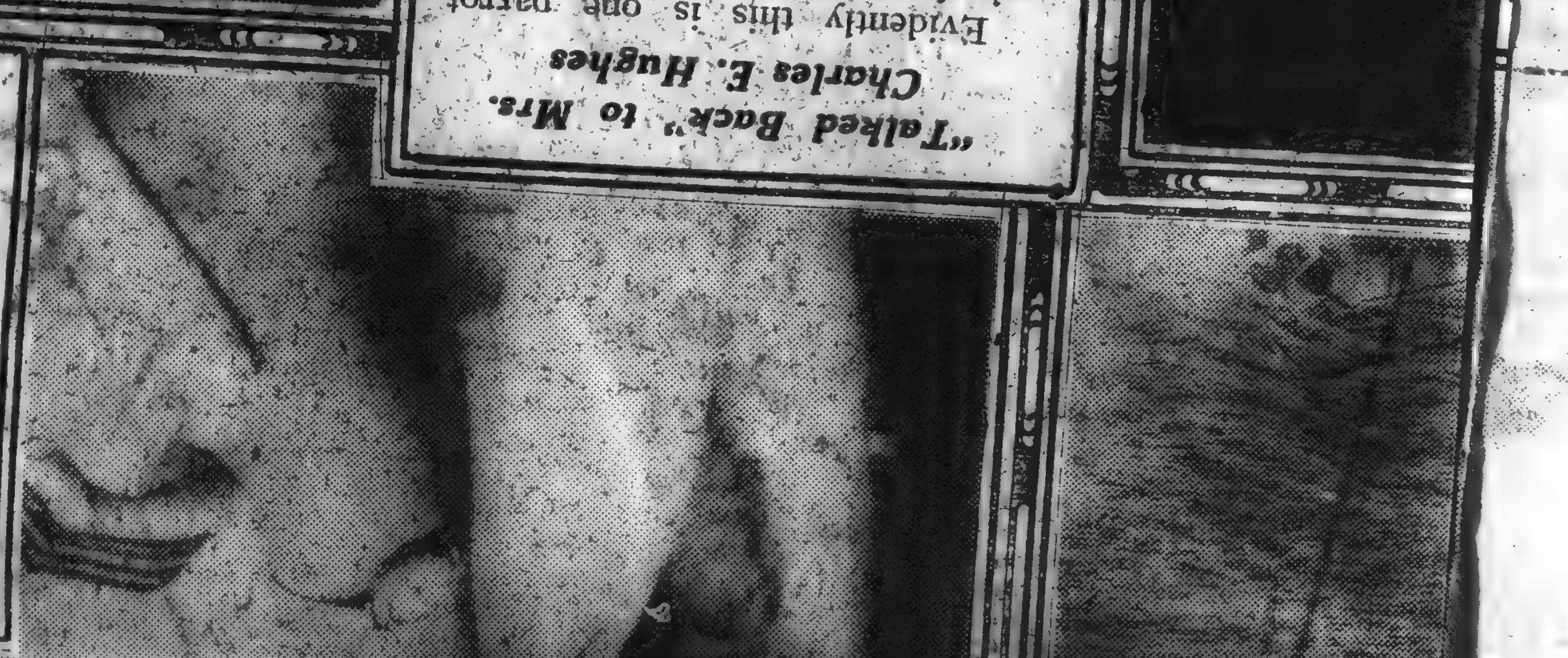

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Post Oct 15

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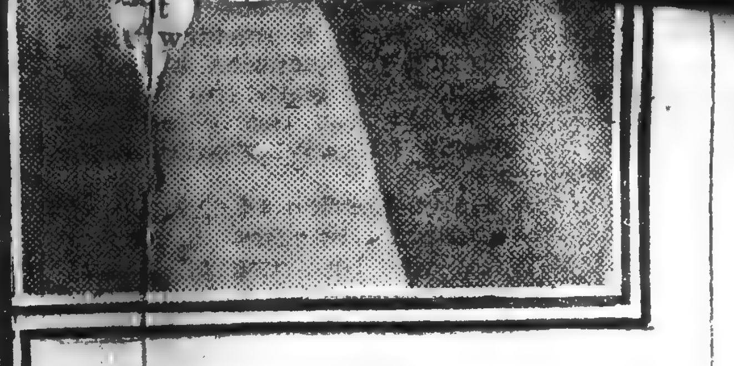

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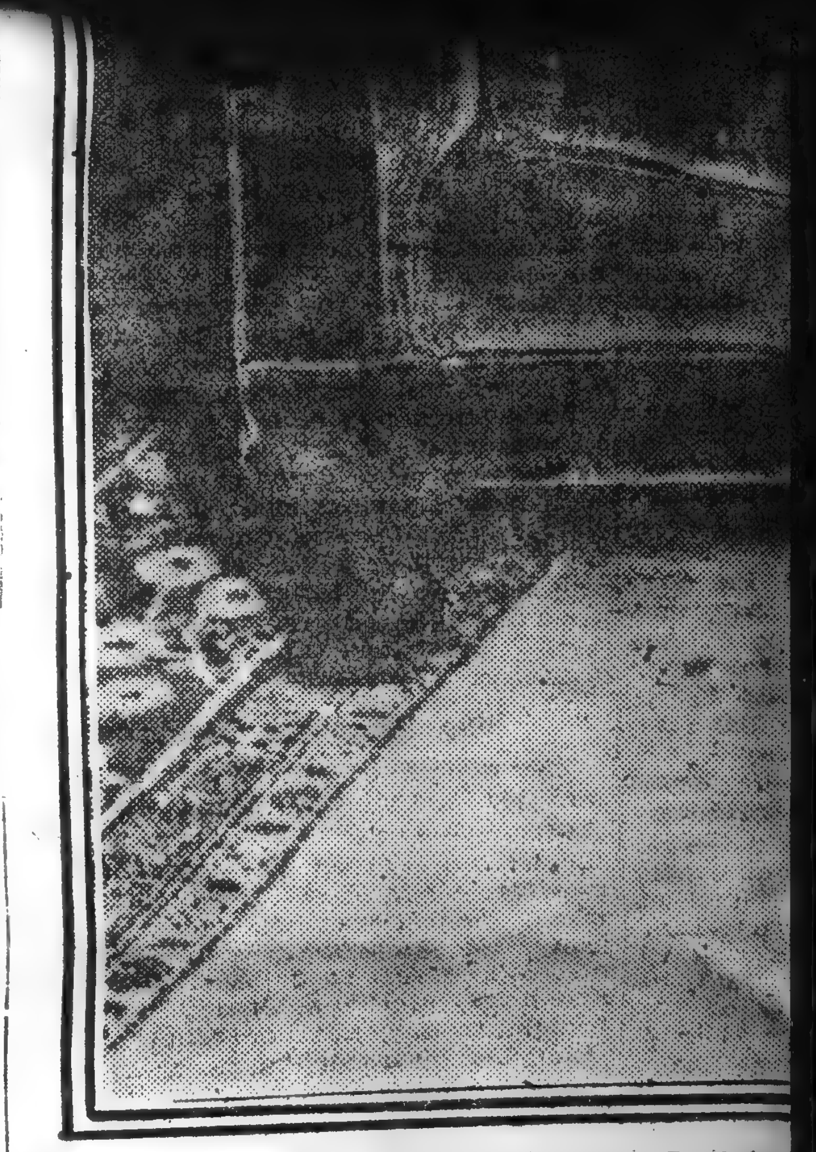

Miss Mildred Stone, sister-in-law of Rudolph Elman, famous violinist. Mr. Elman has for engagement has been repeatedly denied. Miss

SYMPHONY

Both sides of Symphony Hall were lined with people who stood throughout a long recital yesterday afternoon for the privilege of listening to one of the most popular musicians who comes to Boston just as often as the musical season comes around. Few artists share with Mischa Elman the ability to crowd that auditorium beyond its seating capacity.

His program opened with the Handel Sonata in D major followed by the Vieuxtemps Concerto in A minor; the Bach Chaconne, which was unaccompanied; the Korngold incidental music to "Much Ado About Nothing"; the Chopin-Wilhelmj Nocturne and the Sarasate "Jota."

A very decided factor in the success of Mr. Elman's recital was the playing of Josef Bonime, his accompanist, who is so far out of the ordinary that his work will be remembered with pleasure for a long time. It is rare indeed that one hears such

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Herald — Oct 16

Mischa Elman, violinist, gave a recital in Symphony hall yesterday afternoon, accompanied by Josef Bonime, pianist. He was greeted by an audience which filled the hall. His first number was Handel's Sonata in D major. Other numbers on the program were: Concerto No. 5, in A major, Vieuxtemps; Chaconne, Bach; suite from the incidental music to "Much Ado About Nothing," work 2, Korngold, including "Maid in Bridal Array," "Grotesque Funeral March," "Garden Scene" and "Hornpipe" "Nocturne," Chopin-Wilhelmj, and "Jota," Sarasate.

Mr. Elman was in excellent mood to respond readily to the enthusiasm with which the audience greeted him and his playing of each selection was such as to warrant the hearty applause accorded him. He played with the superb mastery of tone and ease of technique that places him among the foremost of modern violinists. There was tenderness and passion and abandon as well as the

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A part of this time he spent in reflective leisure and ripening study; more he gave to a European tour, from London to Vienna and back again, before new audiences, expectant, exacting. The wisdom of such courses now stands doubly clear. In the years when he was annual figure, often twice and three over, in Bostonian concert-halls, he usually assembled smaller and less discerning audiences than the listening company of yesterday. Then and there, persistent faults marred his playing, as though, indeed, he cherished them. He over-sentimentalized songful measures, as one who would wring forth the last drop of edification for the populace. To like end, he underscored rhythms in themselves sharp-set. His tone, musicianship, sensibility suffered under these displayful excesses. He seemed on the way to become Mr. Elman working upon his audiences for his own greater glory, rather than Mr. Elman serving his music and his instrument and letting all else go hang. What should have been the waxing maturity of his early thirties seemed by no means ripening of a remembered youth.

To glance down Mr. Elman's programme was to suspect these new intentions, to anticipate this new quality. It resembled, indeed, his choice of pieces for his recitals of old. A Sonata of Händel led the list—test of the unclouded voice of the violin and of the stripped skill of the violinist; test also of his response, mental and spiritual, to music of pure line, melody, figure. Next the Chaconne of Bach—music, similarly revealing the violinist, yet over which his own individuality, as the composer enkindles it, may more characteristically play. Then the Concerto of Vieuxtemps in A minor—piece that all the voice of the violin and all the recreating arts of the violinist must animate and glorify.

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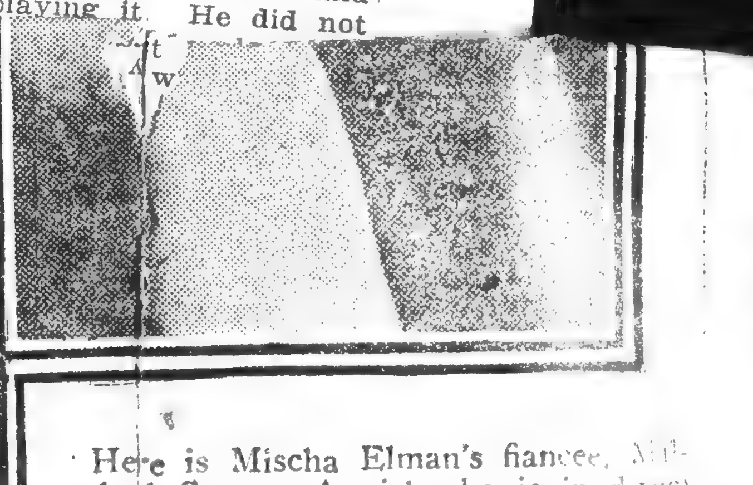

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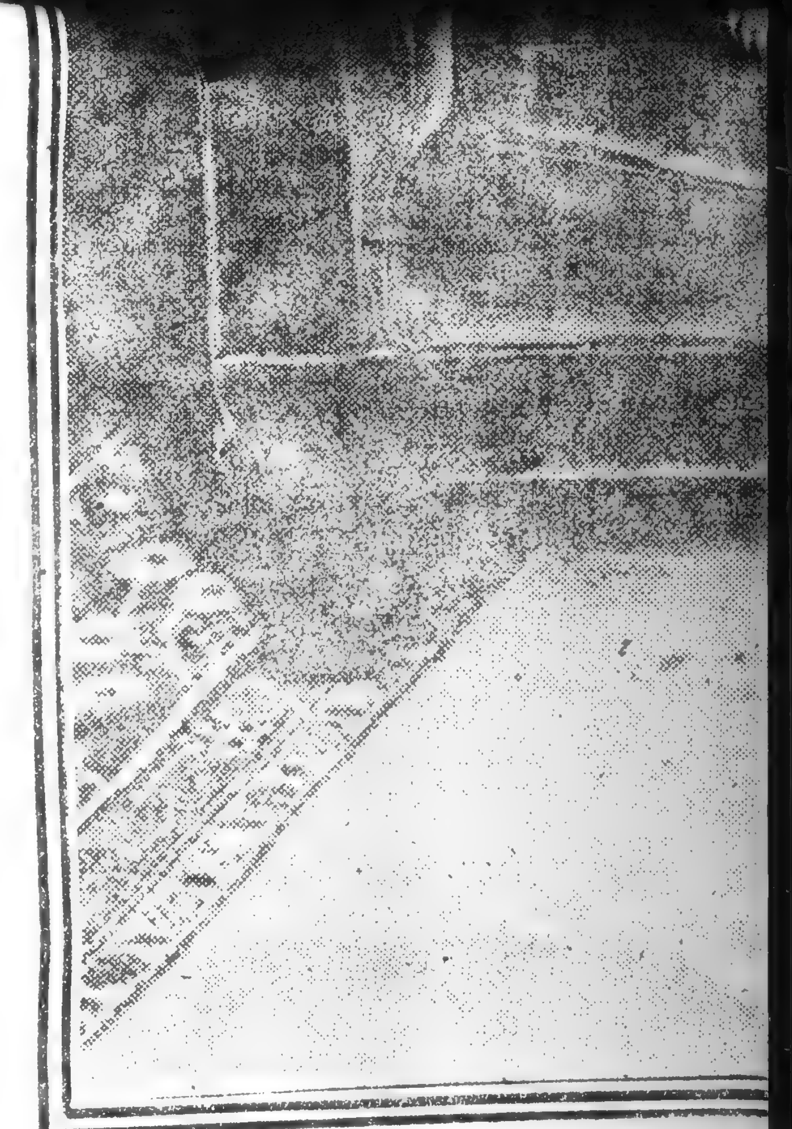

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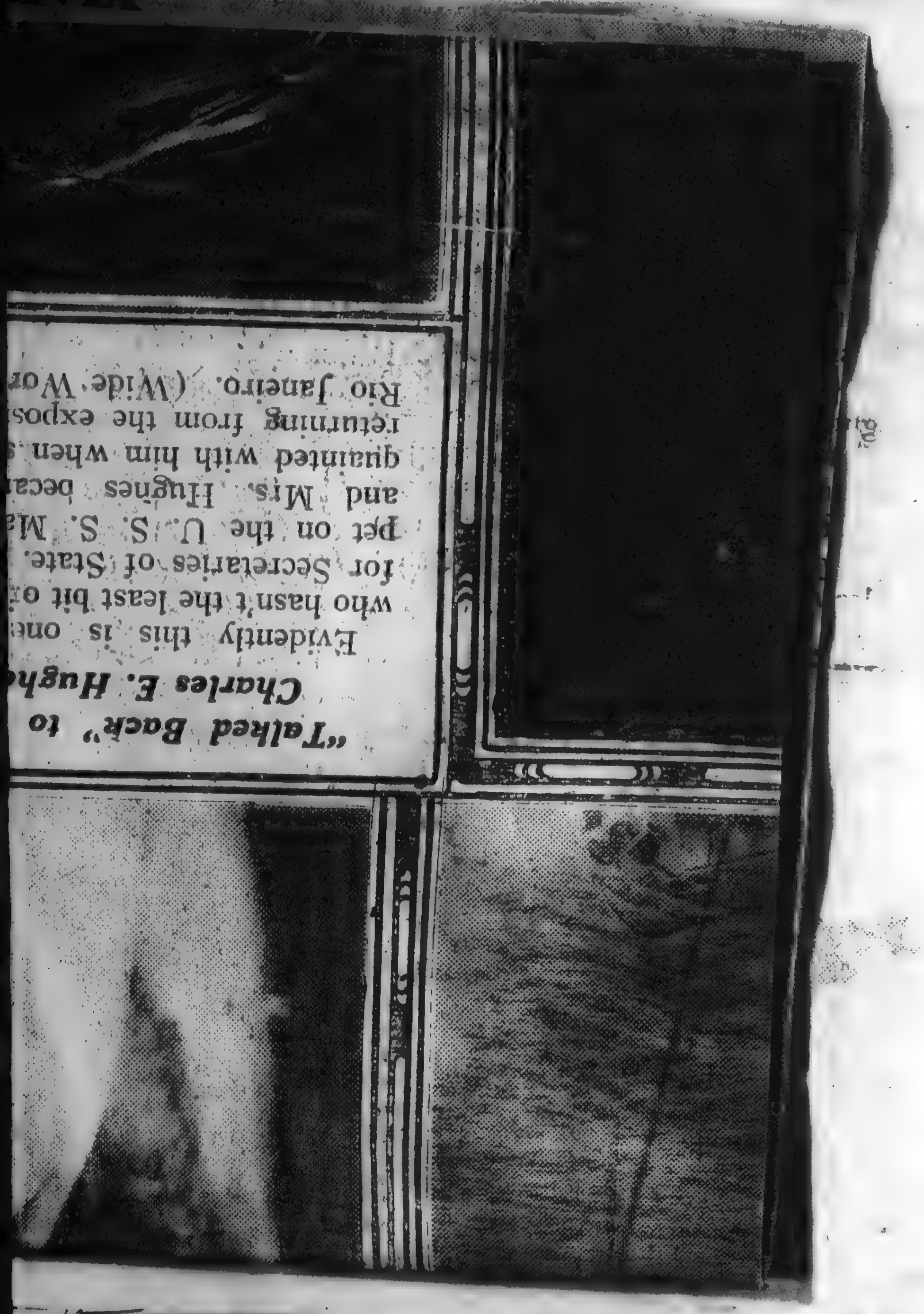

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"Mischa Knows Girls"

"Mischa has been all around the world and has had plenty of girls to study. He knows girls," Mrs. Stone, the mother of Mildred, explained in her broken English. Miss Stone is of Rumanian descent.

But Mildred is a brunette.

And Mischa was looking for a blonde.

Mischa's ideal was the pre-Victorian type.

Mildred is a typical flapper—bobbed hair, earrings and a flapperish lilt to her laughing voice. One can almost hear her laugh'ng at the havoc Cupid has done to Mischa's ideal.

The girl of the picture was the baby type. Mildred's face is not of the baby type—it is far too intelligent.

But——

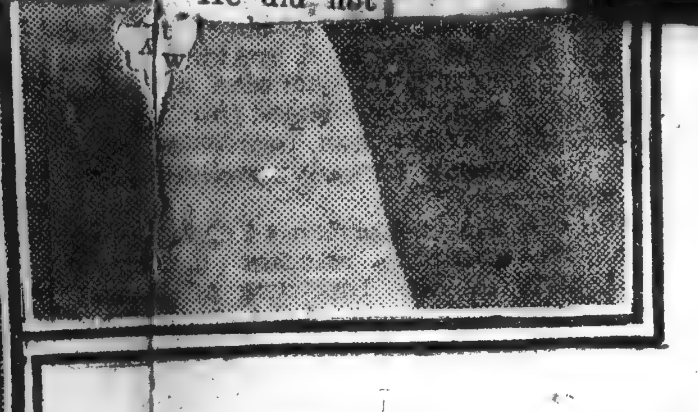
"Mischa likes the baby type of girl," she explained. "He likes a girl to be girlish."

Mr. Elman wants a home girl.

How about Mildred?

"Oh, I guess I can be domesticated," she laughed softly.

But, all the same, Mildred loves outdoor life. She likes to swim, play tennis, golf and ride.



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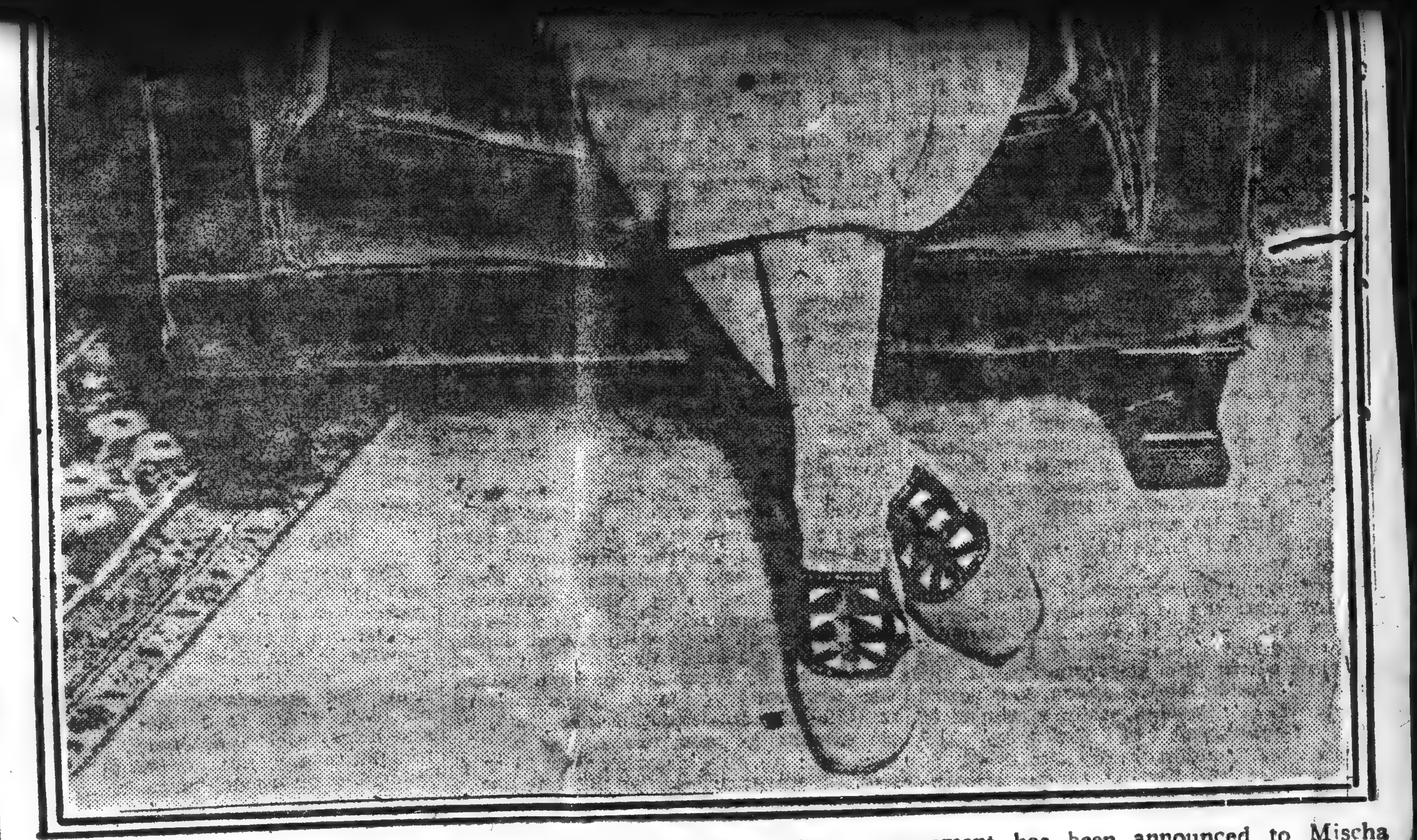

Miss Mildred Stone, sister-in-law of Rudolph Polk, violinist, whose engagement has been announced to Mischa Elman, famous violinist. Mr. Elman has for some time been reported as looking for the "ideal girl" and his engagement has been repeatedly denied. Miss Stone hails from New York city, where Mr. Elman has his residence. (P. & A. photo.)

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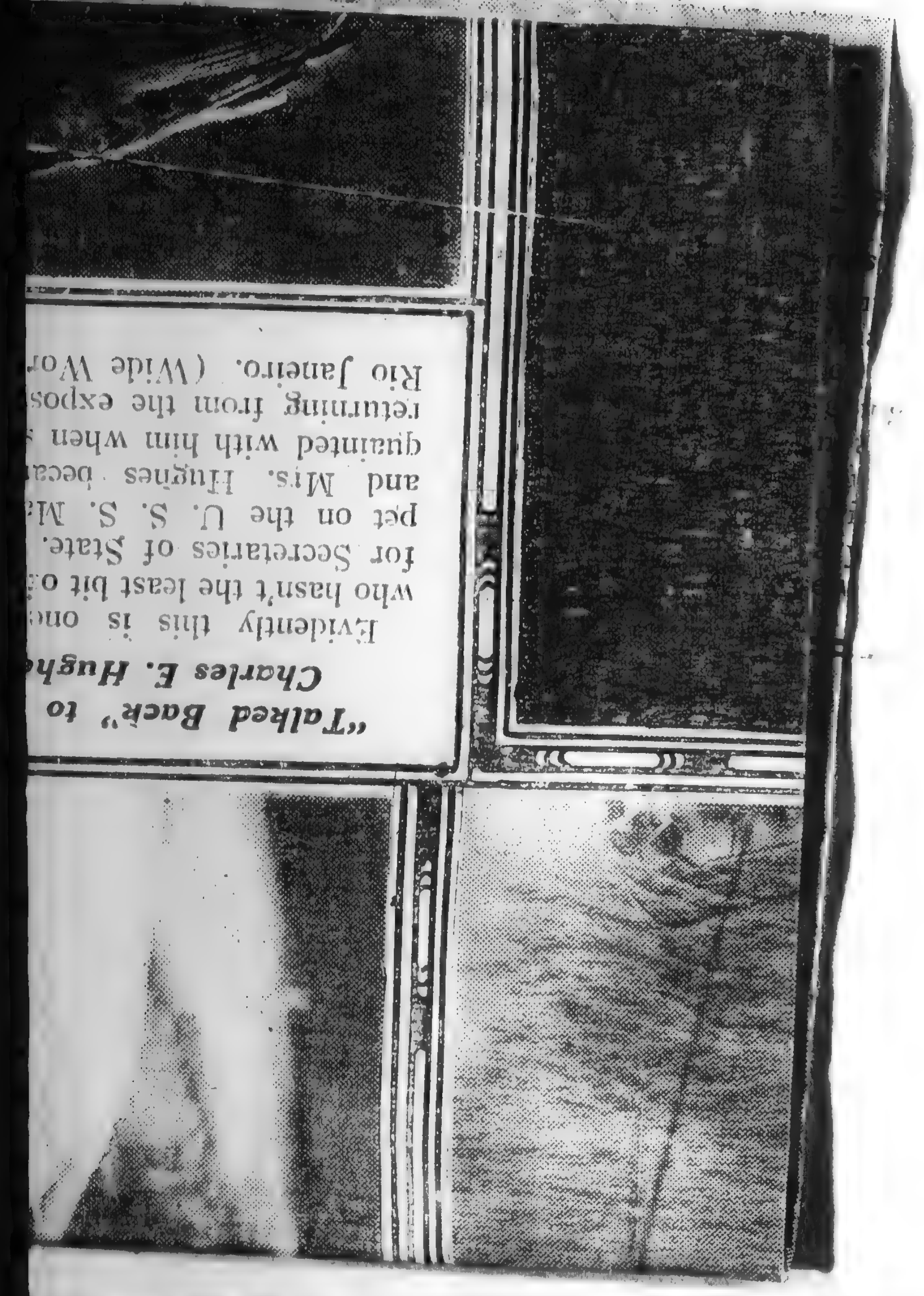

"Talked Back" to Charles E. Hughe

Evidently this is one
who hasn't the least bit o
for Secretaries of State.
pet on the U. S. S. Ma
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returning from the expos
Rio Janeiro. (Wide Wor

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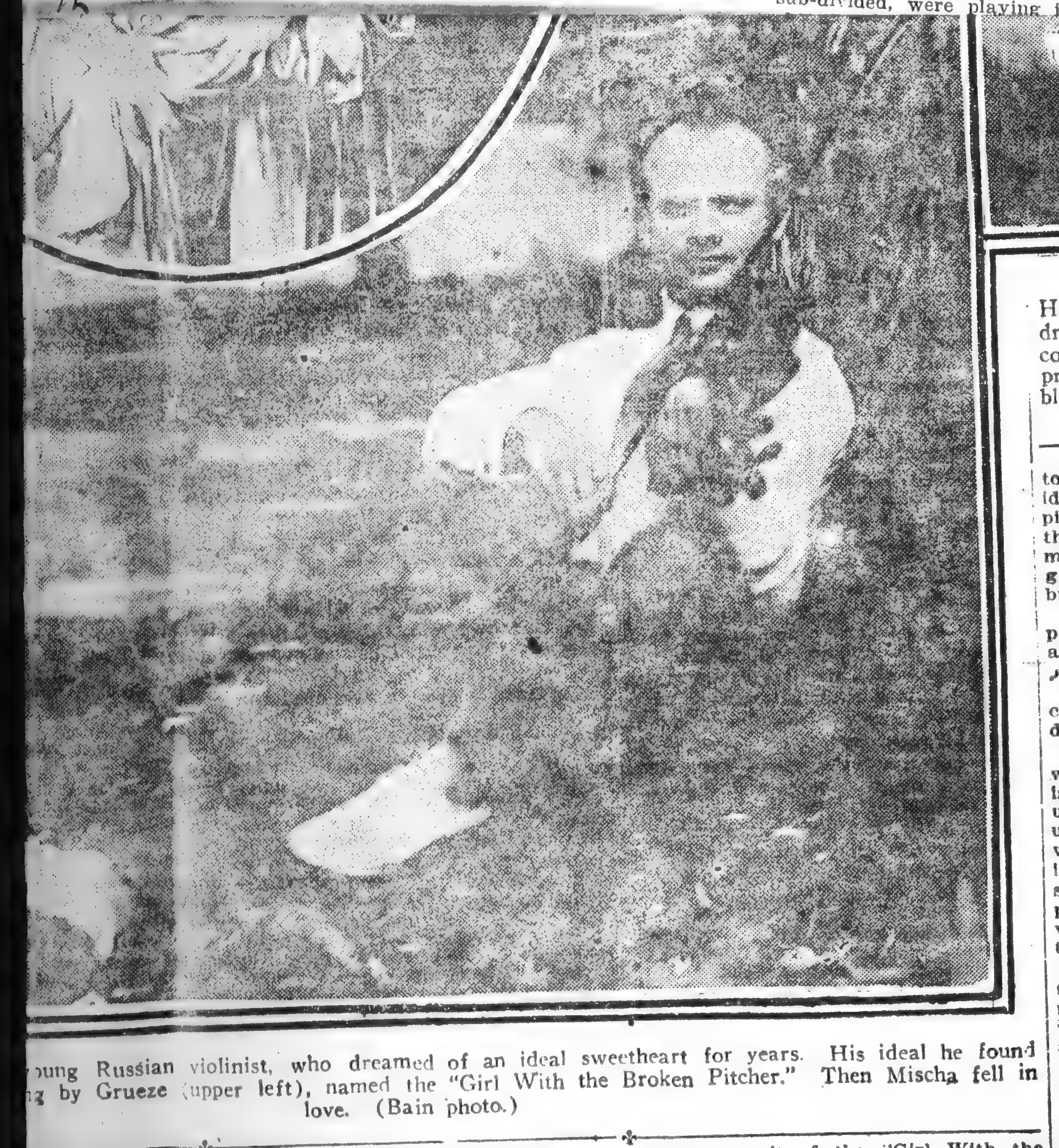

oung Russian violinist, who dreamed of an ideal sweetheart for years. His ideal he found
g by Grueze (upper left), named the "Girl With the Broken Pitcher." Then Mischa fell in love. (Bain photo.)

Here is Mischa Elman's fiancee, Mildred Stone. A girl who is in direct contrast to Mischa's avowed ideal, a pronounced brunette, instead of the blonde girl of his dreams. (International photo.)

Miss Mildred Stone, sister-in-law of Rudolph Polk, violinist, whose engagement has been announced to Mischa Elman, famous violinist. Mr. Elman has for some time been reported as looking for the "ideal girl" and his engagement has been repeatedly denied. Miss Stone hails from New York city, where Mr. Elman has his residence. (P. & A. photo.)

l'ze that it was
ss."
at the girl who had posed for these paintings was the wife of the artist, who also served as his model.

The portrait of the "Girl With the Broken Pitcher" represents a blonde girl—distinctly a baby type—a pre-Victorian type of the entirely feminine ideal. The woman who posed for the picture is declared by experts to have the face of a child, a "baby-doll" in modern parlance. It is the face of a girl who is pretty, but deficient in brains," according to art critics.

Madame Greuze, the woman who posed for the paintings, was an inspiration to her husband in his art, but proved to be a very poor housewife.

When Mischa Elman returned to this country the latter part of June, he is declared as saying:

"It is true that the modern woman, with her cigarettes and her make-ups, is rather distasteful to me. I am not used to it, that's all. I was brought up to admire the delicate, incompetent woman of the '90s. Today woman is independently able to take care of herself, but less attractive to the strong, protective longing of the male. Man wishes to be the superior; he wishes to dominate."

And then he went up to Lake Placid to rest from his European tour. He met Mildred Stone, who was staying with her brother-in-law, Rudolph Polk, another violinist.

Mildred is 5 ft. 3 in. tall, weighs 110 pounds. She is 23 years old.

But does she measure up to the standard, the "ideal" which was built long ago in Mischa Elman's mind?

I asked her opinion today.

"I don't know. You would have to ask Mischa that," she modestly declared. "Of course, everyone has his or her ideal. But it is not merely the superficial. The man who outwardly lives up to our ideals seldom is the man we fall in love with. The real ideal we are looking for is the inner man."

With which she adroitly turned the conversation from herself to the man in question.

"Mischa Knows Girls"

"Mischa has been all around the world and has had plenty of girls to study. He knows girls," Mrs. Stone, the mother of Mildred, explained in her broken English. Miss Stone is of Rumanian descent.

But Mildred is a brunette.

And Mischa was looking for a blonde.

Mischa's ideal was the pre-Victorian type.

Mildred is a typical flapper—bobbed hair, earrings and a flapperish lilt to her laughing voice. One can almost hear her laughing at the havoc Cupid has done to Mischa's ideal.

The girl of the picture was the baby type. Mildred's face is not of the baby type—it is far too intelligent.

But——

"Mischa likes the baby type of girl," she explained. "He likes a girl to be girlish."

Mr. Elman wants a home girl.

How about Mildred?

"Oh, I guess I can be domesticated," she laughed softly.

But, all the same, Mildred loves outdoor life. She likes to swim, play tennis, golf and ride.

Isadora Duncan

MUSIC AND THE DANCE

ISADORA DUNCAN TO DANCE IN BOSTON

Trans 9/29

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Globe 10/1

Globe Oct 1

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BAR OUT ISADORA DUNCAN

Post 10/2

Famous Dancer With Russian Husband Can't Enter U. S.

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Husband, Young Poet, Powders His Hair in Ancient Style

ISADORA DUNCAN
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The dancer has changed little since 1917, when she left this country to start her school of dancing in Russia. Her husband is very young and has unusually blond hair. He powders his hair it is said, in the same manner tha wigs were powdered in the early 18 century.

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Post Oct 2

BARS RAISED FOR ISADORA

Globe 10-3

She and Poet Husband Allowed to Enter

Dancer Was Held Because of Gossip, Say Officials

Thought She Might Be Soviet Courier

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Globe Oct 3

MISS DUNCAN, DANCER, DENIED ENTRY TO U. S.

Herald 10/2

Detained at New York with Her Russian Husband and Secretary

SOVIET OPINIONS ALLEGED CAUSE

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Herald Oct 2

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American Oct 1

[93]

Isadora Duncan

MUSIC AND THE DANCE

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American Oct 1

[93]

BAR ISADORA DUNCAN AND RUSSIAN MATE

Dancer, Back From Her School in Soviet Capital, Is Held on Liner in New York

Globe 10/2

Photo by Wide World

DANCER AND POET HELD ON LINER.
Isadora Duncan and her husband, who yesterday were prevented from landing in New York.

Special Dispatch to the Globe

NEW YORK, Oct 1—Isadora Duncan was detained aboard the French liner Paris this afternoon when her ship docked here from Havre. Her passports were admittedly regular, as were those of the classical dancer's young Russian husband, Serge Essenine.

Madame Duncan confessed surprise at being detained, since she has been bill here for concerts as a Russian reli measure for some time. Federal o ficials on board and at the pier decline to say why the pair were held.

A reporter found Madame Duncan sitting disconsolately in the saloon of the ship. She was going ashore when she

Continued on the Second Page.

was stopped, wearing a white felt hat pulled down over a mass of dull red air bobbed at the shoulders. Her feet were in boots that folded just below the knee, fashioned of soft red leather inset with jade green enameled material.

"Can you tell me why I am being detained?" the dancer appealed to the reporter. "This man here" (she designated the immigration official) "is im possible. Will you go outside and fi my sister, or my brother, August Daly of the Equity Players?"

The reporter told her that a larg -sized reception committee with flowe and everything were on the pier belo but that red tape was too strong break. "But why am I being held?" s asked again.

The reporter asked if she ever ha anything to do with the Soviet Gover ment, or if her husband was in any wa connected with the Lenine regime.

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Globe Oct 2

Isadora Duncan Shut Out of U. S.

Adv 10/2

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By the marriage to the young "imaginative" poet she loses her American citizenship.

Advertiser Oct 2

Taking It Seriously
or
Isadora the Immured

Trans. Oct 5

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And all the trouble seems to have arisen from the simple fact that Miss Duncan has exercised the privilege of marrying whom she pleased and that her husband happens to be a youthful Russian poet. All those who know Miss Duncan know that she is an artist little interested in social and economic problems, and her husband is an artist like her. When we Americans reach a point where we are willing to disown our own—for Miss Duncan is our own—when our own have contributed something priceless to our native art it is surely time to protest. [Anna Fitziu, the Singer, in The New York Times

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Transcript Oct 5

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Herald 10/3

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Herald Oct 3

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ISADORA DUNCAN

Amer 10/7

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These programs will be symphonic in character and a full symphony orchestra under Nahan Franke will provide the music.

American Oct 7

The music from Wagner, to which Miss Duncan will dance at Symphony Hall on Friday evening, Oct. 20, comprises "The Entrance of the Gods Into Valhalla" at the end of "Das Rheingold"; "The Ride of the Valkyrs" at the beginning of the third act of "Die Walküre" and the Overture and Venusberg Scene in "Tannhäuser." No light task in the assimilation of one expressive medium to another. H. T. P.

Trans Oct 11

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Adv Oct 13

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Isadora Duncan

It was Miss Duncan's intention to bring with her some young women whom she has been training in Russia, but this plan fell through, so the aesthetic dancer will perform alone. She will have the assistance of a Symphony orchestra led by Nahan Franko, who ranks among the foremost conductors in the country.

Advertiser Oct 13

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Her 10/8

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Herald Oct 8

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[94] Advertiser Oct 11

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In New York she not only shook the hand of Mr. Franko, the conductor; she patted him on the head. Of course she made a speech, introducing her young and courageous husband as "The Walt Whitman of Russia" and saying that her red robe meant "The good red blood of Russia, and the good red blood of America, and the good red blood of all honest people."

The Tribune was deeply impressed. "she constantly suggested the lines of the poet Nekrasov:

'Thou are beggarly,
Thou are plentiful,
Thou are powerful,
O mother Russia.'"

Purists might substitute "art" for "are."

Herald 10/13

Herald Oct 13

BAR ISADORA DUNCAN AND RUSSIAN MATE

Dancer, Back From Her School in Soviet Capital, Is Held on Liner in New York

Globe 10/2

Photo by Wide World

DANCER AND POET HELD ON LINER.
Isadora Duncan and her husband, who yesterday were prevented from landing in New York.

Special Dispatch to the Globe

NEW YORK, Oct 1—Isadora Duncan was detained aboard the French liner Paris this afternoon when her ship docked here from Havre. Her passports were admittedly regular, as were those of the classical dancer's young Russian husband, Serge Essenine.

Madame Duncan confessed surprise at being detained, since she has been bill here for concerts as a Russian reli measure for some time. Federal o ficials on board and at the pier decline to say why the pair were held.

A reporter found Madame Duncan sitting disconsolately in the saloon of the ship. She was going ashore when she

Continued on the Second Page.

was stopped, wearing a white felt hat pulled down over a mass of dull red air bobbed at the shoulders. Her feet were in boots that folded just below the knee, fashioned of soft red leather inset with jade green enameled material.

"Can you tell me why I am being detained?" the dancer appealed to the reporter. "This man here" (she designated the immigration official) "is impossible. Will you go outside and fi my sister, or my brother, August Daly of the Equity Players?"

The reporter told her that a larg -sized reception committee with flowe and everything were on the pier belov but that red tape was too strong break. "But why am I being held?" sh asked again.

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Globe Oct 2

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10/8

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Herald Oct 8

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She had very little to say, but young Serge, who looks quite like an American and much less than his 28 years, was laughing and chatting and having lots of fun, swapping some of his knowledge of French and Russian for American slang.

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Herald Oct 3

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Herald 10/13

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Herald Oct 13

PERMIT ISADORA TO LAND

Post 10/13

Thought Dancer Might Be Courier for the Soviets

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ISADORA IN BAD HUMOR

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Husband Having Time of Life

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Post Oct 3

Isadora Duncan's Programs

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She will interpret symphonic music and excerpts from the music dramas of Wagner. With a symphony orchestra conducted by Nahan Franko to provide the musical part of the program, each performance will be devoted to her own dancing, unassisted.

The Thursday program will consist entirely of Tchaikovsky's music and include the "Pathetic" Symphony. The Friday performance will be entirely of Wagner, and the Saturday matinee will combine the two composers. Globe 10/8

Globe Oct 8

ISADORA DUNCAN AND HUSBAND

Herald 10/4

(Photograph by P. & A. Photos, Inc.)

FAMOUS DANCER AND POET HUSBAND, WHO HAVE BEEN ADMITTED TO THE UNITED STATES AFTER HAVING BEEN HELD UP BY THE IMMIGRATION AUTHORITIES, PENDING INQUIRY AS TO WHETHER THEY MIGHT BE CONCERNED IN SOVIET PROPAGANDA

Herald Oct 4

Miss Duncan Entertains Variously — Her Programmes for Boston—Ruth St. Denis Also Returns—The Braggiottis Again

ACCORDING to the custom of her middle years, Isadora not only dances for her audiences but otherwise entertains them. In both exercises she excelled when she reappeared the other day in New York and here, from The Times, is Mr. Ghase's amusing account of the occasion:

Trans 10-13

Russia has been kind to Isadora Duncan, according to the view of 3000 admirers who filled Carnegie Hall yesterday for the artist's return after five years for an American tour. So slender she looked that it seemed the Isadora of former days who leaped and bounded through the five-step dance and military march of Chaikovsky's "Pathetic Symphony." Later, in his "Slavic March," she walked with lowbent form and bound hands, till the old Prince Luff's thrilling Russian anthem rang out in the music, and the dancer rose with free arms in one of those moments of power, such as when she last danced at the Metropolitan to wartime "Marseillaise."

Miss Duncan's great audience waited to call her back for a speech, which she began by referring to her latest invitation to Russia. She also pointed out the young poet, Serge Yussenin, now her husband, who was quickly recognized on the box tier or outside during promenades, dressed in topboots, long blouse and some yards of flowing scarf at the neck.

"Why must I go to Moscow," the dancer exclaimed, "after illusions that don't exist, when we in America also need the dance for our children. I know the American nervous child, for I was one myself. Soon I hope to show you here fifty Russian children dancing to Beethoven's Ninth Symphony. I can bring that to life in New York—make it more real than Broadway. Why does not America give me a school? That, you understand, is why I accepted the invitation to Moscow."

There was lively applause as she quoted Whitman's "I give you invitations," and continued: "The great symbol of America is Walt Whitman. America has all that Russia has not; why will America not reach out a hand to Russia as I have given my hand?" Answers came from the crowd in the form of cheers, apparently for Russia more than for the poet Yussenin.

The Evening Post is content to record the æsthetic side of the occasion, saying:

"It would appear that 'silent acting to music' would better describe the recital than the term 'dancing,' which, in ordinary usage, is far from adequate to express the emotional and interpretive ability of Miss Duncan's work. The speaking stage and the screen have, indeed, missed a great dramatic actress—but the art of dance is the gainer.

Trans 10-13

"Her programme was most unusual and interesting. The orchestra alone first played Chaikovsky's '1812' overture, after which Miss Duncan interpreted (rather than danced) the four movements of the 'Pathetic Symphony.' It is probable that a short printed explanation of the dance would have proved most helpful; but the artist's remarkable pantomime—her facial expressions and bodily gestures—brought out clearly the spirit and the emotional possibilities of the music. This much-applauded number was followed by the playing of Chaikovsky's 'Andante Cantabile' by the orchestra, and then Miss Duncan danced again—this time to the beautiful but sombre 'Slavic March'—a dance giving full vent to all the emotions—despair, joy, hate, triumph and others, following each other in swift and fleeting succession."

Transcript Oct 13

Items and Announcements

Trans 10/13

Isadora's forthcoming appearances in Boston have been been reduced to two—an evening at Symphony Hall with a "Wagner Programme" on Friday next, Oct. 20, and a matinée in the same room on Saturday, Oct. 21, with a "Chaikovsky Programme." On both occasions, a sufficient orchestra, led by the able Nahan Franko will assist her. On Saturday she will dance to the "Pathetic Symphony" and the "Slavic March"; while the orchestra will play, besides, the overture, "1812" and the slow movement of the fifth symphony. On Friday Miss Duncan will dance to the scenic music of "The Valkyrs' Ride"; to the Prelude and Closing Scene of "Tristan"; to the Apotheosis of Siegfried in "Gotterdämmerung" and to the Venusberg music in "Tannhäuser." The orchestra will play the Overture to that opera, the Prelude to "Lohengrin" and the music that ushers Wotan into Valhalla.

Transcript Oct 13

ISADORA DUNCAN

Trav 10-14

Having returned to America after several years' stay in Europe, during which time she has been particularly active training children in Moscow under the soviet government, Isadora Duncan is to make two appearances in Symphony hall on next Friday evening and Saturday afternoon. The symphonic part of the program will be played by a symphony orchestra under Nahan Franko.

Traveler Oct 14

ISADORA DUNCAN

Herald Oct 15

Isadora Duncan will give danced interpretations of symphonic music in Symphony hall Friday evening at 8:15, and Saturday afternoon at 2:30. Her Friday program will be all-Wagner, her Saturday program all-Tchaikovsky. She recently danced to huge audiences in Carnegie hall, New York, presenting the same programs. Her interpretation of the "Pathetic" symphony was said to be strikingly beautiful. To the "Marche Slave" she entered, bowed over, with hands fettered behind her, and where the music turns triumphant, she burst her bonds, with the wild exultation of freedom.

Miss Duncan's return to America is her first appearance here since the world war. She was drawn to Russia by sympathy with conditions there and has lately been training children of Moscow under the soviet government.

In Boston she will present the following programs, the symphonic part to be played by Nahan Franko and a symphony orchestra:

FRIDAY EVENING
All-Wagner program
Prelude from "Lohengrin"
Orchestra
Entrance of the Gods into Valhalla from "Rheingold"
Miss Duncan
The Ride of the Walkyrie
Orchestra
Prelude and Death of Isolde
Orchestra
Overture to "Tannhaeuser," Venusberg
Bacchanal from "Tannhaeuser"
Miss Duncan

SATURDAY AFTERNOON
Symphony Hall, Boston
Overture, "1812"..........Tchaikovsky
Orchestra
Symphony No. 6, "Pathetique"
Miss Duncan
Andante Cantabile,
Orchestra
Marche Slave
Miss Duncan

Herald Oct 15

MISS DUNCAN TO DANCE HERE

Amer 10/14

Having returned to America after several years' stay in Europe, during which time she has been particularly active training children in Moscow under the Soviet government, Isadora Duncan is to make two appearances in Symphony Hall on next Friday evening, October 20, and Saturday afternoon, October 21. The symphonic part of the programs will be played by a symphony orchestra under Nahan Franko.

Isadora Duncan

On Friday only Tchaikovsky's music will be played, and Miss Duncan will dance to the "Pathetic" symphony and the "Marche Slave." When she gave the same program to a huge audience in Carnegie Halllast Saturday she was generally praised as having outstripped her classical interpretations in her new role of tragic Russia. The orchestra will also play the "1812" overture and andante cantabile.

For Saturday Miss Duncan will interpret the following numbers of Wagner: "Entrance of the Gods Into Valhalla," "Tannhauser" overture and bacchanale. The orchestra will play the prelude to "Lohengrin," the "Ride of the Valkyries," and the prelude and ove-death from "Tristan."

Alda Symphony Solist.

Frances Alda, the prima donna soprano of the Metropolitan Opera Company, will be the first soloist of the Boston Symphony season when she appears with the orchestra at its second pair of concerts to be given next Friday afternoon and Saturday evening. She will be heard in the aria "Vissi d'Arte," from Puccini's "La Tosca," and two songs by Josef Marx.

Pierre Monteux will revive at this concert Strauss' mighty tone poem, "Thus Spake Zarathustra," based on Nietzschke's "Philosophy of the Superman." He will also present Dvorak's Third Symphony in F major and Rimsky-Korsakoff's "Fairy Legend."

American Oct 14

Friday at 8:15 Isadora Duncan, dancer, assisted by an orchestra conducted by Nahan Franko. Interpretations of Wagner. Prelude from "Lohengrin," "Ride of the Valkyries," entrance of the Gods into Valkalla from "Rheingold," funeral marcha from "Gotterdammerung," prelude and death of Isolde from "Tristan and Isolde," overture from "Tannhauser," Venusberg Bacchanal from "Tannhauser."

Saturday at 2.30 Isadora Duncan and orchestra. Interpretations of "1812" Overture, "Pathetique Symphony," "Andante Cantabile," and "Marche Slave," all by Tschaikovsky.

Globe Oct 15

Isadora Duncan

Post

Isadora Duncan will dance interpretations of symphonic music in Symphony Hall next Friday evening, Oct. 20, and Saturday afternoon, Oct. 21, at 2:30. Her Friday programme will be all-Wagner, and her Saturday programme all-Tschaikowsky.

Post Oct 15

AND ISADORA DANCES

Wagner and Chaikovsky Obligingly Providing the Music—The Return of a Celebrated Figure Trans 10/16

The forthcoming appearances of Miss Duncan in Boston have been reduced to two—an evening at Symphony Hall with a "Wagner Programme" on Friday next, Oct. 20, and a matinée in the same room on Saturday, Oct. 21, with a "Chaikovsky Programme." On both occasions, a sufficient orchestra, led by the able Nahan Franko will assist her. On Saturday she will dance to the "Pathetic Symphony" and the "Slavic March"; while the orchestra will play, besides, the overture, "1812" and the slow movement of the fifth symphony. On Friday Miss Duncan will dance to the scenic music of "The Valkyrs' Ride"; to the Prelude and Closing Scene of "Tristan"; to the Apotheosis of Siegfried in "Gotterdämmerung" and to the Venusberg music in "Tannhäuser." The orchestra will play the Overture to that opera, the Prelude to "Lohengrin" and the music that ushers Wotan into Valhalla.

Transcript Oct 16

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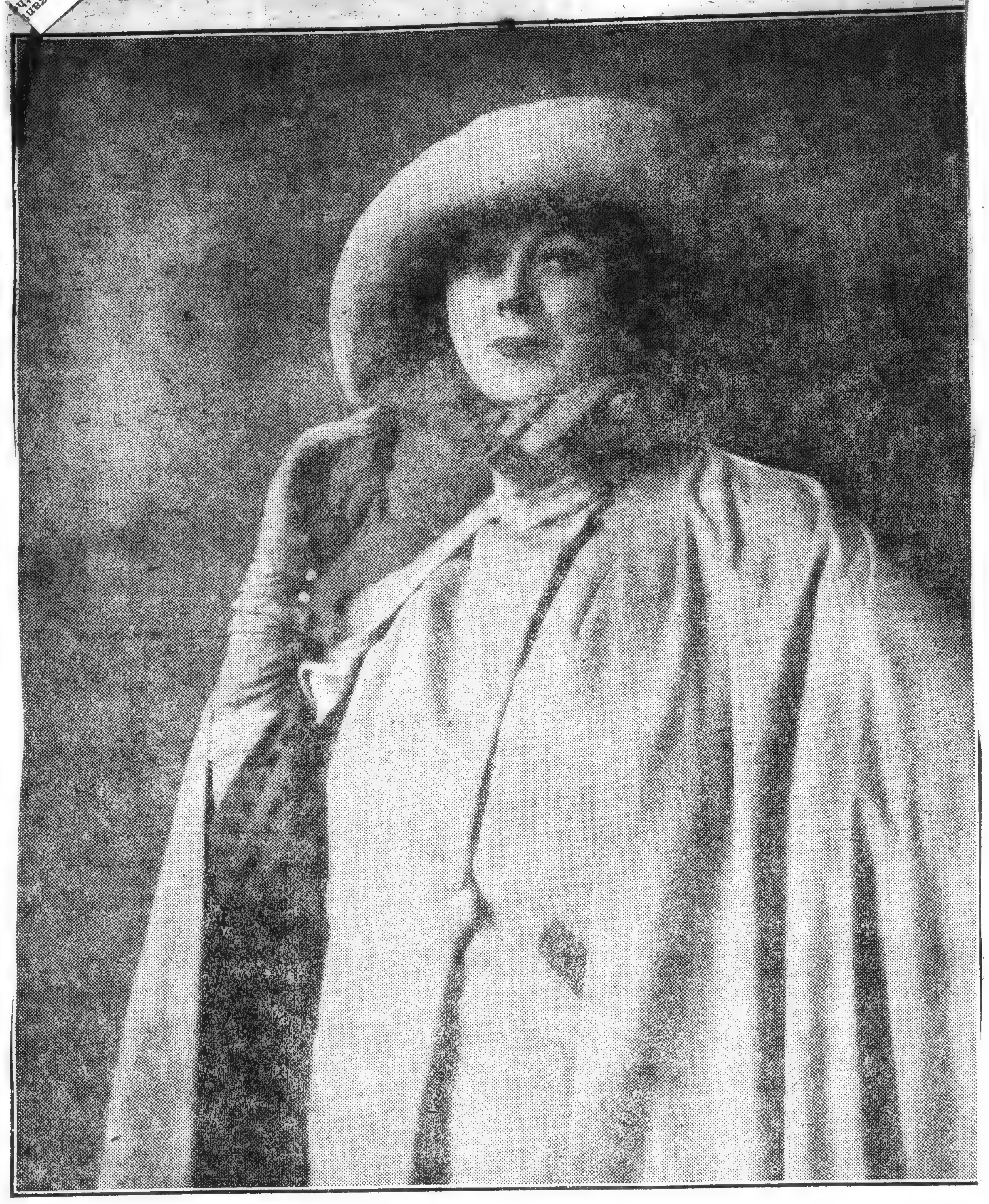

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* * *

Dissent

The duty of any artist, it seems to us, is twofold—to feel and to evoke. He must be moved, and he must be able to arouse emotion. The commonest criticism of any work of art (and if true, the most damning) is that "it doesn't mean anything"—that is, the artist has failed to convey the emotion he feels to the hearer or spectator. Beethoven, they say, used to talk and gesticulate as he composed. But he did not stop at gesticulating. He translated what he felt into terms of sound, and because he had genius, was able to make his hearers feel something too. Sometimes a purely formal work of art, one without conscious emotional intent, can move us by its sheer perfection—a Greek column, for instance, or the soaring beauty of the Woolworth tower. So that perhaps the power to arouse emotion is even more important in an art-work than the emotional state of the artist.

Movements and gestures have an undeniable emotional power. It is exciting to see Anna Pavlova dance, so perfect is the rhythm and pattern of her dancing. A master of pantomime, like Charles Chaplin or Bessie McCoy, can tell a story so vividly with a few gestures that the spectator, seeing, is made to feel. Sheer motion itself is stimulating. It is thrilling to see a drill by the West Point Cadets, to behold the marvellous and sinister unison of those moving arms and legs. But—and here is the crux of our plea—the very thing that makes the West Pointers a moving sight is their preoccupation with form, their innocence of any designs upon the emotions of the spectator. They are marching, not interpreting or expressing anything, and their unconsciousness of any artistic intent is what intensifies our emotions when we see them. There are few more thrillingly beautiful sights in the world than a group of race horses in full stride, or a group of athletes taking a string of hurdles. Both are the apotheosis of grace, rhythm and speed. But suppose the horses and the hurdlers were running, not in the effort to win, but in an attempt to interpret or visualize or symbolize the "Soul of the Race Track" or "The Spirit of Fair Play." Would not the very self-consciousness of their performance tend to destroy its effect upon us?

And that is how we feel about Miss Duncan's dancing. It is not pure form: she performs no steps, conveys no sense of a definite and recurrent pattern. Nor is it pantomime. She tells no definite story that we can discern; there is no sense of the passage of time in her work. She tries to "interpret" the music, to enhance the emotional and spiritual meaning of a composition by means of gestures and facial expressions that convey neither a sense of form nor a feeling of drama—gestures and expressions that to us are the result but not the cause of emotion.

Is there such a thing as abstract dancing? Is there an art without form? A piece of wall paper is a design, an essentially, meaningless form that is grasped by the intellect because it possesses balance and, generally, repetition. A painting is either a narrative or a representation. No efforts of cubist or vorticist have yet convinced us that one can successfully paint a pure state of mind. Take music. What we call "absolute" or abstract music is really the most extreme development of formal design. The first movement of a symphony, or a fugue, has a pattern as definite and arbitrary as a piece of linoleum. The symphonic poem abandons the balanced form of absolute music but retains coherence by being written around a narrative or some definite idea. Dramatic music—the music of Richard Wagner above all—is structured entirely upon narrative, portraiture, or pictorial concepts

Miss Duncan, apparently, chooses to rely upon no form beyond the gestures of emotion. She interpreted "The Glorifiction of Siegfried' by crouching in attitudes of despair or standing erect in attitudes of exultation. It seemed inadequate. In our eyes was fixed irrevocably an image—not a memory, merely a scene from our own imagination—of bowed and hooded bearing a shrouded catafalque i moonlit forests. What we saw on th neither assisted nor stimulated our nation but merely got in the wa interpreted the Ride of the Valkyrs manner of one watching the daughters Wotan as they rode. We would have p ferred not to watch another spectator to see or imagine the Valkyrs themsel In the final scene from "Tristan" Duncan impersonated the crouching despairing Isolde; but we have seen O Fremstad do that magnificently, and si in the bargain. The music seemed al much greater than the dancer; nor did dancer seem to be expressing anything the music was not saying better.

. . . . In a word the art of terpretative dancing, as Miss Du practises it seems to us to be ideal means of expressing one's e tions, and a totally inadequate m of conveying them. We can have doubt that Miss Duncan felt deeply that she was expressing those feelin But merely to feel and express is enough. If it were, any one might be great tragic actor by weeping upon th stage. The artist must re-create wh he feels, must make the spectator fee it too. To us, this simply did not happen We saw only a woman behaving emotiona ly in the presence of great music. [Dee Taylor in The New York World

ISADORA'S POET REAL CAVE MAN

Post Oct 19

Hunts Black Bears, Thinks Football Effeminate, Rages at Dry Law and Admits Wife Not First Love

Isadora Duncan and her "pet poet" were expected to arrive in Boston last night for their first visit to this city since their romantic marriage in Moscow a year and a half ago. They arrived all right, but it wasn't 'Izzy and her husband.' It was Mr. Serge Yessesine and wife, and there is about 175 athletic pounds of Mr. Serge over at th Copley-Plaza to demonstrate to a interested persons just who is th head of the Yessesine-Dunca family.

IZZY NOT WHOLE SHOW

"Miss" Duncan may be the greate dancer of the wide, wide world, b she isn't the whole show in the hone moon suite ocupied by herself and h husband. She dresses Serge "awful cute" and he's got a gentlemanly hab of looking meek and saying nothi when his auburn haired wife has g the floor. He looks as if he wer thinking up something to rhyme wit Nishninovgorod, but he isn't.

The American dancer's "pet Russia poet" may powder his hair, but h stands 5 feet 10 in his clocked sil stockings. He may write poetry, bu he hunts black bears with a lance bac home in the Russian mountains H says that he likes American footba all right, but he thinks the game is little effeminate. They play somethin like it in Moscow, but they don't weig themselves down with headgear an shin guards, and there aren't so man foolish rules against slugging.

Post Oct 19

Preaches Soviet Glories

Serge has got a great line about the glories of Soviet government and the future of free verse. The speech is all in machine-gun Russian, but he puts plenty of pep into it, and it sounds enthusiastic. Isadore slips him the signal, and he's off for ten minutes. Then he looks relieved and relapses into meditation while "Mlle." Duncan does her stuff.

If you want to get a real oration out of the young man, nowever, you want to ask him what he thinks of prohibition. The world lost a great anti-dry orator when somebdy told Mr. Yessesine he was a poet. "Mlle." Duncan's storm signals never slow him up for a minute. The Soviet government never got onto its feet, according to Serge, until it revoked the Russian version of the Volstead act, and premitted light wines, heavy wines, beers, and whatever else you find lying around.

"The climate of Russia makes it essential to drink liquor," asserted the youthful poet. He looked out of the window and shivered. "The climate of Boston," he said, "reminds me a lot of the climate of Russia."

"Right," said the reporter in his best party Russian.

Isadora Not His First Love

"Mlle." Duncan's husband does his best not to gum her game as the head of the family, but he has a habit of frankness which occasionally shows all present who wears the pants in the Yessisine home. He proved his emancipation from feminine rule for sure and certain last night when he made a confession which would ruin an American husband for life.

He admitted that the fair Isadora was by no means nis first love, and he confessed with equal candor that she wasn't his second. While his red-haired wife looked on and made believe she liked it, he counted her predecessors upon his fingers. He put a sort of period on the end of the recitation by swinging the present holder of his affections up off the floor for a brief but strenuous kiss.

She seemed to like it, too. And that's the sort of caveman we well-tamed Americans have been calling Isadora Duncan's "pet poet."

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See envelope in front page

Ruffo Oct 22

Resonant Ruffo Trans 10/21

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Amer Oct 21

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Herald 10/21

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Advertiser Oct 22

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Titta Ruffo, baritone, assisted by Yvonne d'Arle, soprano, and Alberto Sciaretti, pianist, will give the first of the Steinert concerts in Symphony Hall today, at 3:30 P. M. Her 11-22

"Bianca Luce," from "L'Oracolo"..Leoni
Yvonne D'Arle.
"Sei Vindicata Assai," from "Dinorah" Meyerbeer
Titta Ruffo.
Spanish Rhapsody..........................Liszt
Alberto Sciaretti.
Invocation..........................Kramer
Feast of the Lanterns..........La Forge
Song of the Open..........La Forge
Yvonne D'Arle.
"Monologue," from "Andrea Chenier" Giordano
Titta Ruffo.
Intermission.
(a) Aria, "The Snow Maiden" Rimsky-Korsakov
(b) Toujours a Toi........Tchaikovsky
Yvonne D'Arle.
(a) "Vien Leonora," from "La Favorita"..........Donizetti
(b) "Adamastor," from "L'Africaine" Meyerbeer
Titta Ruffo.
Duet, "La Ci darem la Mano," from "Don Giovanni"..........Mozart
Yvonne D'Arle and Titta Ruffo.

Herald Oct 22

RUFFO AND MME D'ARLE PLEASE LARGE AUDIENCE

Titta Ruffo, assisted by Yvonne d'Arle, soprano, and Alberto Sciaretti, pianist, gave the first concert of the Steinert series yesterday afternoon at Symphony Hall before a well filled auditorium. Enthusiasm easily evoked, and acknowledged in numerous encores, one or more after every scheduled number, characterized the afternoon.

Mme d'Arle showed in "Bianca Luce" from Leoni's "L'Oracolo", the opening number, easy control of a notably clear and strongly dramatic voice. A group of modern songs by A. Walter Kramer and Frank La Forge indicated that, as is to be expected from members of the Metropolitan Opera Company, Mme d'Arle inclines to a dramatic rather than a purely lyric style of singing. She cares, it would seem, more about making her singing express emotion than she does about sheer beauty of tone for its own sake.

Alberto Sciaretti, besides the accompaniments for the singers, gave a fluent performance of Liszt's "Spanish Rhapsody," and an encore.

Ruffo, as always, took delight, which the audience seemed to share, in acting out his operatic arias with the appropriate gestures. This was especially evident in the encores, among which were "When I Was a Page" from Verdi's "Falstaff," an aria from Massenet's "Panurge," the "Largo al Factotum" from Rossini's "Barber of Seville."

The audience shouted requests for such favorites as the "Prologue" from "I Pagliacci," but Mr Ruffo could not comply with all of them.

In the familiar duet "La ci darem la mano" from Mozart's "Don Giovanni," Mr Ruffo and Mme d'Arle were vocally at their best. Perhaps they made it a bit more romantic and less lightly graceful than Mozart intended, but after all, good voices may be permitted a few licenses.

The second concert of the Steinert series will be given Nov 5 at Symphony Hall by Emilio deGorgoza and Sophie Braslau.

Globe Oct 23

Ruffo to Sing Here Tomorrow

It was as concert star that Titta Ruffo, famous Italian baritone, first appeared in Boston, and in this same role he returns tomorrow to open the Steinert concert series of Sunday afternoon concerts at Symphony Hall.

Ruffo's first fame was won on the operatic stage in Italy and South America. Wherever he went he was hailed as the most brilliant baritone of the age. The power and the range of his voice have been among the wonders of the lyric world. He is a great actor as well as singer, as he proved when he appeared at the Boston Opera House, but his success in concerts has been so remarkable that he is no longer disposed to confine himself to appearances with an opera company. Adv 10/21

Operatic arias will be a feature of his program tomorrow afternoon. He will also sing some Neapolitan songs offered to him while he was in Italy last summer. Yvonne D'Arle, soprano, and Alberto Sciaretti, pianist, will assist.

Advertiser Oct 21

Titta Ruffo in Boston

Monitor 10-23

Titta Ruffo of the Metropolitan Opera House sang yesterday afternoon in Symphony Hall. He was assisted by Yvonne D'Arle, soprano, and Alberto Sciaretti, pianist. Mr. Ruffo sang arias from "Dinorah," "Andrea Chenier," "La Favorita," and "L'Africaine," and joined with Miss D'Arle in a duet from "Don Giovanni." Miss D'Arle sang songs by Leoni, Kramer, LaForge, Rimsky-Korsakoff and Tschaikowsky. Mr. Sciaretti played Liszt's Spanish Rhapsody. Mr. Ruffo's singing requires no description. If volume of tone be the end and aim of the vocal art, and the applause of the large audience yesterday would seem to indicate that many people think so, then nothing further need be said. If the music of Meyerbeer, Giordano, and Donizetti, sung for the most part in full voice with all the operatic mannerisms of what we had ventured to think a bygone day, be representative of what is to be expected of an artist of presumably first rank (and the generous applause of the audience testified to that fact) again nothing further need be said. Miss D'Arle charmed by her graceful presence as well as by her musical and sympathetic singing. Mr. Sciaretti played Liszt's seldom-heard Rhapsody accurately and brilliantly, with little warmth or imagination.

Monitor Oct 23

Mr. Ruffo in The Vein Tr Oct 23

Beyond peradventure Titta Ruffo is good company in the concert-room, especially when his spirits are as gamesome as they were yesterday afternoon in Symphony Hall. Like Challapin, he seems glad to come to his audience and would warm it into a reciprocal gladness of expectation. "Make a circle around me, while I sing," he seems to be saying in that quick, wavy gesture of mingled invitation and acknowledgement, quite as though he and the rest of us were gathered in a Neapolitan square. Whatever the chosen number, he spares upon it not one of the necessary powers to the utmost of his giving. The gusto of this enjoyment pervades his singing, quickens hearers into like response. In a hail of clapping the audience demands one, two, three, extra pieces. He bestows them as though he were a cornucopia of song.

More, seemingly, than the appointed items of the day do these additional numbers kindle him. He cannot sing Figaro's monologue about Figaro's busy life (out of "The Barber of Seville"), without play of fingers and a little dancing step at the end, though a morning coat clothe him and Symphony Hall seem inviolably sedate. Out of "L'Africaine" he picks the half-forgotten ballad of Adamastor, wherein the semi-savage Nelusko recounts to the fearful Portuguese sailors the terrors of a strange sea-demon. Forthwith into glance and gesture, as well as tones, comes hint of the fierce narrator, whipping into dread the timorous company upon Vasco's ship. Singing Don Juan's cajoling duet with the hesitant Zerlina—out of Mozart's opera—he cannot forbear a flick or two of amorous invitation. By all odds, Mr. Ruffo is a puissant projecting temperament. He can no more subdue it in the concert-hall than he could (or would) subdue the magnificent sonorities of tone upon tone. The staid and the censorious to the contrary notwithstanding, it is good to hear and to watch. In it is the flame of Italy.

Yesterday, moreover, as Mr. Ruffo does not always choose to do, the play of this temperament respected the voice that bore it and the arts of song that imparted it. Clearly, after the discomforts of last winter, his singing tones have regained full quality and full usage. When they so serve him, there is no questioning the outflung opulence, the sonorous splendors, the intrinsic and the illuding eloquence of his song. He can range to the lower notes of a tenor and keep his voice bell-like, as in divers measures of the air from Meyerbeer's "Dinorah" upon the programme of Sunday. He can also rumble as deep as the fearsome Adamastor of other Meyerbeerian music. Between, lies a voice that rings with a large, masculine, full-throated, keenly penetrating beauty, even if it sometimes goes rough-coated—usually for delineative or dramatizing ends. None the less, Mr. Ruffo can summon the suavities, the finesse of song. He did so, yesterday, in other measures of the seigneur in "Dinorah"; in the air of the amorous nobleman from Donizetti's "La Favorita"; in the adroit, pointed, felicitous phrasing of Mozart's duet. Of course, the suavities are large—like everything else Ruffonian—but they touch the finesse of song when he swells, graduates, checks and consummates a period, a progression, a transition—and there is no flaw upon it. To puissance, furthermore, he may add speed--witness Figaro's darting, scintillating patter.

So doing, however, he is Mr. Ruffo naturally Italianate. More characteristic of him as universal artist acclaimed the world over, was his singing of the baleful soliloquy from Giordano's "Andrea Chénier" and of Nelusko's ballad aforesaid. The soliloquy is the monologue of the servant of the old régime become man of power in the French Revolution. Bitterly he broods upon the past; vengeances he would have in the present. There is love denied as well as other rancors to whet him. As Mr. Ruffo sang, the man, the passion, the music, the scene almost, traversed the hall with a blended force of illusion that Challapin might hardly better. Only a little below fell like puissance and persuasion in Nelusko's ballad—and then largely because the music is intrinsically manufactured and shallow. It is hard to remember when Mr. Ruffo has disclosed himself in Boston to such advantage. Now he was the accomplished singer as fully endowed as practised; again he was the singing-actor, characterizing, passioning in tones up and down a long gamut, yet potent always.

A young singer new to Boston, Miss Yvonne d'Arles of the secondary forces of Metropolitan Opera House, assisted Mr. Ruffo. In the black and white of her spangled frock, in the pretty grace of her manners, she was charmingly youthful to the eye; while the young timbres of her voice gave to the ear like and equal pleasure. Our concert-rooms tend to be middle-aged; good to see and hear are youthful presence and youthful voice entering them. Not that Miss d'Arles is remarkable singer. Indeed, she much needs vocal sophistication as supplement—or even antidote—to her present vocal freshness and surety. The lustrous body, the warmth, the fluidity of her dark, widely ranging tones are good to hear, but upon them she has yet to lay the artfulness that would point and shade them. She follows her music intelligently; she is susceptible to it as such and as voice to mood, passion, picture, but as yet with these things—and naturally enough—she remains elementary. Subtlety, suggestion, design are not yet within her powers. But for yesterday, when she ranged from Rimsky-Korsakov to La Forge, her promise was pleasure.

H. T. P.

Transcript Oct 23

RUFFO GIVES UNUSUAL MUSIC

With Assisting Artists Offers a Varied Program

Herald Oct 23

HOLDS AUDIENCE IN HOLLOW OF HIS HAND

For their concert yesterday afternoon in Symphony hall, Titta Ruffo, baritone, and his assisting artists, Yvonne d'Arle, soprano, and Alberto Sciaretti, pianist, chose some unusual music. For his solo piece Mr. Sciaretti played Liszt's Spanish Rhapsody. Miss d'Arle sang an excerpt from Leoni's opera "L'Oracolo," an air from Rimsky-Korsakov's "Snow Maiden," songs by Tchaikovsky, Kramer and La Forge, and with Mr. Ruffo, "La ci darem" from "Don Giovanni." And Mr. Ruffo himself sang the romance from the last act of "Dinorah," the monologue of the revolutionary leader in Giordano's "Andrea Chenier," an aria from Donizetti's "La Favorita," "Vien Leonora," and the second big baritone air from Meyerbeer's "L'Africaine." All through the performers were generous with encores.

It was an occasion yesterday. The audience, from the start in jubilant mood, applauded wildly everything and everybody, and the artists, responding in kind, gave of their very best. Mr. Sciaretti, as well as accompanying excellently, offered a brilliant performance of the Spanish Rhapsody, although yesterday, as always, it was clear that Liszt could not ruffle it in Spanish as bravely as he could in the Magyar. And Miss d'Arle pleased with her lovely voice; her Russian air, from the "Snow Maiden," and the Puccini waltz, an encore, she sang far better than anything else. For yesterday her concert bearing did very well, but if she has seriously a concert career in view, Miss d'Arle would do well to cultivate repose.

As for the concert giver, as usual, he sang unevenly. Of the Dinorah song he made hard work, and in the Donizetti air he seemed to find his voice unwieldy.

The dramatic measures from "Andrea Chenier," however, he sang superbly, with glowing tone that, though enormous, he never forced; all in a fine legato, musically throughout, and yet with warmth enough to stir the audience to frenzy. Here was the high moment of the afternoon.

For the rest Mr. Ruffo, in evermounting spirits, sang varyingly well, some of the encores delightfully, the aria from "L'Africaine" effectively, though with something of theatrical exaggeration. Of his extreme loud tones, pushed beyond their limits, Mr. Ruffo gave very few. They are quite unnecessary, he proved, for without them he held the audience in the hollow of his hand.

R. R. G.

Herald Oct 23

[98]

Ruffo Oct 22

Resonant Ruffo

Titta Ruffo, the renowned and resounding baritone, announces for his concert in Symphony Hall at 3.15, next Sunday afternoon the Seigneur's air from Meyerbeer's "Dinorah"; the sinister soliloquy of the Jacobite butler in Giordano's "Andrea Chenier"; a songful piece from Donizetti's "La Favorita"; Nelusko's legend of the fearsome Adamastor in Meyerbeer's "L'Africaine." In all these numbers he has not been heard hitherto in Boston. Apparently the Neapolitan folk-songs originally announced, have gone by the board; but the duet from Mozart's "Don Juan" has been timely salvaged.

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"Bianca Luce," from "L'Oracolo"..Leoni
Yvonne D'Arle.
"Sei Vindicata Assai," from "Dinorah" Meyerbeer
Titta Ruffo.
Spanish Rhapsody..........................Liszt
Alberto Sciaretti.
Invocation ....Kramer
Feast of the Lanterns..........La Forge
Song of the Open.................La Forge
Yvonne D'Arle.
"Monologue," from "Andrea Chenier" Giordano
Titta Ruffo.
Intermission.
(a) Aria, "The Snow Maiden" Rimsky-Korsakov
(b) Toujours a Toi........Tchaikovsky
Yvonne D'Arle.
(a) "Vien Leonora," from "La Favorita" ....Donizetti
(b) "Adamastor," from "L'Africaine" Meyerbeer
Titta Ruffo.
Duet, "La Ci darem la Mano," from "Don Giovanni" ....Mozart
Yvonne D'Arle and Titta Ruffo.

Herald Oct 22

RUFFO AND MME D'ARLE PLEASE LARGE AUDIENCE

Titta Ruffo, assisted by Yvonne d'Arle, soprano, and Alberto Sciaretti, pianist, gave the first concert of the Steinert series yesterday afternoon at Symphony Hall before a well filled auditorium. Enthusiasm easily evoked, and acknowledged in numerous encores, one or more after every scheduled number, characterized the afternoon.

Mme d'Arle showed in "Bianca Luce" from Leoni's "L'Oracolo", the opening number, easy control of a notably clear and strongly dramatic voice. A group of modern songs by A. Walter Kramer and Frank La Forge indicated that, as is to be expected from members of the Metropolitan Opera Company, Mme d'Arle inclines to a dramatic rather than a purely lyric style of singing. She cares, it would seem, more about making her singing express emotion than she does about sheer beauty of tone for its own sake.

Alberto Sciaretti, besides the accompaniments for the singers, gave a fluent performance of Liszt's "Spanish Rhapsody," and an encore.

Ruffo, as always, took delight, which the audience seemed to share, in acting out his operatic arias with the appropriate gestures. This was especially evident in the encores, among which were "When I Was a Page" from Verdi's "Falstaff," an aria from Massenet's "Panurge," the "Largo al Factotum" from Rossini's "Barber of Seville."

The audience shouted requests for such favorites as the "Prologue" from "I Pagliacci," but Mr Ruffo could not comply with all of them.

In the familiar duet "La ci darem la mano" from Mozart's "Don Giovanni," Mr Ruffo and Mme d'Arle were vocally at their best. Perhaps they made it a bit more romantic and less lightly graceful than Mozart intended, but after all, good voices may be permitted a few licenses.

The second concert of the Steinert series will be given Nov 5 at Symphony Hall by Emilio deGorgoza and Sophie Braslau.

Globe Oct 23

Ruffo to Sing Here Tomorrow

It was as concert star that Titta Ruffo, famous Italian baritone, first appeared in Boston, and in this same role he returns tomorrow to open the Steinert concert series of Sunday afternoon concerts at Symphony Hall.

Ruffo's first fame was won on the operatic stage in Italy and South America. Wherever he went he was hailed as the most brilliant baritone of the age. The power and the range of his voice have been among the wonders of the lyric world. He is a great actor as well as singer, as he proved when he appeared at the Boston Opera House, but his success in concerts has been so remarkable that he is no longer disposed to confine himself to appearances with an opera company.

Operatic arias will be a feature of his program tomorrow afternoon. He will also sing some Neapolitan songs offered to him while he was in Italy last summer. Yvonne D'Arle, soprano, and Alberto Sciaretti, pianist, will assist.

Advertiser Oct 21

Titta Ruffo in Boston

Titta Ruffo of the Metropolitan Opera House sang yesterday afternoon in Symphony Hall. He was assisted by Yvonne D'Arle, soprano, and Alberto Sciaretti, pianist. Mr. Ruffo sang arias from "Dinorah," "Andrea Chenier," "La Favorita," and "L'Africaine," and joined with Miss D'Arle in a duet from "Don Giovanni." Miss D'Arle sang songs by Leoni, Kramer, LaForge, Rimsky-Korsakoff and Tschaikowsky. Mr. Sciaretti played Liszt's Spanish Rhapsody. Mr. Ruffo's singing requires no description. If volume of tone be the end and aim of the vocal art, and the applause of the large audience yesterday would seem to indicate that many people think so, then nothing further need be said. If the music of Meyerbeer, Giordano, and Donizetti, sung for the most part in full voice with all the operatic mannerisms of what we had ventured to think a bygone day, be representative of what is to be expected of an artist of presumably first rank (and the generous applause of the audience testified to that fact) again nothing further need be said. Miss D'Arle charmed by her graceful presence as well as by her musical and sympathetic singing. Mr. Sciaretti played Liszt's seldom-heard Rhapsody accurately and brilliantly, with little warmth or imagination.

Monitor Oct 23

RUFFO GIVES UNUSUAL MUSIC

With Assisting Artists Offers a Varied Program

Herald Oct 23

HOLDS AUDIENCE IN HOLLOW OF HIS HAND

For their concert yesterday afternoon in Symphony hall, Titta Ruffo, baritone, and his assisting artists, Yvonne d'Arle, soprano, and Alberto Sciaretti, pianist, chose some unusual music. For his solo piece Mr. Sciaretti played Liszt's Spanish Rhapsody. Miss d'Arle sang an excerpt from Leoni's opera "L'Oracolo," an air from Rimsky-Korsakov's "Snow Maiden," songs by Tchaikovsky, Kramer and La Forge, and with Mr. Ruffo, "La ci darem" from "Don Giovanni." And Mr. Ruffo himself sang the romance from the last act of "Dinorah," the monologue of the revolutionary leader in Giordano's "Andrea Chenier," an aria from Donizetti's "La Favorita," "Vien Leonora," and the second big baritone air from Meyerbeer's "L'Africaine." All through the performers were generous with encores.

It was an occasion yesterday. The audience, from the start in jubilant mood, applauded wildly everything and everybody, and the artists, responding in kind, gave of their very best. Mr. Sciaretti, as well as accompanying excellently, offered a brilliant performance of the Spanish Rhapsody, although yesterday, as always, it was clear that Liszt could not ruffle it in Spanish as bravely as he could in the Magyar. And Miss d'Arle pleased with her lovely voice; her Russian air, from the "Snow Maiden," and the Puccini waltz, an encore, she sang far better than anything else. For yesterday her concert bearing did very well, but if she has seriously a concert career in view, Miss d'Arle would do well to cultivate repose.

As for the concert giver, as usual, he sang unevenly. Of the Dinorah song he made hard work, and in the Donizetti air he seemed to find his voice unwieldy.

The dramatic measures from "Andrea Chenier," however, he sang superbly, with glowing tone that, though enormous, he never forced; all in a fine legato, musically throughout, and yet with warmth enough to stir the audience to frenzy. Here was the high moment of the afternoon.

For the rest Mr. Ruffo, in evermounting spirits, sang varyingly well, some of the encores delightfully, the aria from "L'Africaine" effectively, though with something of theatrical exaggeration. Of his extreme loud tones, pushed beyond their limits, Mr. Ruffo gave very few. They are quite unnecessary, he proved, for without them he held the audience in the hollow of his hand.

R. R. G.

Herald Oct 23

Mr. Ruffo in The Vein Oct 23

Beyond peradventure Titta Ruffo is good company in the concert-room, especially when his spirits are as gamesome as they were yesterday afternoon in Symphony Hall. Like Chaliapin, he seems glad to come to his audience and would warm it into a reciprocal gladness of expectation. "Make a circle around me, while I sing," he seems to be saying in that quick, wavy gesture of mingled invitation and acknowledgement, quite as though he and the rest of us were gathered in a Neapolitan square. Whatever the chosen number, he spares upon it not one of the necessary powers to the utmost of his giving. The gusto of this enjoyment pervades his singing, quickens hearers into like response. In a hail of clapping the audience demands one, two, three, extra pieces. He bestows them as though he were a cornucopia of song.

More, seemingly, than the appointed items of the day do these additional numbers kindle him. He cannot sing Figaro's monologue about Figaro's busy life (out of "The Barber of Seville"), without play of fingers and a little dancing step at the end, though a morning coat clothe him and Symphony Hall seem inviolably sedate. Out of "L'Africaine" he picks the half-forgotten ballad of Adamastor, wherein the semi-savage Nelusko recounts to the fearful Portuguese sailors the terrors of a strange sea-demon. Forthwith into glance and gesture, as well as tones, comes hint of the fierce narrator, whipping into dread the timorous company upon Vasco's ship. Singing Don Juan's cajoling duet with the hesitant Zerlina—out of Mozart's opera—he cannot forbear a flick or two of amorous invitation. By all odds, Mr. Ruffo is a puissant projecting temperament. He can no more subdue it in the concert-hall than he could (or would) subdue the magnificent sonorities of tone upon tone. The staid and the censorious to the contrary notwithstanding, it is good to hear and to watch. In it is the flame of Italy.

Yesterday, moreover, as Mr. Ruffo does not always choose to do, the play of this temperament respected the voice that bore it and the arts of song that imparted it. Clearly, after the discomforts of last winter, his singing tones have regained full quality and full usage. When they so serve him, there is no questioning the outflung opulence, the sonorous splendors, the intrinsic and the illuding eloquence of his song. He can range to the lower notes of a tenor and keep his voice bell-like, as in divers measures of the air from Meyerbeer's "Dinorah" upon the programme of Sunday. He can also rumble as deep as the fearsome Adamastor of other Meyerbeerian music. Between, lies a voice that rings with a large, masculine, full-throated, keenly penetrating beauty, even if it sometimes goes rough-coated—usually for delineative or dramatizing ends. None the less, Mr. Ruffo can summon the suavities, the finesse of song. He did so, yesterday, in other measures of the seigneur in "Dinorah"; in the air of the amorous nobleman from Donizetti's "La Favorita"; in the adroit, pointed, felicitous phrasing of Mozart's duet. Of course, the suavities are large—like everything else Ruffonian—but they touch the finesse of song when he swells, graduates, checks and consummates a period, a progression, a transition—and there is no flaw upon it. To puissance, furthermore, he may add speed--witness Figaro's darting, scintillating patter.

So doing, however, he is Mr. Ruffo naturally Italianate. More characteristic of him as universal artist acclaimed the world over, was his singing of the baleful soliloquy from Giordano's "Andrea Chenier" and of Nelusko's ballad aforesaid. The soliloquy is the monologue of the servant of the old régime become man of power in the French Revolution. Bitterly he broods upon the past; vengeances he would have in the present. There is love denied as well as other rancors to whet him. As Mr. Ruffo sang, the man, the passion, the music, the scene almost, traversed the hall with a blended force of illusion that Chaliapin might hardly better. Only a little below fell like puissance and persuasion in Nelusko's ballad—and then largely because the music is intrinsically manufactured and shallow. It is hard to remember when Mr. Ruffo has disclosed himself in Boston to such advantage. Now he was the accomplished singer as fully endowed as practised; again he was the singing-actor, characterizing, passioning in tones up and down a long gamut, yet potent always.

A young singer new to Boston, Miss Yvonne d'Arles, of the secondary forces of the Metropolitan Opera House, assisted Mr. Ruffo. In the black and white of her spangled frock, in the pretty grace of her manners, she was charmingly youthful to the eye; while the young timbres of her voice gave to the ear like and equal pleasure. Our concert-rooms tend to be middle-aged; good to see and hear are youthful presence and youthful voice entering them. Not that Miss d'Arles is remarkable singer. Indeed, she much needs vocal sophistication as supplement—or even antidote—to her present vocal freshness and surety. The lustrous body, the warmth, the fluidity of her dark, widely ranging tones are good to hear, but upon them she has yet to lay the artfulness that would point and shade them. She follows her music intelligently; she is susceptible to it as such and as voice to mood, passion, picture, but as yet with these things—and naturally enough—she remains elementary. Subtlety, suggestion, design are not yet within her powers. But for yesterday, when she ranged from Rimsky-Korsakov to La Forge, her promise was pleasure.

H. T. P.

Transcript Oct 23

[98]

McCormack Oct 25

Coming and Going, John McCormack

Trans 10-31

AUTUMN, winter and a part of the spring John McCormack, the singer, set aside for rest and study in Europe. Unexpectedly, an obligation not to be put aside, recalls him to the United States for a fortnight, more or less, at the end of this month. In the course of that stay he will sing once in New York, once in Philadelphia, once in Boston—at Symphony Hall on Wednesday evening, Oct. 25. Thereafter, until next May, no audience in America will hear him. A word is enough for the wise—and for the many who would know what voice now blesses the tenor after all the perils, last winter surmounted.

Transcript Oct 3

McCORMACK TO SING IN BOSTON OCT. 25

Oct 4 Herald

John McCormick, the Irish singer, now enroute to America aboard the steamship Olympia, is expected to arrive in this country a week from today. Arrangements have been made for three concerts while here, one in New York, one in Philadelphia and the third in symphony hall the 25th of October. Accounts of his recent concert at Stratford-on-Avon, Eng., where he sang at dedication of the Edwin Booth memorial report that his voice is at its best.

Herald Oct 4.

Avon.

JOHN McCORMACK COMING

Amer 10/7

John McCormack, the Irish singer, is now on the high seas on the steamship Olympic, which is expected to arrive in New York harbor Wednesday, October 11.

Arrangements have been made whereby the great tenor is to give three concerts in America, one in New York, one in Philadelphia, and one in Boston, the latter to take place in Symphony Hall on Wednesday evening, October 25. Shortly after this concert he is to bid America farewell for the time being, and return to Europe.

American Oct 7

McCORMACK COMES FOR CONCERT TOUR

New York, Oct. 10.—John McCormack, world-famous Irish tenor, was expected to land here today on the Olympic. He is to make a short concert tour of the East, giving one concert here, another in Philadelphia and a third in Boston. He will then go back to Europe for an indefinite stay. Amer 10/10

American Oct 10

M'CORMACK TO ARRIVE TODAY

Post

Tenor Will Give Concert in Hub Oct. 25

10/10

The S. S. Olympic, which is expected to arrive in New York harbor today, will bring John McCormack, the great Irish singer, to America for a very short stay. In this time he will give three concerts, one in New York, one in Philadelphia, and one in Boston. The latter is to take place in Symphony Hall on Wednesday evening, Oct. 25. Three days later McCormack will sail for Europe.

Post Oct 10

Trav **JOHN McCORMACK** 10-14

On Wednesday evening, Oct. 25, in Symphony hall, John McCormack, who returned to America last Wednesday, will give his single concert in Boston. This appearance will be in the nature of a welcome to the great Irish tenor after his illness, from which he has completely recovered, and is in especially fine voice.

Traveler Oct 14

McCormack Returns

On Wednesday evening, October 25, in Symphony Hall, John McCormack, who returned to America last Wednesday, will give his single concert in B[illegible]

Amer Oct 14

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promise was pleasure.
H. T. P.

Oct 23

"John" to Reporters Trans 10/13

Mr. McCormack, returning from a long summer of rest and recuperation in England and Scotland, disembarked in New York on Wednesday. Forthwith the reporters surrounded him and here follows, from The World, the gist of what he said to them:

I feel fine now. I was coming home here just to make a few records, and then I planned to go back again about the end of October and stay till April, but I changed my mind. I figured that as long as I was here I might as well prove to the public that I am all right—records won't do that exactly, you know—so I'm going to stay around here until nearly Christmas. Then I'm going back to London and try and get time to work over my German lieder with Sir George Henschel.

I did a lot of work with Lionel Tertis when I was in England. I think he's the greatest artist on stringed instruments going. I'm hoping he will come over here next year. He plays the viola and we used to go over to [illegible] Anderson's house and work together. She loved it. We did quite a few old English arrangements for tenor and viola. They were great. I don't see why we couldn't have a few joint appearances if he comes. You don't know how fine the viola and tenor go together. Trans 10/13

Transcript Oct 13

McCORMACK CONCERT

Amer 10-15

John McCormack will give a concert at Symphony Hall on Wednesday evening, October 25. This concert will be in the nature of a welcome to the great tenor, whose voice is now said to be as fine as ever.

American Oct 15

Herald **JOHN McCORMACK** Oct 15

Having arrived in America for a short stay, John McCormack will give a single concert in Boston at Symphony hall on Wednesday evening, Oct. 25, previous to his return to Europe. This concert will be in the nature of a welcome to the great tenor, whose voice is now said to be as fine as ever.

Herald Oct 15

Post **John McCormack** 10-15

Having arrived in America last week for a short stay, John McCormack has arranged to give a single concert in Boston at Symphony Hall on Wednesday evening, Oct. 25, just previous to his return to Europe.

Post Oct 15

Wednesday evening, Oct. 25, in Symphony Hall, a concert by John McCormack, tenor-singer, returned to America; restored (he says) in all his powers; eagerly awaited by a manifold public. His programme will [illegible]. Welcome home!

Transcript Oct 16

John McCormack will make one of three appearances, the other two being in New York and Philadelphia, followed by a return within two weeks of the last of these concerts, to Europe, after which Mr. McCormack will not be heard in America for another year. Jascha Heifetz and many other stars of the highest international reputation will be heard there, and the Boston Symphony Orchestra will, as usual, give two Sunday afternoon pension fund concerts. There will be enough Sunday concerts and to spare. The attractions will be as numerous and of as high a quality as heretofore, and there will be no hint of throat-cutting rivalry. Post 10/8

Post Oct 8

McCormack in Philadelphia

PHILADELPHIA, Pa., Oct. 1 (Special Correspondence)—John McCormack's recital audience overflowed the stage of the Academy of Music and reached its culmination in appreciation not with the Handelian classics, but with the group of archly humorous Irish ballads. Too often Mr. McCormack for his high notes had recourse to his famous pianissimo falsetto. His finest deliverance, in taste and feeling, was that of César Franck's "Panis Angelicus." Rachmaninoff's "To the Children," descanted with painstaking sincerity, immediately preceding the noble Franck air, had a similar appeal of straightforward simplicity—in an illuminative contrast with the melodramatic thrill of "The Star," by Rogers. Monitor 10-24 F. L. W.

Monitor Oct 24

McCormack Sings Here Wednesday

Trav 10-21

John McCormack will sing the following numbers at his concert in Symphony Hall next Wednesday evening, Oct. 25: Arias from Handel's "Semele" and "Alceste," songs by Frank Bridge, Bantock, Rachmaninov, Cesar Franck, J. H. Rogers, Walter Kramer and Edwin Schneider; also a group of Irish folk songs. Mr. Bochco will be assistant violinist.

Traveler Oct 21

Mr. McCormack Restored Trans 10/21

When Mr. McCormack returns to Symphony Hall next Wednesday evening for his first concert in Boston since he regained his familiar powers, he will sing old airs out of Händel's oratorio, "Semele," and Händel's opera. "Alceste"; songs by Bantock, Bridge, Rakhmaninov and Franck; miscellaneous pieces by Kramer, Schneider and Rogers. As heretofore a violinist will provide interludes.

Transcript Oct 21

McCORMACK'S PROGRAM

John McCormack will sing the following songs at his concert in Symphony Hall next Wednesday evening: Arias from Handel's "Semele" and "Alceste," songs by Frank Bridge, Bantock, Rachmaninov, Cesar Franck, Rogers, Kramer and Schneider; also a group of Irish folk songs. Mr. Bochco will be assisting violinist. Her 10-22

Herald Oct 22

McCormack's Programme Post

John McCormack will sing the following numbers at his concert in Symphony Hall next Wednesday evening, Oct. 25: Arias from Handel's "Semele" and "Alceste," songs by Frank Bridge Bantock, Rachmaninov, Cesar Franck, J. H. Rogers, Walter Kramer, and Edwin Schneider; also a group of Irish folk songs. Mr. Bochco will be assisting violinist. 10-22

Post Oct 22

Ror a week now the last seat in Symphony Hall has been sold for John McCormack's concert next Wednesday evening. That is an old story. We mention it only as an example of the popularity of a man whom people like to hear sing and people like to see and know if the opportunity arises.

McCormack is fond of a joke on himself—even a little fonder than he would be of a joke which might hurt the feelings of the other fellow.

He was talking about the range of his voice last time he was in Boston, remarking that his range was nothing remarkable—"thank heaven," he added, to which we assented. Heaven defend us from the top-note, leather-lunged tenor.

JOHN'S TOP NOTE

"And you know," continues John, "the Italians simply insist on high notes in their theatres. They will have them.

"One night I was singing in Italy. It was in the early days, and I felt nervous. I had a right to feel that way. A high note was coming, and I didn't want to bear too hard on it. This displeased the audience. Italian audiences, you see, don't hesitate. You know whether you've pleased them or not.

"The opera was going to be repeated the next week, and I dreaded that repetition and wondered what I'd do.

"I hit on it at last. I told the orchestra conductor, before I went on the stage, to give me every ounce of tone he could get from his band when time for that high note arrived.

"When that time came the orchestra let loose a deafening explosion of tone. I struck an attitude, and opened my mouth. I didn't make a sound, but the audience never knew it. What the ear didn't carry to them the eye and the imagination did. The people went wild.

"'Bravo!, Bis,' and so forth and on. We had to repeat the whole aria again. I opened my mouth and struck a posture heroic and grand. Salvos of applause!!

"I was henceforth the hero of that theatre. I had been nearly mobbed for the note I had sung, but the note I never sang made my reputation!"

Collector of Violins

The best thing about McCormack is his endless capacity for enjoyment of life and the variety and extent of his interests. Just now they say he is fascinated with the piano, and spends hours at that instrument. For years he collected violins. He became interested in their collection when Donald McBeath was his violin soloist on tour. Then McBeath entered the British Air Service, and McCormack's interest in the instrument seemed to flag. Anyhow, he sold his violin collection two years ago, and it brought him a handsome figure.

He had two Stradivari, one Nicolo Amati and one Guarnerius. The Amati which had been the property of the dead and gone virtuoso, Wieniawski, brought $20,000—a moderate price for such an instrument. One of the Strads brought $18,000, the other more. He had also several Tourte bows, worth about $1000 apiece. But now McCormack has sold his fiddles, also his prize cows, and is going in more than ever for paintings.

Post Oct 22

[49]

JOHN McCORMACK, who sings at Symphony Hall next Wednesday evening.

Adv 10/22

Advertiser Oct 22

On Wed eve Oct 25th in Symphony Hall, John McCormack will give a concert. His program traverses arias by Handel (from "Semele" and "Alceste"), songs by Frank Bridge, Bantock, Rachmaninoff, Franck, Rogers Kramer, and Schneider, and Irish folk songs. This will be Mr. McCormack's single concert in Boston, as he returns to Europe three days later. Monitor 10/23

Monitor Oct 23

Music

Mon 10/26

Recital by John McCormack

John McCormack gave his single Boston concert of the season last night before an audience which completely filled Symphony Hall. His program traversed the usual Handel arias, English songs and Irish folk songs, concluding with pieces by American composers, including James H. Rogers and A. Walter Kramer. It is hardly possible to record anything new of Mr. McCormack, yet the singing of so great an artist cannot be lightly passed over. If all the qualities of past years were again to be noted last evening, and they undoubtedly were, the singer being in unusually fine voice, these qualities have deepened and broadened even since his appearance here last spring. Here is a singer who will never be content with past triumphs, a singer who is continually seeking to improve, and yet in Mr. McCormack's case it has seemed that improvement was almost out of the question, so fine has his singing been during the years that are past. Superlatives are dangerous when applied to artistic matters, so changing are our ideas of what constitutes the beautiful, but there is no danger in using them in speaking of him.

Leaving aside his command of the purely technical side of singing, the natural beauty of his voice (for in these things others may perhaps hope to equal, though few to surpass him) there remain his mastery of style, his musicianship, his emotional resources; in these, the greatest qualities, he stands almost alone among singers who have so far appeared before the public. In the difficult arias of Handel as well as in a simple folk song he is a master. In songs of little musical worth, he is no less successful, contriving as he does to fill them with a beauty unsuspected. An art so many sided escapes analysis, yet there is one outstanding feature in all that he does—his sincerity, a much abused word; but one which is eminently applicable to his singing. If examples must be cited let us remark Bantock's "Desolation" and Frank Bridge's "When You Are Old and Grey," two songs which, by the majority of singers, would be pronounced ungrateful, yet which in his hands proved to be among the most effective of the evening. And what a delight to hear the English language sung with such purity of diction that the words could actually be understood without effort, a veritable lesson to all other singers. But why continue? Words of praise if too long continued become fulsome and this is far from our purpose. Suffice it to say that Mr. McCormack is among the most illustrious of singers but above and before this he is a great musician. S. M.

Monitor Oct 26

For the most part it might have been one of Mr. McCormack's usual concerts in Boston. To the last seat, to the last foot of standing room, to the last chair upon a stage reduced to railed pen for singer and accompanist, Symphony Hall was chock-a-block last evening. Never before, it was said, had Mr. McCormack sung hereabouts to quite so many listeners. As usual, they ran the gamut of the frequent and the infrequent in the concert-hall. The eye caught the distinguished composers of "A Pagan Poem" and divers "Character Pieces from Omar Khayyam." It fell also upon many connoisseurs of voices and the arts of song. It lighted upon the socially elect and the socially inconsequent. It discovered that much Irish blood was pulsing for the nonce in Symphony Hall. It ranged over priests of the church; mere curiosity-seekers; and the cook whose skill a dinner-party was only yesterday applauding. Democratic, not to say miscellaneous, are Mr. McCormack's audiences.

That of Wednesday, moreover, bore itself according to every precedent. It listened with courteous interest and applause to the tenor's marvellous singing of two old airs out of Handel and a counterpart thereof by that singular modern, Signor Donaudy. With pleasure, if not with excitement, it heard Mr. McCormack through songs of Bridge, Bantock, Rakhmaninov, and through an Offertory of Franck, redolent of the altar and the organ-loft of Sainte-Clothilde. Thereafter came the Irish folk-pieces, and with them the assembly rose to the sixth heaven of delight. One, two, even three, it added to the appointed list. Last stood the ballads sentimental and upon them the audience easily scaled the seventh region celestial. There it tarried and the singer with it, until it had exacted uncounted extras. It is the custom to say that Mr. McCormack educates audiences—unconscious of a process they would otherwise resent, cradled in it as it were. In the arts of song, he does so surely. Yet with him for interludes, he brings as violinists the mediocrities of old, the nonentity of last evening; and lo! the listeners would have "extras" from them also.

Wherein, then, the differences from past occasion through many a year? First, in the aspect and the bearing of Mr. McCormack himself, visible for the first time, since he beat off death last winter and, for once, rested through a whole summer. He has, indeed, put away superfluous flesh, though he remains a sturdy, strapping, striding figure. But gone, at least for yesterday, were the quick energy of that stride, the eager smiling glance, the general air of expansive well-being and confidence. Gravely Mr. McCormack came to his singing; gravely he accomplished it; gravely he bowed to every plaudit. Within long memory he has not sung more sedulously, more thoughtfully; but quite gone were the old alacrity, the occasional exuberance. For the night at least care and pains rode Mr. McCormack's broad shoulders. For reason evident, two concerts in a week now suffice him.

In the voice as well came to acute ears what seemed momentary evidence of change. Intrinsically, it remains John McCormack's voice as pure and flawless a tenor as ever kind gods blessed upon mortal man. Yet now and then, for no more than the shadow of an instant creeps into it the baritone tinge, unescapable lot of tenors as the years thicken. Once and again, too when the composer set down his highest notes over exacting interval Mr. McCormack's tone drew close to an idealized falsetto—say Monsieur Clément's—cover that the Irishman is not wont to take. Obviously, too, in choice of pieces, Mr. McCormack preferred songs that traversed his middle tones, invited half-voice, demanded few large and open phrases, avoided sustained altitudes. At need, he could summon such expansive flights and periods, but he preferred wisely not to tax himself with them. Always, too, he sang as one taking thought of every note, husbanding his vocal means, most artful in the distribution of them.

Throughout the concert it was in these arts and this finesse of song that Mr. McCormack surpassed himself; from group to group of pieces widening his range over them; from number to number refining upon them. His curving of the first period in Händel's air of sleep was summons to sensuous sensation; his subsequent sustaining of the melodic arc, as in one long breath and sweep of serene tone, was deep, sensuous beauty. His phrasings undulated with the music; upon the velvet of his tones he brushed the fine lustre of his diction. He passed to an "air gai," as eighteenth-century classification went, from Händel's "Alceste," and every ornament became a little flower of vocal finesse; every rhythmic turn a stroke of sensibility. He chose then the imitative air of Donaudy and therein a Kreisler might have envied him the fine-spun tones of transition in perfect rhythmical adjustment. The ear heard the chiselled periods; the reciprocal eye seemed to rest upon Greek marbles as serene, gentle and flawless.

A song of Bridge ensued and Mr. McCormack was renewed master of the wistful coloring of tones. A song of Bantock followed, a song also of Rakmaninov, and in both the singer achieved the stripped power of bare declamation, as finely tempered, of as many lights as swordsman's steel. He turned to Franck's Offertory and the beauty of song laid clasped hands upon the breast of pious ecstasy. Then the folk-pieces; then the sentimental ballads; and through both the singer's art serving simplicities. Now they were simplicities measured, refined. Again homeliness took wing. H. T. P.

Transcript Oct 26

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McCormack Oct 25

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Coming and Going, John McCormack

Trans —10-3

AUTUMN, winter and a part of the spring John McCormack, the singer, set aside for rest and study in Europe. Unexpectedly, an obligation not to be put aside, recalls him to the United States for a fortnight, more or less, at the end of this month. In the course of that stay he will sing once in New York, once in Philadelphia, once in Boston—at Symphony Hall on Wednesday evening, Oct. 25. Thereafter, until next May, no audience in America will hear him. A word is enough for the wise—and for the many who would know what voice now blesses the tenor after all the perils, last winter surmounted.

Transcript Oct 3

McCORMACK TO SING IN BOSTON OCT. 25

Herald Oct 4

John McCormick, the Irish singer, now enroute to America aboard the steamship Olympia, is expected to arrive in this country a week from today. Arrangements have been made for three concerts while here, one in New York, one in Philadelphia and the third in symphony hall the 25th of October. Accounts of his recent concert at Stratford-on-Avon, Eng., where he sang at dedication of the Edwin Booth memorial report that his voice is at its best.

Herald Oct 4

Avon.

JOHN McCORMACK COMING

Amer 10/7

John McCormack, the Irish singer, is now on the high seas on the steamship Olympic, which is expected to arrive in New York harbor Wednesday, October 11.

Arrangements have been made whereby the great tenor is to give three concerts in America, one in New York, one in Philadelphia, and one in Boston, the latter to take place in Symphony Hall on Wednesday evening, October 25. Shortly after this concert he is to bid America farewell for the time being, and return to Europe.

American Oct 7

McCORMACK COMES FOR CONCERT TOUR

New York, Oct. 10.—John McCormack, world-famous Irish tenor, was expected to land here today on the Olympic. He is to make a short concert tour of the East, giving one concert here, another in Philadelphia and a third in Boston. He will then go back to Europe for an indefinite stay. Amer 10/10

American Oct 10

M'CORMACK TO ARRIVE TODAY

Post

Tenor Will Give Concert in Hub Oct. 25

10/10

The S. S. Olympic, which is expected to arrive in New York harbor today, will bring John McCormack, the great Irish singer, to America for a very short stay. In this time he will give three concerts, one in New York, one in Philadelphia, and one in Boston. The latter is to take place in Symphony Hall on Wednesday evening, Oct. 25. Three days later McCormack will [illegible] sail for Europe.

Post Oct 10

JOHN McCORMACK

Trav 10-14

On Wednesday evening, Oct. 25, in Symphony hall, John McCormack, who returned to America last Wednesday, will give his single concert in Boston. This appearance will be in the nature of a welcome to the great Irish tenor after his illness, from which he has completely recovered, and is in especially fine voice.

Traveler Oct 14

McCormack Returns

On Wednesday evening, October 25, in Symphony Hall, John McCormack, who returned to America last Wednesday, will give his single concert in Boston. Amer 10/14

American Oct 14

"John" to Reporters

Trans 10/13

Mr. McCormack, returning from a long summer of rest and recuperation in England and Scotland, disembarked in New York on Wednesday. Forthwith the reporters surrounded him and here follows, from The World, the gist of what he said to them:

I feel fine now. I was coming home here just to make a few records, and then I planned to go back again about the end of October and stay till April, but I changed my mind. I figured that as long as I was here I might as well prove to the public that I am all right—records won't do that exactly, you know—so I'm going to stay around here until nearly Christmas. Then I'm going back to London and try and get time to work over my German lieder with Sir George Henschel.

I did a lot of work with Lionel Tertis when I was in England. I think he's the greatest artist on stringed instruments going. I'm hoping he will come over here next year. He plays the viola and we used to go over to Mary Anderson's house and work together. She loved it. We did quite a few old English arrangements for tenor and viola. They were great. I don't see why we couldn't have a few joint appearances if he comes. You don't know how fine the viola and tenor go together.

McCormack

—Trans 10/13

Transcript Oct 13

McCORMACK CONCERT

Amer 10-15

John McCormack will give a concert at Symphony Hall on Wednesday evening, October 25. This concert will be in the nature of a welcome to the great tenor, whose voice is now said to be as fine as ever.

American Oct 15

JOHN McCORMACK

Herald Oct 15

Having arrived in America for a short stay, John McCormack will give a single concert in Boston at Symphony hall on Wednesday evening, Oct. 25, previous to his return to Europe. This concert will be in the nature of a welcome to the great tenor, whose voice is now said to be as fine as ever.

Herald Oct 15

John McCormack

Post 10-15

Having arrived in America last week for a short stay, John McCormack has arranged to give a single concert in Boston at Symphony Hall on Wednesday evening, Oct. 25, just previous to his return to Europe.

Post Oct 15

Wednesday evening, Oct. 25, in Symphony Hall, a concert by John McCormack, tenor-singer, returned to America; restored (he says) in all his powers; eagerly awaited by a manifold public. His programme will [illegible]. Welcome home!

Transcript Oct 16

John McCormack will make one of three appearances, the other two being in New York and Philadelphia, followed by a return within two weeks of the last of these concerts, to Europe, after which Mr. McCormack will not be heard in America for another year. Jascha Heifetz and many other stars of the highest international reputation will be heard there, and the Boston Symphony Orchestra will, as usual, give two Sunday afternoon pension fund concerts. There will be enough Sunday concerts and to spare. The attractions will be as numerous and of as high a quality as heretofore, and there will be no hint of throat-cutting rivalry.

Post 10-8

Post Oct 8

McCormack in Philadelphia

PHILADELPHIA, Pa., Oct. 1 (Special Correspondence)—John McCormack's recital audience overflowed the stage of the Academy of Music and reached its culmination in appreciation not with the Handelian classics, but with the group of archly humorous Irish ballads. Too often Mr. McCormack for his high notes had recourse to his famous pianissimo falsetto. His finest deliverance, in taste and feeling was that of César Franck's "Panis Angelicus." Rachmaninoff's "To the Children," descanted with painstaking sincerity, immediately preceding the noble Franck air, had a similar appeal of straightforward simplicity—in an illuminative contrast with the melodramatic thrill of "The Star," by Rogers. Monitor 10-24 F. L. W.

Monitor Oct 21

McCormack Sings Here Wednesday

Trav 10-21

John McCormack will sing the following numbers at his concert in Symphony Hall next Wednesday evening, Oct. 25: Arias from Handel's "Semele" and "Alceste," songs by Frank Bridge, Bantock, Rachmaninoff, Cesar Franck, J. H. Rogers, Walter Kramer and Edwin Schneider; also a group of Irish folk songs. Mr. Bochco will be assistant violinist.

Traveler Oct 21

Mr. McCormack Restored

Trans 10-21

When Mr. McCormack returns to Symphony Hall next Wednesday evening for his first concert in Boston since he regained his familiar powers, he will sing old airs out of Händel's oratorio, "Semele," and Händel's opera. "Alceste"; songs by Bantock, Bridge, Rakhmaninov and Franck; miscellaneous pieces by Kramer, Schneider and Rogers. As heretofore a violinist will provide interludes.

Transcript Oct 21

McCORMACK'S PROGRAM

John McCormack will sing the following songs at his concert in Symphony Hall next Wednesday evening: Arias from Handel's "Semele" and "Alceste," songs by Frank Bridge, Bantock, Rachmaninov, Cesar Franck, Rogers, Kramer and Schneider; also a group of Irish folk songs. Mr. Bocheo will be assisting violinist. Her 10-22

Herald Oct 22

McCormack's Programme

Post

John McCormack will sing the following numbers at his concert in Symphony Hall next Wednesday evening, Oct. 25: Arias from Handel's "Semele" and "Alceste," songs by Frank Bridge Bantock, Rachmaninov, Cesar Franck, J. H. Rogers, Walter Kramer, and Edwin Schneider; also a group of Irish folk songs. Mr. Bocheo will be assisting violinist.

Post Oct 22

Ror a week now the last seat in Symphony Hall has been sold for John McCormack's concert next Wednesday evening. That is an old story. We mention it only as an example of the popularity of a man whom people like to hear sing and people like to see and know if the opportunity arises.

McCormack is fond of a joke on himself—even a little fonder than he would be of a joke which might hurt the feelings of the other fellow.

He was talking about the range of his voice last time he was in Boston, remarking that his range was nothing remarkable—"thank heaven," he added, to which we assented. Heaven defend us from the top-note, leather-lunged tenor.

JOHN'S TOP NOTE

"And you know," continues John "the Italians simply insist on high notes in their theatres. They will have them.

"One night I was singing in Italy. It was in the early days, and I felt nervous. I had a right to feel that way. A high note was coming, and I didn't want to bear too hard on it. This displeased the audience. Italian audiences, you see, don't hesitate. You know whether you've pleased them or not.

"The opera was going to be repeated the next week, and I dreaded that repetition and wondered what I'd do.

"I hit on it at last. I told the orchestra conductor, before I went on the stage, to give me every ounce of tone he could get from his band when time for that high note arrived.

"When that time came the orchestra let loose a deafening explosion of tone. I struck an attitude, and opened my mouth. I didn't make a sound, but the audience never knew it. What the ear didn't carry to them the eye and the imagination did. The people went wild.

"'Bravo! Bis,' and so forth and on. We had to repeat the whole aria again. I opened my mouth and struck a posture heroic and grand. Salvos of applause!!

"I was henceforth the hero of that theatre. I had been nearly mobbed for the note I had sung, but the note I never sang made my reputation!"

Collector of Violins

The best thing about McCormack is his endless capacity for enjoyment of life and the variety and extent of his interests. Just now they say he is fascinated with the piano, and spends hours at that instrument. For years he collected violins. He became interested in their collection when Donald McBeath was his violin soloist on tour. Then McBeath entered the British Air Service, and McCormack's interest in the instrument seemed to flag. Anyhow, he sold his violin collection two years ago, and it brought him a handsome figure.

He had two Stradivari, one Nicolo Amati and one Guarnerius. The Amati which had been the property of the dead and gone virtuoso, Wieinawski, brought $20,000—a moderate price for such an instrument. One of the Strads brought $18,000, the other more. He had also several Tourte bows, worth about $1000 apiece. But now McCormack has sold his fiddles, also his prize cows and is going in more than ever for paintings.

Post Oct 22

JOHN McCORMACK, who sings at Symphony Hall next Wednesday evening.

Adv 10/22

Advertiser Oct 22

On Wed Eve Oct 25 in Symphony Hall, John McCormack will give a concert. His program traverses arias by Handel (from "Semele" and "Alceste"), songs by Frank Bridge, Bantock, Rachmaninoff, Franck, Rogers Kramer, and Schneider, and Irish folk songs. This will be Mr. McCormack's single concert in Boston, as he returns to Europe three days later. Monitor 10/23

Monitor Oct 23

Music

Recital by John McCormack

John McCormack gave his single Boston concert of the season last night before an audience which completely filled Symphony Hall. His program traversed the usual Handel arias, English songs and Irish folk songs, concluding with pieces by American composers, including James H. Rogers and A. Walter Kramer. It is hardly possible to record anything new of Mr. McCormack, yet the singing of so great an artist cannot be lightly passed over. If all the qualities of past years were again to be noted last evening, and they undoubtedly were, the singer being in unusually fine voice, these qualities have deepened and broadened even since his appearance here last spring. Here is a singer who will never be content with past triumphs, a singer who is continually seeking to improve, and yet in Mr. McCormack's case it has seemed that improvement was almost out of the question, so fine has his singing been during the years that are past. Superlatives are dangerous when applied to artistic matters, so changing are our ideas of what constitutes the beautiful, but there is no danger in using them in speaking of him.

Leaving aside his command of the purely technical side of singing, the natural beauty of his voice (for in these things others may perhaps hope to equal, though few to surpass him) there remain his mastery of style, his musicianship, his emotional resources; in these, the greatest qualities, he stands almost alone among singers who have so far appeared before the public. In the difficult arias of Handel as well as in a simple folk song he is a master. In songs of little musical worth, he is no less successful, contriving as he does to fill them with a beauty unsuspected. An art so many sided escapes analysis, yet there is one outstanding feature in all that he does—his sincerity, a much abused word; but one which is eminently applicable to his singing. If examples must be cited let us remark Bantock's "Desolation" and Frank Bridge's "When You Are Old and Grey," two songs which, by the majority of singers, would be pronounced ungrateful, yet which in his hands proved to be among the most effective of the evening. And what a delight to hear the English language sung with such purity of diction that the words could actually be understood without effort, a veritable lesson to all other singers. But why continue? Words of praise if too long continued become fulsome and this is far from our purpose. Suffice it to say that Mr. McCormack is among the most illustrious of singers but above and before this he is a great musician. S. M.

Monitor Oct 26

FOR the most part it might have been one of Mr. McCormack's usual concerts in Boston. To the last seat, to the last foot of standing room, to the last chair upon a stage reduced to railed pen for singer and accompanist, Symphony Hall was chock-a-block last evening. Never before, it was said, had Mr. McCormack sung hereabouts to quite so many listeners. As usual, they ran the gamut of the frequent and the infrequent in the concert-hall. The eye caught the distinguished composers of "A Pagan Poem" and divers "Character-Pieces from Omar Khayyam." It fell also upon many connoisseurs of voices and the arts of song. It lighted upon the socially elect and the socially inconsequent. It discovered that much Irish blood was pulsing for the nonce in Symphony Hall. It ranged over priests of the church; mere curiosity-seekers; and the cook whose skill a dinner-party was only yesterday applauding. Democratic, not to say miscellaneous, are Mr. McCormack's audiences.

That of Wednesday, moreover, bore itself according to every precedent. It listened with courteous interest and applause to the tenor's marvellous singing of two old airs out of Handel and a counterpart thereof by that singular modern, Signor Donaudy. With pleasure, if not with excitement, it heard Mr. McCormack through songs of Bridge, Bantock, Rakhmaninov, and through an Offertory of Franck, redolent of the altar and the organ-loft of Sainte-Clothilde. Thereafter came the Irish folk-pieces, and with them the assembly rose to the sixth heaven of delight. One, two, even three, it added to the appointed list. Last stood the ballads sentimental and upon them the audience easily scaled the seventh region celestial. There it tarried and the singer with it, until it had exacted uncounted extras. It is the custom to say that Mr. McCormack educates audiences—unconscious of a process they would otherwise resent, cradled in it as it were. In the arts of song, he does so surely. Yet with him for interludes, he brings as violinists the mediocrities of old, the nonentity of last evening; and lo! the listeners would have "extras" from them also.

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Transcript Oct 26

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H. T. P.

Oct 23

[99]

M'CORMACK AT SYMPHONY HALL

Herald 11/11

Three Old Italian Airs and Irish Songs Among His Offerings

HAS TO SPARE HIS VOICE AT FIRST

For his second recital this season John McCormack, tenor, drew an audience last night at Symphony Hall that left not one inch of sitting or standing room empty. Edwin Schneider, as usual, played excellent accompaniment; Rudolph Bochco played violin arrangements by Auer and Kreisler and a Wieniawski Polonaise to the liking of the audience, and Albert W. Snow, organist, lent his aid in an obbligato to Sullivan's "Lost Chord."

Mr. McCormack sang three old Italian airs, Peri's "Gioite al canto mio," the Lotti "Pur dicesti" and "Caro mio ben." For the second group he chose ranck's "Procession," "La Serenata," by Gandonai; a new "Song of the Mill," by Arthur Foote, and a Hugo Wolf song, "Wo find' ich Trost." The Irish folk song group contained four arrangements by Hughes, "Has Sorrow Thy Young Days Shaded," two "fragments," "Da Luin da Mairt" and "The Magpie's Nest," "Kitty, My Love," and one arrangement by Stanford, "The Song of the Fairy King." At the last Mr. McCormack sang "The Poet Sings," by Winter Watts; Stanford's "Johneen;" "The Little Trees," by H. O. Osgood, and "The Lost Chord."

For half the evening the concert scarcely went with the dash one expects at a McCormack recital. Markedly out of voice, the singer had to spare himself. Apparently, too, he failed to please the audience with his choice of songs. There were clamors, of course, for more, and applause in plenty, but, nevertheless, the concert did not "go" till Mr. McCormack, once more in voice, sang the Irish songs. Then all was well, though he sang them as he alone can sing them, the most remarkable feature of the evening had gone before—the amazing skill with which he coaxed a refractory voice into condition, thereby contenting an audience which might easily have gone home disappointed. What, in similar case, would one of those "natural" singers of whom we hear have contrived? To know one's business seems well worth while.

R. R. G.

Herald Nov 11

JOHN McCORMACK SINGS TO CAPACITY AUDIENCE

John McCormack sang last night at Symphony Hall to the usual capacity audience. His announced "three concerts in America" have grown to 20, according to a late announcement. Boston is to hear him once more, at least, in the Steinert series, before he sails for Europe. His voice last night showed the effect of a slight cold which compelled him to be cautious about high notes and fortissimos. The applause was vigorous and he added, with what under the circumstances was probably more generosity than prudence, to the already long and exacting program.

He began with old Italian airs, among them one by Peri, one of the inventors of opera. By exception he gave a German song, Wolf's "Wo find ich Trost" in the original language. As a compliment to Boston, he included a new song by Arthur Foote, "Song by the Mill," which pleased his hearers.

The assisting artist was again Rudolph Bochco, a violinist with more sponaneity than subtlety, who played numbers by Wieniawski, Auer and Kreisler, the latter two being, of course, transcribers. He, too, added to the program.

Globe 11-11

Globe 11-11

McCORMACK IN SECOND CONCERT

Amer 11/11

For the second time this season, the old-time spell of John McCormack was cast over a huge gathering which taxed to the utmost the capacity of Symphony Hall.

The program was a joy in its range of material and in the delight of each individual song. There was a majority in favor of the old Irish folk songs that nobody else sings in the way that Mr. McCormack does—just simply and unaffectedly holding in the palm of his hand the emotions of a vast throng.

Rudolph Bochco, violinist, assisted with a few numbers. Edwin Schneider played the thoroughly splendid accompaniments that he always gives his artist.

Probably the peak of the evening from the point of view of most of the audience was the last number, "The Lost Chord," Arthur Sullivan, with organ obligato by Albert W. Snow. This was immensely effective.

Half a dozen or more encores were added by Mr. McCormack, including "Mother Machree," sung with a

American Nov 11

McCORMACK AGAIN

John McCormack is to be the artist at the third Steinert concert in Symphony Hall, transferred from a Sunday to Thursday evening, December 7. This will probably be his last concert in America this season. Adv 11-26

Advertiser Nov 26

McCORMACK

Mr. John McCormack is to be the artist at the third Steinert concert in Symphony Hall. On account of Mr. McCormack's previous engagements, this concert had to be transferred from a Sunday to Thursday evening, Dec. 7. This will probably be Mr. McCormack's last concert in America this season as his time is almost wholly booked for various parts of Europe for almost a year to come. Trav 11-25

Traveler Nov 25

~~Herald Nov 11~~

US Marine Band (Auspices B. Y.M.C. Union) Oct 26

MARINE BAND COMING

The United States Marine Band is to visit Boston, playing in Symphony Hall on the afternoon and evening of Thursday, October 26. This visit is made by special permission of President Harding. The band is over a century old and is known as the "President's Own." The distinguished leader is William H. Santelmann.

Advertiser Oct 8

UNITED STATES MARINE BAND

For the first time in 10 years, the United States Marine Band, which, as the official band of the administration at Washington, is held to be one of the finest parts of the government ceremonies, will visit Boston and give a pair of concerts in Symphony Hall on the afternoon and evening of Thursday, Oct. 26. Trav 10-14

Traveler Oct 14

United States Marine Band

For the first time in ten years the United States Marine Band, which, as the official band of the administration at Washington, is held to be one of the finest parts of the government ceremonies, will visit Boston and give a pair of concerts in Symphony Hall on the afternoon and evening of Thursday, October 26.

American Oct 14

Marine Band

Post 10-15

President Harding and the Senators at Washington are as proud of the United States Marine Band as of any part of the governmental ceremony. It is because of this pride that the President wishes the band to be heard elsewhere, and it is with his special permission, in a warm letter of praise, that he sends the United States Marine Band to Boston, where it is to be heard for the first time in 10 years in a pair of concerts in Symphony Hall on the afternoon and evening of Thursday, Oct. 26.

Post Oct 15

MARINE BAND

Amer 10-15

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American Oct 15

U. S. MARINE BAND

Herald Oct 14

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For over a century the band has figured in every inaugural. Its concerts in the White House and on the east porch of the Capitol are famous. With its present leader, William H. Santelman, and its distinguished membership, which is of many years standing, the band holds its reputation as one of the finest bands in the world. It comes to Boston under the auspices of the Young Men's Christian Union.

Herald Oct 15

~~Thursday evening~~, Oct. 26, in Symphony Hall, a concert ~~by the United~~ States Marine Band, now on leave from its usual post at the White House. Its function there bespeaks its merit. Tran 10-16

Transcript Oct 16

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Traveler Oct 21

The President's Band

Tran 10/21

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Transcript Oct 21

U. S. MARINE BAND

Her 10/22

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Herald Oct 22

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Adv 10/22

Advertiser Oct 22

On Thursday afternoon and evening, Oct. 26, in Symphony Hall, the United States Marine Band, under the direction of Capt. William H. Santelmann, will play the following: Monitor 10/23

In the afternoon:

Beethoven—Overture to "Egmont."
Puccini—Fantasia from "Manon Lescaut."
Tschaikowsky—"Marche Slave."
Strauss—"On the Beautiful Blue Danube."
Wagner—Fantasia from "Lohengrin."
and shorter pieces, including a trombone solo by Robert E. Clark.

In the evening:

Weber—Overture to "Der Freischütz."
Rimsky-Korsakoff—"Hymn to the Sun."
Sibelius—"Finlandia."
Wagner—Entrance of the Gods into Valhalla.
Delibes—"Coppelia."
Rachmaninoff—Prelude.
Liszt—Hungarian Rhapsody.

The band plays by special permission of President Harding.

Monitor Oct 23

It looks as if it would be a comparatively peaceful week in the musical world. As the United States Marine Band, which plays here this afternoon and evening, is an institution of the government at Washington, recommended by Mr. Harding, it will of course not have anything unseemly, much less outrageous, on its programs. The report that Mr. Harding at the end of his term will become a member of the band and thus renew his youth—we believe he was once an accomplished virtuoso on the horn—or was it a slide trombone?—has been officially contradicted. Her 10/26

Herald Oct 26

U. S. MARINE BAND GIVES FINE CONCERT

Amer 10-27

Everybody at Symphony Hall yesterday afternoon and evening, including the marines, had a good time when the U. S. Marine band gave a concert.

Conductor Santelmann selected both programmes wisely and the audience responded to his choice on each occasion very enthusiastically. In fact, the program was almost doubled by encores.

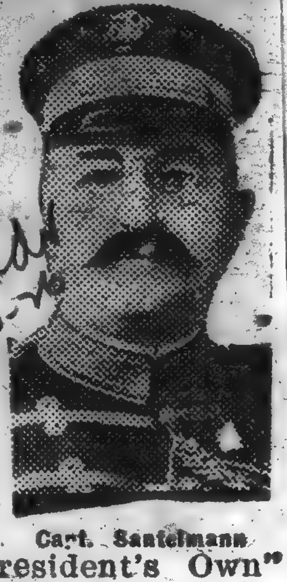
Two of the most interesting points were the sextette from "Lucia di Lammermoor" and the quartet from "Rigoletto."

It is remarkable the effect that Mr. Santelmann succeded in getting out of instruments which were practically all brass. There were many times during the course of the concert when it would not have been hard to believe that strings were there, and again bass viols.

American Oct 27

Famous Marine Band In Boston

The famous United States Marine Band is coming to Boston today for the first time in 10 years. It will give concerts this afternoon and evening in Symphony Hall.



Capt. Santelmann

Adv 10-26

The Boston Y. M. C Union has invited the leader of the band, Capt William H. Santelmann, to be guest of honor at a luncheon.

Before the "President's Own" can leave Washington it is necessary to secure permission from the White House. President Harding, not only granted the desired leave of absence, but added a complimentary note.

For 22 years the Marine Band has been under the leadership of Capt. Santelmann. Its performances are features of every important function at the White House or Capitol.

Advertiser Oct 26

MARINE BAND GIVES SPLENDID CONCERTS

"President's Own" Heard in Varied Program

Presidents come and go, but "the President's Own" band goes on forever—and after listening to it in Symphony Hall yesterday afternoon and evening one might almost wish that it literally would never stop. Twenty-six Presidents have entered the White House since the United States Marine Band was organized (in 1802), and Capt William H. Santelmann, its present leader, has played for most of them from Harrison to Harding, and for the last 24 years as leader, his immediate predecessors having been Francesco Fansiulli and John Philip Sousa.

The Marine Band does not specialize in martial airs; its province in Washington, in the White House and out, has been to entertain rather than provide step-music. So it was heard at its best yesterday—and by far too few persons in the afternoon—in programs including the Egmont and Freischutz overtures, Richard Wagner's "Entrance of the Gods in Walhalla," from the "Rheingold"; the War Fanfare and King's Prayer from "Lohengrin"; Rimsky-Korsakov's "Hymn to the Sun"; Sibelius' tone poem, "Finlandia"; ballet music from "Coppelia"; Rachmaninoff's Prelude in C Minor; Liszt's "Pesther Carnival"; Tschaikowsky's "Marche Slav"; scenes from "Manon Lescaut"; a Lacome serenade; four or five marches, including the Marine Corps' own, "Semper Fidelis"; delightful trombone and cornet solos by Robert E. Clark and Arthur S. Whitcomb; the "Star Spangled Banner," of course, and no end of encores.

Capt Santelmann has 48 musicians with him on this trip, and their playing is a real joy to anyone fond of the better class of band music. The concerts were provided by the Boston Y. M. C. U.

Globe Oct 27

Globe Oct 27

MARINE BAND IS ARTISTIC

Post 11/27

Sonority, Beauty and Balance of Tone Remarkable

BY OLIN DOWNES

Two concerts were given by the United States Marine Band, William H. Santelman, conductor, in aid of the building fund of the Young Men's Christian Union, yesterday, in Symphony Hall. The band is now on tour by the special permission of the President. It appeared in its official uniforms—blue in the afternoon, red in the evening.

A SUPERB ORGANIZATION

It's a superb organization of which the country may well feel proud. Seldom indeed, is a band heard here which approaches this one in fullness, sonority and beauty and balance of tone.

The performances were impressive, not only because of the tone quality of the band, but because of exceptional ingenuity and effectiveness of scoring. Aside from the question of whether a band should attempt to emulate an orchestra, this was a lesson in what can be done with instruments of brass and wood wind to rival the orchestra with the strings which the brass band lacks. Very surprising in the fullness and shimmer of the tone were the accompaniment yesterday evening of the hymn intoned by the brass near the beginning of Weber's "Freischutz" overture, and the tremolo which follows in the orchestral version, with the thought of the evil spirits of Weber's fantastic music drama. Similarly in the rainbow music which Wagner wrote for the finale scene of the "Rhinegold," where there was again orchestral rather than band effect.

Post Oct 27

MARINE BAND IN 2 CONCERTS

"President's Own" Plays Before Large Audiences in Symphony Hall

VARIED PROGRAMS ARE PRESENTED

Her 10/27

The United States Marine band, Capt. William H. Santelmann directing, gave two concerts in Symphony hall yesterday under the auspices of the Boston Young Men's Christian Union. The band is one of the most famous organizations of its kind in the world, and at the afternoon as well as evening performance a large sized and appreciative audience was present.

The organization is known in this country as the official band of the administration at Washington. A United States marine band has participated in eevry inaugural parade at the capital since 1801, when Thomas Jefferson became president.

40 MUSICIANS

For the last 22 years the present band has been directed by Capt. Santelmann. It has also had among its conductors John Philip Sousa, "the march king."

The band, made up of about 40 skilled musicians, shows musical knowledge and training of no small degree. It is exceedingly well balanced in tone and practically every member in the band is a soloist.

The programs yesterday ranged from the classical to the lighter vein. The afternoon program included Beethoven's "Egmont" overture, Lacome's "Spring Morning," trombone solo; "Ecstasy of Spring," rendered by Robert E. Clark, the composer; fantasia from Puccini's "Manon Lescaut," Tschaikowsky's "March Slave," The Blue Danube waltzes and excerpts from Wagner's "Lohengrin."

For the evening the program included Weber's "Der Freischutz" overture, Rimsky Korsakov's "Hymn to the Sun," Sibelius, "Finlandia," trumpet solo, "Le Reve D'Amour," played by Principal Musician Arthur S. Witcomb; Entrance of the Gods into Valhalla, from Wagner's "The Rhinegold;" Rachmaninoff's "Prelude," Delibes's "Coppelia" suite and Liszt's "Hungarian Rhapsody."

Every number was enthusiastically applauded. The audiences were especially generous to the soloists.

Herald Oct 27

US Marine Band (Auspices Bo. Y.M.C. Union) Oct 26

MARINE BAND COMING

The United States Marine Band is to visit Boston, playing in Symphony Hall on the afternoon and evening of Thursday, October 26. This visit is made by special permission of President Harding. The band is over a century old and is known as the "President's Own." The distinguished leader is William H. Santelmann.

Advertiser Oct 8

UNITED STATES MARINE BAND

For the first time in 10 years, the United States Marine Band, which, as the official band of the administration at Washington, is held to be one of the finest parts of the government ceremonies, will visit Boston and give a pair of concerts in Symphony Hall on the afternoon and evening of Thursday, Oct. 26. Trav 10-14

Traveler Oct 14

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American Oct 14

Marine Band

Post 10-15

President Harding and the Senators at Washington are as proud of the United States Marine Band as of any part of the governmental ceremony. It is because of this pride that the President wishes the band to be heard elsewhere, and it is with his special permission, in a warm letter of praise, that he sends the United States Marine Band to Boston, where it is to be heard for the first time in 10 years in a pair of concerts in Symphony Hall on the afternoon and evening of Thursday, Oct. 26.

Post Oct 15

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Globe Oct 27

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Post Oct 27

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Herald Oct 27

[101]

Heifetz Oct 29

Sunday afternoon, Oct. 29, in Symphony Hall, a concert by Jascha Heifetz, the violinist, for first appearance in Boston this season. His following will be eager to hear whether he has regained his even mastery of technique and tone; yet quickened and deepened, as he was striving to do last spring, a more personal and warmer musical speech. Trans 10-7

Transcript Oct 7

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Transcript Oct 16

Mr. Heifetz, the violinist, proposes the following numbers for his concert in Symphony Hall on Sunday afternoon, Oct. 29:

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Two Caprices, No. 13 and No. 20	Wieniawski
Serenata	Sgambati
Polonaise in D major	Wieniawski

Transcript Oct 19

HEIFETZ PROGRAM

Adv 10-21

Jascha Heifetz will give a concert in Symphony Hall on Sunday afternoon, October 29, at 3:30. The great violinist will be heard in the following program:

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Caprice No. 13	Wieniawski
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Serenata	Sgambati
Polonaise in D major	Weiniawski

Advertiser Oct 21

HEIFETZ PROGRAM

Jascha Heifetz will give a concert in Symphony Hall next Sunday afternoon, Oct. 29, at 3:30. The great violinist will be heard in a varied and interesting program: Trav 10-21

Traveler Oct 21

Heifetz Programme

Post 10/22

Jascha Heifetz will give a concert in Symphony Hall next Sunday afternoon, Oct. 22, at 3:30. The great violinist will play the Concerto in E minor by Nardini; Concerto in A major, Mozart, and compositions by Beethoven, Beethoven-Auer, Grasse, Wieniawski, Sgambati.

Post Oct 22

Jascha Heifetz' Program

10/22

Jascha Heifetz will give a concert in Symphony Hall next Sunday afternoon, Oct 29, at 3:30. The violinist will be heard in the following program: Concerto in E minor, Nardini; Concerto in A major, Mozart; Romance in F major, Beethoven; Chorus of Dervishes, Beethoven-Auer; "Waves at Play," Grasse; Caprices Nos. 13 and 20, Wieniawski; Serenata, Sgambati; Polonaise in D major, Wieniawski.

Globe Oct 22

HEIFETZ PROGRAM

Adv 10/22

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Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
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Advertiser Oct 22

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Nardini—Concerto in E minor. Monitor 10/23
Mozart—Concerto in A major.
Beethoven—Romance in F major.
Beethoven-Auer—Chorus of Dervishes.
Grasse—Waves at Play.
Wieniawski—Caprices Nos. 13 and 23.
Sgambati—Serenata.
Wieniawski—Polonaise in D major.

Monitor Oct 23

CONCERT-CALENDAR

Miss Braslau, Miss Ponselle and Mr. de Gogorza for Singers — Mr. Heifetz to Return—Mr. Hutcheson's Series of Piano Recitals—Other Impending Joys

Tran 10-23

SUNDAY afternoon, Oct. 29, in Symphony Hall, a concert by Jascha Heifetz, the violinist, for first appearance in Boston this season. His following will be eager to hear whether he has regained his even mastery of technique and tone; yet quickened and deepened as, now and then, last spring, by a more personal and warmer musical speech. His programme traverses Concertos by Nardini and Mozart; a Romance of Beethoven; two Caprices by Wieniawski; other displayfu numbers.

Transcript Oct 23

Next week Mr. Heifetz will fiddle, but he is not given to incendiary speeches on the platform. He is a calm and collected person. There will be a couple of pianists. Miss Matherine Bacon's program is not alarming, even if she does threaten to play Chopin's Preludes, all of them, one after the other. As for Mr. Hutcheson, he is always serious. His recital a week from Saturday will be devoted to the solemn contemplation of Bach—Johann Sebastian Bach.

Herald Oct 26

HEIFETZ TOMORROW

Amer 10/28

Jascha Heifetz, the great Russian violinist, will be heard in the following program at his concert in Symphony Hall tomorrow afternoon at 3:30.

Concerto in E minor	Nardini
Concerto in A pajor	Mozart
a. Romance in F major	Beethoven
b. Chorus of Dervishes	Beethoven-Auer
c. Waves at Play	Grasse
d. Caprice No. 13	
e. Capri e No. 20	Wieniawski
a. Serenata	Sgambati
b. Polonaise in D major	Wieniawski

American Oct 28

Mr. Heifetz Returns

Trans 10-28

Tomorrow afternoon at Symphony Hall, Mr. Heifetz, the violinist, will play for the first time, this season, in Boston. His following will be eager to hear whether he has regained his even mastery of technique and tone; yet quickened and deepened as, now and then, last spring, by a more personal and warmer musical speech. His programme traverses Concertos by Nardini and Mozart; a Romance of Beethoven; two Caprices by Wieniawski; other displayful numbers.

Transcript Oct 28

Heifetz Program for Tomorrow

Trav 10-28

Jascha Heifetz, the great Russian violinist, will be heard in the following program at his concert in Symphony hall tomorrow afternoon at 3:30:

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Caprice No 13	Wieniawski
Caprice No. 20	Wieniawski
Serenata	Sgambati
Polonaise in D major	Wieniawski

Traveler Oct 28

Concert and Recital Programs for the Current Week

Oct 29

SYMPHONY HALL — Today at 3:30, Jascha Heifetz, violinist. Concerto in E minor, Nardini; Concerto in A major, Mozart; Romance in F major, Beethoven; Chorus of Dervishes, Beethoven-Auer; "Waves at Play," Grasse; Caprice Nos. 13 and 20, Wieniawski; Serenata, Sgambati; Polonaise in D major, Wieniawski.

Oct 29 Globe

HEIFETZ PLAYS TODAY

This afternoon in Symphony Hall, at 3:30, Jascha Heifetz, the great Russian violinist, returns to Boston to be heard in the following programme: Adv 10-29

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Caprice No. 13	Wieniawski
Caprice No. 20	Wieniawski
Serenata	Sgambati
Polonaise in D major	Wieniawski

Advertiser Oct 29

HEIFETZ PLAYS TODAY

This afternoon in Symphony Hall, at 3:30, Jascha Heifetz, violinist, returns to Boston to be heard in the following program: Herald Oct 29

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Caprice No. 13	Wieniawski
Caprice No. 20	Wieniawski
Serenata	Sgambati
Polonaise in D major	Wieniawski

Herald Oct 29

HEIFETZ PLAYS TODAY

This afternoon, in Symphony Hall, at 3:30, Jascha Heifetz, the great Russian violinist, returns to Boston and will play the concerto in E minor, Nardini; the concerto in A major, Mozart, and smaller pieces. Post 10-29

Post Oct 29

HEIFETZ PLAYS TO IMMENSE AUDIENCE

Amer 10/30

An aisle down the centre of the stage of Symphony Hall to accommodate Heifetz and his grand piano was all the space that was left when finally, at about 4.30 oc'clock yesterday afternoon, the last of the crowd had been wedged into every nook and corner.

The program as presented was as follows: Concerto in E minor, Nardini; concerto in A major, Mozart; Romance in F major, Beethoven; "Chorus of Dervishes," Beethoven-Auer; "Waves at Play," Grasse; Caprices, Numbers 13 and 20, Wienlawski; "Serenata," Sgambati; and the Polonaise in D major, Wienawski. A long program to which Mr. Heifetz added only one encore before the last number, but several at the conclusion of the concert.

PERFECT VIOLIN PLAYING.

Of the concertos, the Mozart was more pleasing to the audience in content and also in presentation. "The Chorus of Dervishes" was the peak of the afternoon from a purely technical standpoint — seldom is there heard more perfect violin playing than this.

The old question of whether Heifetz is gaining from season to season in depth of feeling seemed to be answered in the affirmative when he played the Romance by Beethoven. There was considerably more appeal to one's emotions in this one number than was felt elsewhere throughout the program. It seemed to presage a different and more interesting Heifetz.

STUNNING VOLUME.

The concluding number, the Polonaise by Wieniawski, showed a breadth of tone and volume that was stunning. It is a briliant polonaise and was played absolutely up to the mark.

There was also to be heard accompanying that was so nearly perfect that we can't remember when we have heard anything like it. Samuel Chotzinoff is remarkable in that he is an artist equal in his line to the soloist.

American Oct 30

PHOTO.
Adv 10-29
JASCHA HEIFETZ — SYMPHONY HALL

Advertiser Oct 29

Herald Oct 29

LEFT TO RIGHT: JASCHA HEIFETZ, VIOLINIST,

Herald Oct 29

HEIFETZ PLAYS TO DELIGHTED AUDIENCE

His First Boston Recital of the Season

Globe Oct 30

Jascha Heifetz gave his first Boston recital of the current season yesterday afternoon to an enthusiastic audience that crowded Symphony Hall. Many extra pieces were demanded. The program began with classic concertos by Nardini and Mozart. Beethoven's "Romance in F" and a transcription by Auer of the "Chorus of Dervishes" from "The Ruins of Athens" were followed by pretty or displayful trifles by Grasse, Wieniawski and Sgambati, which rounded out the program in a manner pleasing to lovers of "stunts" and "gumdrops," in both of which genres Mr Heifetz excels.

Heifetz' performance of the two 18th century concertos showed a notable gain over his previous playing of such music. He treated the two pieces not merely as convenient vehicles for his wonted display of smooth, fluent, melodious fiddling, but as having a significance of their own felt by him and interpreted to his hearers. So, at least, it seemed to one listener.

Nardini's music has a facile grace in its way of exploiting a thin but genuine vein of sentiment. Mr Heifetz tried to read into it a Chopinesque eloquence which the composer never put there. He clipped phrases and heightened stresses in a fashion which Leopold Mozart, who admired Nardini, would perhaps not have understood.

These same mannerisms were evident in Heifetz' playing of Wolfgang Mozart's beautiful A major concerto. But the violinist for once seemed moved by the music and certainly moved many in his audience. Upon it he lavished his most exquisite felicities of tone and phrasing, lending the piece a lyrical adolescent melancholy more appropriate, perhaps, to Schubert than to Mozart.

Mr Heifetz will give a second recital at Symphony Hall Nov 26.

Globe Oct 30

[102]

Heifetz Oct 29

Sunday afternoon, Oct. 29, in Symphony Hall, a concert by Jascha Heifetz, the violinist, for first appearance in Boston this season. His following will be eager to hear whether he has regained his even mastery of technique and tone; yet quickened and deepened, as he was striving to do last spring, a more personal and warmer musical speech.

Transcript Oct 7

Sunday afternoon, Oct. 29, in Symphony Hall, a concert by Jascha Heifetz, the violinist, for first appearance in Boston this season. His following will be eager to hear whether he has regained his even mastery of technique and tone; yet quickened and deepened, as he was striving to do last spring, a more personal and warmer musical speech.

Trans 10-16

Transcript Oct 16

Mr. Heifetz, the violinist, proposes the following numbers for his concert in Symphony Hall on Sunday afternoon, Oct. 29:

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Two Caprices, No. 13 and No. 20	Wieniawski
Serenata	Sgambati
Polonaise in D major	Wieniawski

Transcript Oct 19

HEIFETZ PROGRAM

Jascha Heifetz will give a concert in Symphony Hall on Sunday afternoon, October 29, at 3:30. The great violinist will be heard in the following program:

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Caprice No. 13	Wieniawski
Caprice No. 20	Wien awski
Serenata	Sgambati
Polonaise in D major	Weiniawski

Advertiser Oct 21

HEIFETZ PROGRAM

Jascha Heifetz will give a concert in Symphony Hall next Sunday afternoon. Oct. 29, at 3:30. The great violinist will be heard in a varied and interesting program:

Traveler Oct 21

Heifetz Programme

Jascha Heifetz will give a concert in Symphony Hall next Sunday afternoon, Oct. 22, at 3:30. The great violinist will play the Concerto in E minor by Nardini; Concerto in A major, Mozart, and compositions by Beethoven, Beethoven-Auer, Grasse, Wieniawski, Sgambati.

Post Oct 22

Jascha Heifetz' Program

Jascha Heifetz will give a concert in Symphony Hall next Sunday afternoon, Oct 29, at 3:30. The violinist will be heard in the following program: Concerto in E minor, Nardini; Concerto in A major, Mozart; Romance in F major, Beethoven; Chorus of Dervishes, Beethoven-Auer; "Waves at Play," Grasse; Caprices Nos. 13 and 20, Wieniawski; Serenata, Sgambati; Polonaise in D major, Wieniawski.

Globe Oct 22

HEIFETZ PROGRAM

Jascha Heifetz will give a concert in Symphony Hall next Sunday afternoon, with the following program:

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Caprice No. 13	Wieniawski
Caprice No. 20	Wieniawski
Serenata	Sgambati
[illegible] major	Wieniawski

Advertiser Oct 22

HEIFETZ PROGRAM

Jascha Heifetz will give a concert in Symphony Hall next Sunday afternoon, Oct. 29, at 3.30.

Concerto in E minor	Nardini
Concerto in A major	Mozart
Romance in F major	Beethoven
Chorus of Dervishes	Beethoven-Auer
Waves at Play	Grasse
Caprice No. 13	Wieniawski
Caprice No. 20	Wieniawski
Serenata	Sgambati
Polonaise in D major	Wieniawski

Herald Oct 22

On Sunday afternoon, Oct. 29, in Symphony Hall, Jascha Heifetz will play the following:

Nardini—Concerto in E minor.
Mozart—Concerto in A major.
Beethoven—Romance in F major.
Beethoven-Auer—Chorus of Dervishes.
Grasse—Waves at Play.
Wieniawski—Caprices Nos. 13 and 23.
Sgambati—Serenata.
Wieniawski—Polonaise in D major.

Monitor 10/23

Monitor Oct 23

CONCERT-CALENDAR

Miss Braslau, Miss Ponselle and Mr. de Gogorza for Singers — Mr. Heifetz to Return—Mr. Hutcheson's Series of Piano Recitals—Other Impending Joys

SUNDAY afternoon, Oct. 29, in Symphony Hall, a concert by Jascha Heifetz, the violinist, for first appearance in Boston this season. His following will be eager to hear whether he has regained his even mastery of technique and tone; yet quickened and deepened as, now and then, last spring, by a more personal and warmer musical speech. His programme traverses Concertos by Nardini and Mozart; a Romance of Beethoven; two Caprices by Wieniawski; other displayfu numbers.

Transcript Oct 23

Next week Mr. Heifetz will fiddle, but he is not given to incendiary speeches on the platform. He is a calm and collected person. There will be a couple of pianists. Miss Matherine Bacon's program is not alarming, even if she does threaten to play Chopin's Preludes, all of them, one after the other. As for Mr. Hutcheson, he is always serious. His recital a week from Saturday will be devoted to the solemn contemplation of Bach—Johann Sebastian Bach.

Herald Oct 26

HEIFETZ TOMORROW

Jascha Heifetz, the great Russian violinist, will be heard in the following program at his concert in Symphony Hall tomorrow afternoon at 3:30.

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Concerto in A pajor	Mozart
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c. Waves at Play	Grasse
d. Caprice No. 13	
e. Capri e No. 20	Wieniawski
a. Serenata	Sgambati
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American Oct 28

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Serenata	Sgambati
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Traveler Oct 28

Concert and Recital Programs for the Current Week

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Oct 29 Globe

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Adv 10-29

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Advertiser Oct 29

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Herald Oct 29

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Post Oct 29

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American Oct 30

PHOTO.

JASCHA HEIFETZ — SYMPHONY HALL

Advertiser Oct 29 [102]

Herald Oct 29

LEFT TO RIGHT: JASCHA HEIFETZ, VIOLINIST

Herald Oct 29

HEIFETZ PLAYS TO DELIGHTED AUDIENCE

His First Boston Recital of the Season

Globe Oct 30

Jascha Heifetz gave his first Boston recital of the current season yesterday afternoon to an enthusiastic audience that crowded Symphony Hall. Many extra pieces were demanded. The program began with classic concertos by Nardini and Mozart. Beethoven's "Romance in F" and a transcription by Auer of the "Chorus of Dervishes" from "The Ruins of Athens" were followed by pretty or displayful trifles by Grasse, Wieniawski and Sgambati, which rounded out the program in a manner pleasing to lovers of "stunts" and "gumdrops," in both of which genres Mr Heifetz excels.

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Mr Heifetz will give a second recital at Symphony Hall Nov 26.

Globe Oct 30

Braslau - De Gogorza Nov 5 (aft) (Steinert) (Mc Isaacs)
Irish Band Nov 5 (Eve)

Sunday afternoon, Nov. 5, in Symphony Hall, a concert of old airs, songs and operatic pieces divided between Miss Braslau, divining, dramatizing singer, rich and varied of voice, and Mr. de Gogorza, in the prime equally of tones, technique, taste and characterizing imagination. A notable concert. Tran Oct 21

Transcript Oct 21

On Sunday afternoon, Nov. 5, in Symphony Hall, Sophie Braslau and Emilio de Gogodza will divide a program consisting of the usual operatic arias and miscellaneous pieces. Monitor 10/23

Monitor Oct 23

Braslau-Gogorza Program

The Steinerts have secured two exceptionally fine singers for a joint recital next Sunday afternoon at Symphony Hall, Emilio de Gogorza, the baritone often admired by Boston audiences, and Sophie Braslau, the spirited and rich voiced contralto heard here chiefly as assisting artist with choral societies and orchestra. They have set a program which contains a good deal of that best sort of music, which is at once good and easy to like at a first hearing. It runs as follows: "Where'er You Walk," Handel; "Diane Impitoyable," Gluck; "Come to Me Beloved," 17th Century; "Furibondo," Handel; "La Fuite de la Lune," "Symphony in Yellow" and "An Old Song Re-sung," Griffes; "Invictus," Bruno Huhn; "Gretchen am Spinnrade," "Der Leierman," "Ungeduld" and "Erlkonig," Schubert; "Roses du Soir," Louis Aubert; "Complainte de la Glue" (first time), A. Chapuis; "Solea" (first

Globe Oct 29

BRASLAU-GOGORZA CONCERT

Trav 11-4

Tomorrow at Symphony Hall, Miss Sophie Braslau, contralo, and Emilio DeGogorza, the well-liked baritone, will present the program at the second Steinert Concert. As is her custom Miss Braslau's selection of a program is interesting and Mr. DeGogorza is a program-maker par excellence. Mrs. Cave Cole, and Miss Helen Winslow will be the accompanists.

American Nov 4

Two Lyric Stars at Steinert Concert

Amr Nov 5

TODAY, at Symphony Hall, Sophie Braslau, contralto, and Emilio DeGogorza, baritone, will appear at the second Steinert concert. The program follows:

Where'er You Walk............G. F. Handel
Diane Impitoyable..................G. Gluck
Mr. Gogorza.
Come to Me, Beloved..........17th Century
Furibondo ....Handel
Miss Braslau.
La Fuite de la Lune...................Griffes
Symphony in Yellow...................Griffes
An Old Song Re-sung..................Griffes
Invictus ....Bruno Huhn
Mr. Gogorza.
Gretchen am Spinnrade................Schubert
Der Leierman ....Schubert
Ungeduld ....Schubert
Erlkonig ....Schubert
Miss Braslau.
Roses du Soir.........................Louis Aubert
Complainte de la Glu (First time).A. Chapuis
La Gitana "Solea" (First time).
Arr. by Isidoro Hernandez
"Ay"—Serenata Andaluzia (First time).
Isidoro Hernandez
"Cancion del Amor Dolido" (First time).
Manuel de Falla
Mr. Gogorza.
Indian Serenade ....Josten
I Passed by Your Window.
Thou Art Risen, My Beloved.
Coleridge-Taylor
Miss Braslau.

American Nov 5

Mr. de Gogorza Enlarged

Trans 11-20

It is a pity that Mr. de Gogorza, when he appears in Boston, is almost always either assisting the Symphony Orchestra or sharing a Sunday Concert with another singer. It is high time that he should have a recital here all to himself as he did yesterday in New York. Then and there he repeated the numbers in which he was lately heard in Boston; but added to them four songs by Schumann and three by Milhaud. All seven his Bostonian public would have heard gratefully. In particular, according to The Times, he distinguished himself in these German songs, "singing them with poetry, power and passion. Legato, modulations of force, skill in the use of hard tones and changing registers, perfection of phrase, the varied vocal coloring in the expression of varied emotions, crystalline diction, all marked his singing." The songs of Milhaud, Mr. Henderson dismisses ironically in The Herald. They were 'more or less humorous. They were worth hearing once. It is unlikely that the eminent baritone will permanently encumber his artistic baggage with them. Impressionism is admirable—when it impresses.'"

Transcript Nov 20

TWO ARTISTS AT SYMPHONY HALL

Herald 11/6

Sophie Braslau and Emilio de Gogorza Present a Pleasing Program

LARGE AUDIENCE GREETS SINGERS

For the second concert of the Steinert series, yesterday afternoon in Symphony hall, the artists were Sophie Braslau, contralto; her accompanist, Ethel Cave-Cole, and Emilio de Gogorza, baritone, for whom Helen M. Winslow played the accompaniments.

Mr. Gogorza began the concert with Handel's air, "Where'er You Walk," followed by the Gluck air from "Iphigenie en Aulide," "Diane Impitoyable." Presently he sang three songs by Griffes, "La Fuite de la Lune," "Symphony in Yellow," "An Old Song Resung," also Huhn's "Invictus." For his third group he sang "Roses du Soir," by Aubert; "Complainte de la Glu," by Chapuis, a Spanish gypsy song and a serenade arranged by Hernandez; and finally, a song by De Falla, "Concion del Amor Dolido."

Miss Braslau sang first an Italian air (unless the 17th century "Come to Me, Beloved," which stood first on the program, is fitted out with Italian words), and Handel's "Furibondo," from "Partenope." Next she sang a Schubert group, "Gretchen am Spinnrade," "Der Leiermann," an unfamiliar German song in place of "Ungeduld," put down on the program, and the "Erlkonig." At the end she sang an Indian Serenade by Josten, "I Passed by Your Window," by May Brahe, and Coleridge-Taylor's "Thou Art Risen, My Beloved." Both singers added to the program.

If a contralto voice of more thrilling beauty than that Miss Braslau displayed yesterday is now to be heard in public, the blessed possessor does not honor Boston with her presence. This glorious voice, furthermore, Miss Braslau now uses to better advantage than she did something like a year ago, for though she gave her chest tones yesterday more freely than good taste allows, she did not overwork them so heavily as before, and all her tones she has learned to produce with less constraint. If now she will only work to acquire a firmer breath control, the hard unresonant quality which sometimes mars her upper notes should disappear; a voice of splendor should result, a voice second to none.

Musically as well as technically Miss Braslau shows gain. Her "Gretchen am Spinnrade" she had carefully planned for a steady climax; it made its effect. So did the Leiermann, simply sung, but expressively, with just emphasis. "The Erlkonig" thrilled. With her voice, her musical intelligence and her temperament, Miss Braslau should go far—if only she will work judiciously.

Mr. de Gogorza is to be thanked for singing the three Griffes songs. That young man had qualities many of his contemporaries lack. Though he shared the present fancy for unusual harmonic effects, he had the good taste to use them only for a purpose; possessed of genuine originality, he felt no need to give proof of that fine attribute at every turn. He was not compelled, for the matter of that, to lean on harmonic devices as on a crutch, for he could write a shapely melody of expressive force. He appreciated, too, the necessity of learning his job; since he chose to write songs, he learned to write effectively for the voice, and, unlike too many of our young American composers, he was not above taking pains with his musical declamation. Above all else he had imagination. Is it a wonder he wrote songs of beauty?

Mr. de Gogorza, in fine voice, sang admirably, above all, his Spanish songs. Miss Winslow, forced to play orchestral accompaniments on a pianoforte, showed how well it can be done if the pianist knows how. An accompanist of her ability is not heard every day. The audience was large. R. V. G.

Herald Nov 6

Braslau-de Gogorza

Sophie Braslau, contralto, and Emilio de Gogorza, baritone, gave a concert in Symphony Hall yesterday afternoon.

Mr. de Gogorza, who opened the concert, sings with a charm and a grace that make him one of the great baritones in the American concert halls. His manner is pleasing to the eye and his voice agreeable to the ear. He has a voice possessed of rare polish, his diction is clear and smooth, his understanding of the music he sings is unimpeachable.

Miss Braslau is obviously not only a concert singer, but an operatic singer as well. For in her presentation of the songs she has dramatic power, vivid interpretation. Whether the song be a Schubert Lied or even a sentimental trifle she makes alive the music and words. Post - 11-6

Post Nov 6

DE GOGORZA AND MISS BRASLAU IN RECITAL

Amr 11/6

The combination of Miss Sophie Braslau and Emilio De Gogorza in recital yesterday afternoon at Symphony Hall brought out an audience that filled the hall.

The program was practically doubled in length by the encores that were added by both the contralto and the baritone.

The most splendid accompaniments were played for Miss Braslau by Mrs. Edith Cave-Cole, who has unusual perception of the value at the piano in reference to the voice of a singer. Miss Helen Winslow accompanied for Mr. Gogorza.

The audience seemed divided as to its enjoyment of the singers, giving Miss Braslau and Mr. De Gogorza about an even share of the heartiest applause.

One was once more reminded of the charm of personality which has made Emilio De Gogorza one of the most popular baritones before the American public today. Equally true is this of Miss Braslau—if anything, her voice seemed bigger and broader and more lovely in its velvety tones than last season.

Two of the most enjoyed encores that Miss Braslau gave were "My Lil Bateau" and "My Lindy Lou," both by Strickland. This type of things the contralto does delightfully.

American Nov 6

SOPHIE BRASLAU AND DE GOGORZA SING

Globe 11-6

Symphony Hall Audience Receives Both Cordially

Sophie Braslau and Emilio de Gogorza gave a joint recital yesterday afternoon at Symphony Hall to a large audience which applauded both singers with exceptional cordiality. For Mr de Gogorza, long a favorite in Boston, there were many recalls. He added generously to the program, giving especial pleasure by his spirited version of Valverde's "Clavelitos," and his suave delivery of "Drink to Me Only with Thine Eyes."

His announced numbers included three songs by Griffes, "La Fuite de la Lune," "Symphony in Yellow," and "An Old Song Resung," and an air from a recent opera by Manuel de Falla, a noted Spanish composer, too little known here.

Griffes in these songs used harmonic and melodic idioms common to many young American composers, but his melodic contours were more delicately and surely drawn; his harmonies combined with delicate unerring taste. Behind his work one felt a subtle and essentially romantic imagination.

Mr de Gogorza did not quite catch and render the tenuous grace of Griffes' music. He made de Falla's piece melodramatic. Only in the Spanish ballads which are his forte did the baritone's singing seem wholly spontaneous. His fine voice and skilful singing carried him acceptably through the rest of his part of the program, but his heart seldom seemed in what he sang.

Miss Braslau again proved that she is at once an extraordinarily capable singer, who makes the most of her ample vocal resources, and an interpreter of concert songs possessed of a vivid dramatic imagination. Of her Schubert group the familiar "Erlking" and the far less known "Leiermann" suited her best. To "Gretchen am Spinnrade" she brought too articulate a woe. Her fault, which is that of her race, is a tendency to overemotionalism of a sort more facile than poignant.

She delighted the audience immensely by her effective singing of various popular ballads. May Brahe's "I Passed by Your Window" had to be repeated because its catchpenny simplicity and barely concealed echoing of "Mother Machree" pleased those listening to it a first time. At the end of the program Miss Braslau added a number of extra pieces.

Globe Nov 6

Trav IRISH REGIMENT BAND 10/14

The Irish Regiment Band, which is making its first tour of the United States, will give a concert in Symphony Hall on Sunday evening, Nov. 5. This great organization, which won the first prize at the Canadian National Exposition last year, will consist of 75 musicians, an Irish singer, an Irish folk-dancer and a piper, the latter the famous pipe major Trenholme.

Traveler Oct 14

IRISH BAND COMING

Amr 10/15

The Irish Regiment Band, which is making its first tour of the United States, will give a concert in Symphony Hall on Sunday evening, November 5. This organization won the first prize at the Canadian National Exposition last year. The program will be exclusively Irish.

American Oct 15

IRISH BAND

Adv Oct 21

Plans are under way by several Irish societies in Boston to welcome the Irish Regiment Band, the prize musical organization of Canada, when it comes to Boston on Sunday evening, November 5. The big band is commanded by Lieutenant Wiggin, and carries the following soloists: Beatrice O'Leary, soprano; William Tong, cornet; R. E. Everson, cornet, and Pipe Major John Trenholme, the skillful player on the Irish pipes who ever left Galway. The program arranged for Boston will introduce nearly all the Irish songs and dances so beloved by the Irish exiles in America. There will be no classic or operatic music, everything Irish from the beginning of the concert until the end.

Advertiser Oct 21

IRISH REGIMENT BAND IN CONCERT

The Irish Regiment Band, Lieutenant Andrew J. Wiggin, conductor, will give its first concert in Boston next Sunday night at Symphony Hall. Beatrice O'Leary, soprano, Pipe Major John Trenholme and others will be soloists. The program follows:

Overture, Lily of Killarney ....Benedict
Procession of the Piper,
Pipe Major Trenholme
Cornet Solo, Sounds From the Hudson, Clarke
William Tong
Dancing, The Hornpipe,
Jean McNaughton
Suite, Three Irish Pictures ....Ansell
Grand Review of Ancient and Modern Music ....Hughes
Solo, "Macushla," .....Dermot Macmurragh
Beatrice O'Leary
Descriptive Idyll, "The Warbler's Serenade," ....Perry
Cornet Solo, "The Rosary," ....Nevin
R. E. Everson
Dancing accompanied by the Brian Boru Pipes
Jean McNaughton.
Selection, "The Emerald Isle,"
Arthur Sullivan

American Oct 28

IRISH BAND

Adv 10/23

Plans are under way by several Irish societies in Boston to welcome the Irish Regiment Band, prize musical organization of Canada, when it comes to Boston Sunday evening, November 5. The big band is commanded by Lieutenant Wiggin and carries the following soloists: Beatrice O'Leary, soprano; William Tong, cornet; R. E. Everson, cornet, and Pipe Major John Trenholme, most skillful player on the Irish pipes who ever left Galway. The program arranged for Boston will introduce many renowned Irish songs and dances. There will be no classic or operatic music, everything being Irish folk music from beginning to end of the concert.

Advertiser Oct 23

Irish Band From Toronto

Gl 10/29

The Irish Regiment Band of Toronto, Canada, will give an entertainment next Sunday night at Symphony Hall including bagpipers (Irish, not Scotch, we are assured by the advance announcements) cornet solos, and interpretive dances by Jean McNaughton. Beatrice O'Leary, soprano, will sing "Macushla," and "The Emerald Isle." The entertainment will begin, appropriately by an overture, "The Lily of Killarney," composed by Sir Julius Benedict. Lively and popular encores are also promised if demanded by applause. The evening should certainly not suffer from monotony.

Globe Oct 29

OLD TIME IRISH JIGS

Amr 11/4

The skirling of pipes, the merry measures of the old Irish jigs and reels and the rollicking airs of the Emerald Isle will make the welkin ring at Symphony Hall tonight when the Irish Regiment Band makes its first Boston appearance. The big musical organization, every member Irish born, hails from Toronto, where the work it has done in keeping alive the beautiful melodies of Ireland has been very remarkable. The band possesses in Beatrice O'Leary an Irish soperano of the front rank, and in Pipe Major Trenholme an artist on the bagpipes who has no equal in this country.

Beatrice O'Leary

The program for tonight is Irish through and through, and the band has ready as encores all the Irish tunes which there wasn't room enough to set down on the program. One change has been made in the announced program to further increase the green flavor of it. The cornet solo, "Sounds from the Hudson," has been changed to "The Dear Little Shamrock."

1—Lily of Killarney..............Benedict
2—Procession of the Piper.
Pipe-Major John Trenholme.
3—Cornet Solo. Dear Little Shamrock.
Mr. William Tong.
4—Dancing. The Hornpipe.
Miss Jean McNaughton.
5—Suite. Three Irish Pictures.....Ansell
Intermission.
6—Grand Review of Ancient and Modern Irish Music, including songs of the Sixteenth Century to the present day, specially arranged for the Irish Regiment Band by...... ....Hughes
7—Soprano Solo Macushla,
Dermot Macmurragh
Miss Beatrice O'Leary
8—Descriptive Idyll. The Warbler's Serenade .... Perry
9—Song for Cornet. The Rosary.... Nevin
Mr. R. E. Everson
10—Dancing accompanied by the Brian Borlin Pipes; The Jig; The Reel.
Miss Jean McNaughton.
11—Selection. The Emerald Isle.
Arthur Sullivan

American Nov 4

[103]

Braslau - De Gogorza Nov 5 (aft) (Steinert)
Irish Band Nov 5 (Eve) (McIsaacs)

Sunday afternoon, Nov. 5, in Symphony Hall, a concert of old airs, songs and operatic pieces divided between Miss Braslau, divining, dramatizing singer, rich and varied of voice, and Mr. de Gogorza, in the prime equally of tones, technique, taste and characterizing imagination. A notable concert. Tran Oct 21

Transcript Oct 21

On Sunday afternoon, Nov. 5, in Symphony Hall, Sophie Braslau and Emilio de Gogodza will divide a program consisting of the usual operatic arias and miscellaneous pieces. Monitor 10/23

Monitor Oct 23

Braslau-Gogorza Program

The Steinerts have secured two exceptionally fine singers for a joint recital next Sunday afternoon at Symphony Hall, Emilio de Gogorza, the baritone often admired by Boston audiences, and Sophie Braslau, the spirited and rich voiced contralto heard here chiefly as assisting artist with choral societies and orchestra. They have set a program which contains a good deal of that best sort of music, which is at once good and easy to like at a first hearing. It runs as follows: "Where'er You Walk," Handel; "Diane Impitoyable," Gluck; "Come to Me Beloved," 17th Century; "Furibondo," Handel; "La Fuite de la Lune," "Symphony in Yellow" and "An Old Song Re-sung," Griffes; "Invictus," Bruno Huhn; "Gretchen am Spinnrade," "Der Leierman," "Ungeduld" and "Erlkonig," Schubert; "Roses du Soir," Louis Aubert; "Complainte de la Glue" (first time), A. Chapuis; "Solea" (first

Globe Oct 29

BRASLAU-GOGORZA CONCERT

Tomorrow at Symphony Hall, Miss Sophie Braslau, contralo, and Emilio DeGogorza, the well-liked baritone, will present the program at the second Steinert Concert. As is her custom Miss Braslau's selection of a program is interesting and Mr. DeGogorza is a program-maker par excellence. Mrs. Cave Cole, and Miss Helen Winslow will be the accompanists.

American Nov 4

Two Lyric Stars at Steinert Concert

Amer Nov 5

TODAY, at Symphony Hall, Sophie Braslau, contralto, and Emilio DeGogorza, baritone, will appear at the second Steinert concert. The program follows:

Where'er You Walk............G. F. Handel
Diane Impitoyable....................G. Gluck
Mr. Gogorza.
Come to Me, Beloved..........17th Century
Furibondo ....Handel
Miss Braslau.
La Fuite de la Lune.......................Griffes
Symphony in Yellow.......................Griffes
An Old Song Re-sung.....................Griffes
Invictus ....Bruno Huhn
Mr. Gogorza.
Gretchen am Spinnrade................Schubert
Der Leicrman ....Schubert
Undeduld ....Schubert
Erlkonig ....Schubert
Miss Braslau.
Roses du Soir...........................Louis Aubert
Complainte de la Glu (First time).A. Chapuis
La Gitana "Solea" (First time).
Arr. by Isidoro Hernandes
"Ay"—Serenata Andaluzia (First time).
Isidoro Hernandes
"Cancion del Amor Dolido" (First time).
Manuel de Falla
Mr. Gogorza.
Indian Serenade ....Josten
I Passed by Your Window.
Thou Art Risen, My Beloved.
Coleridge-Taylor
Miss Braslau.

American Nov 5

Mr. de Gogorza Enlarged

Trans 11-20

It is a pity that Mr. de Gogorza, when he appears in Boston, is almost always either assisting the Symphony Orchestra or sharing a Sunday Concert with another singer. It is high time that he should have a recital here all to himself as he did yesterday in New York. Then and there he repeated the numbers in which he was lately heard in Boston; but added to them four songs by Schumann and three by Milhaud. All seven his Bostonian public would have heard gratefully. In particular, according to The Times, he distinguished himself in these German songs, "singing them with poetry, power and passion. Legato, modulations of force, skill in the use of hard tones and changing registers, perfection of phrase, the varied vocal coloring in the expression of varied emotions, crystalline diction, all marked his singing." The songs of Milhaud, Mr. Henderson dismisses ironically in The Herald. They were "more or less humorous. They were worth hearing once. It is unlikely that the eminent baritone will permanently encumber his artistic baggage with them. Impressionism is admirable—when it impresses."

Transcript Nov 20

TWO ARTISTS AT SYMPHONY HALL

Herald 11/6

Sophie Braslau and Emilio de Gogorza Present a Pleasing Program

LARGE AUDIENCE GREETS SINGERS

For the second concert of the Steinert series, yesterday afternoon in Symphony hall, the artists were Sophie Braslau, contralto; her accompanist, Ethel Cave-Cole, and Emilio de Gogorza, baritone, for whom Helen M. Winslow played the accompaniments.

Mr. Gogorza began the concert with Handel's air, "Where'er You Walk," followed by the Gluck air from "Iphigenie en Aulide," "Diane Impitoyable." Presently he sang three songs by Griffes, "La Fuite de la Lune," "Symphony in Yellow," "An Old Song Resung," also Huhn's "Invictus." For his third group he sang "Roses du Soir," by Aubert; "Complainte de la Glu," by Chapuis, a Spanish gypsy song and a serenade arranged by Hernandez; and finally, a song by De Falla, "Concion del Amof Dolido."

Miss Braslau sang first an Italian air (unless the 17th century "Come to Me, Beloved," which stood first on the program, is fitted out with Italian words), and Handel's "Furibondo," from "Partenope." Next she sang a Schubert group, "Gretchen am Spinnrade," "Der Leiermann," an unfamiliar German song in place of "Ungeduld," put down on the program, and the "Erlkonig." At the end she sang an Indian Serenade by Josten, "I Passed by Your Window," by May Brahe, and Coleridge-Taylor's "Thou Art Risen, My Beloved." Both singers added to the program.

If a contralto voice of more thrilling beauty than that Miss Braslau displayed yesterday is now to be heard in public, the blessed possessor does not honor Boston with her presence. This glorious voice, furthermore, Miss Braslau now uses to better advantage than she did something like a year ago, for though she gave her chest tones yesterday more freely than good taste allows, she did not overwork them so heavily as before, and all her tones she has learned to produce with less constraint. If now she will only work to acquire a firmer breath control, the hard unresonant quality which sometimes mars her upper notes should disappear; a voice of splendor should result, a voice second to none.

Musically as well as technically Miss Braslau shows gain. Her "Gretchen am Spinnrade" she had carefully planned for a steady climax; it made its effect. So did the Leiermann, simply sung, but expressively, with just emphasis. "The Erlkonig" thrilled. With her voice, her musical intelligence and her temperament, Miss Braslau should go far—if only she will work judiciously.

Mr. de Gogorza is to be thanked for singing the three Griffes songs. That young man had qualities many of his contemporaries lack. Though he shared the present fancy for unusual harmonic effects, he had the good taste to use them only for a purpose; possessed of genuine originality, he felt no need to give proof of that fine attribute at every turn. He was not compelled, for the matter of that, to lean on harmonic devices as on a crutch, for he could write a shapely melody of expressive force. He appreciated, too, the necessity of learning his job; since he chose to write songs, he learned to write effectively for the voice, and, unlike too many of our young American composers, he was not above taking pains with his musical declamation. Above all else he had imagination. Is it a wonder he wrote songs of beauty?

Mr. de Gogorza, in fine voice, sang admirably, above all, his Spanish songs. Miss Winslow, forced to play orchestral accompaniments on a pianoforte, showed how well it can be done if the pianist knows how. An accompanist of her ability is not heard every day. The audience was large. R. V. G.

Herald Nov 6

Braslau-de Gogorza

Sophie Braslau, contralto, and Emilio de Gogorza, baritone, gave a concert in Symphony Hall yesterday afternoon.

Mr. de Gogorza, who opened the concert, sings with a charm and a grace that make him one of the great baritones in the American concert halls. His manner is pleasing to the eye and his voice agreeable to the ear. He has a voice possessed of rare polish, his diction is clear and smooth, his understanding of the music he sings is unimpeachable.

Miss Braslau is obviously not only a concert singer, but an operatic singer as well. For in her presentation of the songs she has dramatic power, vivid interpretation. Whether the song be a Schubert Lied or even a sentimental trifle she makes alive the music and words. Post - 11-6

Post Nov 6

DE GOGORZA AND MISS BRASLAU IN RECITAL

Amer 11/6

The combination of Miss Sophie Braslau and Emilio De Gogorza in recital yesterday afternoon at Symphony Hall brought out an audience that filled the hall.

The program was practically doubled in length by the encores that were added by both the contralto and the baritone.

The most splendid accompaniments were played for Miss Braslau by Mrs. Edith Cave-Cole, who has unusual perception of the value at the piano in reference to the voice of a singer. Miss Helen Winslow accompanied for Mr. Gogorza.

The audience seemed divided as to its enjoyment of the singers, giving Miss Braslau and Mr. De Gogorza about an even share of the heartiest applause.

One was once more reminded of the charm of personality which has made Emilio De Gogorza one of the most popular baritones before the American public today. Equally true is this of Miss Braslau—if anything, her voice seemed bigger and broader and more lovely in its velvety tones than last season.

Two of the most enjoyed encores that Miss Braslau gave were "My Lil Bateau" and "My Lindy Lou," both by Strickland. This type of things the contralto does delightfully.

American Nov 6

ever was.

SOPHIE BRASLAU AND DE GOGORZA SING

Globe 11-6

Symphony Hall Audience Receives Both Cordially

Sophie Braslau and Emilio de Gogorza gave a joint recital yesterday afternoon at Symphony Hall to a large audience which applauded both singers with exceptional cordiality. For Mr de Gogorza, long a favorite in Boston, there were many recalls. He added generously to the program, giving especial pleasure by his spirited version of Valverde's "Clavelitos," and his suave delivery of "Drink to Me Only with Thine Eyes."

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Globe Nov 6

Trav IRISH REGIMENT BAND 10/14

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Traveler Oct 14

IRISH BAND COMING

Amer 10/15

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American Oct 15

IRISH BAND

Adv Oct 21

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Advertiser Oct 21

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Overture, Lily of Killarney ....Benedict
Procession of the Piper,
Pipe Major Trenholme
Cornet Solo, Sounds From the Hudson, Clarke
William Tong
Dancing, The Hornpipe,
Jean McNaughton
Suite, Three Irish Pictures ....Ansell
Grand Review of Ancient and Modern Music ....Hughes
Solo, "Macushla," .....Dermot Macmurragh
Beatrice O'Leary
Descriptive Idyll, "The Warbler's Serenade," ....Perry
Cornet Solo, "The Rosary," ....Nevin
R. E. Everson
Dancing accompanied by the Brian Boru Pipes
Jean McNaughton.
Selection, "The Emerald Isle,"
Arthur Sullivan

American Oct 28

IRISH BAND

Adv 10/23

Plans are under way by several Irish societies in Boston to welcome the Irish Regiment Band, prize musical organization of Canada, when it comes to Boston Sunday evening, November 5. The big band is commanded by Lieutenant Wiggin and carries the following soloists: Beatrice O'Leary, soprano; William Tong, cornet; R. E. Everson, cornet, and Pipe Major John Trenholme, most skillful player on the Irish pipes who ever left Galway. The program arranged for Boston will introduce many renowned Irish songs and dances. There will be no classic or operatic music, everything being Irish folk music from beginning to end of the concert.

Advertiser Oct 23

Irish Band From Toronto

Oct 29

The Irish Regiment Band of Toronto, Canada, will give an entertainment next Sunday night at Symphony Hall including bagpipers (Irish, not Scotch, we are assured by the advance announcements) cornet solos, and interpretive dances by Jean McNaughton. Beatrice O'Leary, soprano, will sing "Macushla" and "The Emerald Isle," The entertainment will begin, appropriately by an overture, "The Lily of Killarney" composed by Sir Julius Benedict. Lively and popular encores are also promised if demanded by applause. The evening should certainly not suffer from monotony.

Globe Oct 29

OLD TIME IRISH JIGS

11/4

The skirling of pipes, the merry measures of the old Irish jigs and reels and the rollicking airs of the Emerald Isle will make the welkin ring at Symphony Hall tonight when the Irish Regiment Band makes its first Boston appearance. The big musical organization, every member Irish born, hails from Toronto, where the work it has done in keeping alive the beautiful melodies of Ireland has been very remarkable. The band possesses in Beatrice O'Leary an Irish soperano of the front rank, and in Pipe Major Trenholme an artist on the bagpipes who has no equal in this country.

Beatrice O'Leary

The program for tonight is Irish through and through, and the band has ready as encores all the Irish tunes which there wasn't room enough to set down on the program. One change has been made in the announced program to further increase the green flavor of it. The cornet solo, "Sounds from the Hudson," has been changed to "The Dear Little Shamrock."

1—Lily of Killarney..............Benedict
2—Procession of the Piper.
Pipe-Major John Trenholme.
3—Cornet Solo. Dear Little Shamrock.
Mr. William Tong.
4—Dancing. The Hornpipe.
Miss Jean McNaughton.
5—Suite. Three Irish Pictures.....Ansell
Intermission.
6—Grand Review of Ancient and Modern Irish Music, including songs of the Sixteenth Century to the present day, specially arranged for the Irish Regiment Band by..... ....Hughes
7—Soprano Solo Macushla,
Dermot Macmurragh
Miss Beatrice O'Leary
8—Descriptive Idyll. The Warbler's Serenade .... Perry
9—Song for Cornet. The Rosary.....Nevin
Mr. R. E. Everson
10—Dancing accompanied by the Brian Boru Pipes: The Jig: The Reel.
Miss Jean McNaughton.
11—Selection. The Emerald Isle.
Arthur Sullivan

American Nov 4

Ponselle Nov 12 Eve

Trav **ROSA PONSELLE** 10-14

Rosa Ponselle, the dramatic soprano of the Metropolitan opera of New York, whose recital at Symphony Hall last April was one of the big musical events of the season, will return to Boston and sing at Symphony Hall on Sunday evening, Nov. 12. This recital will probably be the only one which Miss Ponselle will be able to give to Boston this year.

Traveler Oct 14

PONSELLE CONCERT

Rosa Ponselle, dramatic soprano of the Metropolitan Opera of New York, whose recital here last April was one of the big events of the season, will return to Boston and sing at Symphony Hall on Sunday evening, November 12. Amer 10-15

American Oct 15

Sunday evening, Nov. 12, in Symphony Hall, a concert of operatic pieces, songs and miscellaneous numbers by Rosa Ponselle, large-voiced, large-mannered, generally applauded soprano of the Metropolitan Opera House. Her ample voice, operatic ways and heavy temperament pleased a Bostonian audience last spring. Tran 10/21

Transcript Oct 21

Trav **ROSA PONSELLE** 10-21

Rosa Ponselle, the Italian-American soprano, whose annual Boston concert will take place on Sunday evening, Nov. 12, will have the distinction of singing the big dramatic soprano role in the revival of "Don Carlos" at the Metropolitan Opera House this season. In the concert field she has already demonstrated that she is as great an artist as in opera.

Traveler Oct 21

Trav 10-28 **ROSA PONSELLE**

In her Boston program for Symphony Hall, Nov. 12, Rosa Ponselle has scheduled the little known but extraordinary air for dramatic soprano from "La Wally," by A. Catalani, and the dramatic air from "William Tell," which also appears but rarely upon concert programs. Miss Ponselle will have the assistance this season of William Tyroler, pianist, and formerly assistant conductor of the Metropolitan Opera House.

Traveler Oct 28

Rosa Ponselle at her Symphony Hall concert two weeks from tonight will sing an air from Catalini's "La Wally," and a seldom heard air from "William Tell," an opera to be revived this year at the Metropolitan. Globe Oct 29

Globe Oct 29

PONSELLE CONCERT

Amer 11-5

Rosa Ponselle, leading dramatic soprano of the Metropolitan Opera Company, will give her only recital of the season in Symphony Hall next Sunday night. Miss Ponselle has prepared an attractive program including several of her biggest opera arias and a number of attractive songs in English. She will have the assistance of William Tyroller at the piano.

American Nov 5

Ponselle Next Sunday

Globe 11-5

Rosa Ponselle, the young Italian-American girl from a Connecticut manufacturing town who was discovered in a vaudeville house by an influential New York musician and prepared in less than two years to take leading parts at the Metropolitan Opera House, will give a recital at Symphony Hall next Sunday evening. Her program includes operatic arias and concert songs.

Miss Ponselle has sung here in the past to large and friendly audiences. Her voice is one of the finest now before the American public, though her use of it has often been criticized by those interested in the technique of singing and in pure music for its own sake.

Globe Nov 5

PONSELLE TO SING HERE IN CONCERT

Amer 11/4

In her Boston program for Symphony Hall, November 12, Rosa Ponselle has scheduled the little known but extraordinary air from "La Wally" by A. Gatalena, and the dramatic air from William Tell, which also appears but rarely upon concert programs. Miss Ponselle will have the assistance this season of William Tyroler, pianist, and formerly assistant conductor at the Metropolitan Opera House. The young Italian soprano will sing all season at the Metropolitan this year, and will divide with Jeritza the dramatic roles, Jeritza singing the lyrical dramatic parts such as Tosca, while Ponselle will have the strictly dramatic roles like Aida. November 12 will be her only concert in Boston this year.

Rosa Ponselle.

PROGRAM

1—Aria, "Ebben? Ne andro lontana," from "La Wally" ....A. Catalani
Miss Ponselle.
2—a. Danza, Danza Fanciulla...F. Duranto
b. Hoffnung ....Louise Reichardt
c. Celle je le prefere........Fourdrain
d. Jai pleure en reve............Hue
Miss Ponselle.
3—Piano solo, Wotan's Farewell and Magic Fire Music, from "Die Walkure" Liszt-Wagner
Mr Tyroler.
4—Romanza from "Cavaleria Rusticana" Mascagni
Miss Ponselle.
5—Piano solos—
a. Spinning Song from the "Flying Dutchman" ....Wagner
b. Dedication ....Schumann-Liszt
c. Minuet ....Mirovitch
Mr Tyroler.
6—a. The Painted Ribbon........Beethoven
b. Soldier's Bride........Rachmaninoff
c. The Doll's Cradle Song...Mossourgsky
d. Piper of Love ....Carew
Miss Ponselle.

American Nov 4

KED FOR SYMPHONY HALL S

Herald 11-12

Herald Nov 12

Post **Rosa Ponselle** 11-12

Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, will give her only recital of the season in Symphony Hall next Sunday night, Nov. 19. Miss Ponselle has prepared an attractive programme, including several of her biggest opera arias, and a number of attractive songs in English. She will have the assistance of William Tyroller, assistant conductor of the Metropolitan Opera, at the piano. She will sing music by A. Catalani, Ducanto, Reichardt, Fourdrain and Hue.

Post Nov 12

Isa Kremer Nov 14

All up for Isa Kremer, whose career "reads like a tale from the Arabian Nights." Herald 10-13

"Of what does the talent of this remarkable artist consist that she is able to sway vast audiences with a simple song until they laugh and weep and suffer and share with the artist in the joys and sorrows which she depicts; to so imbue her songs with traits of sweet love, pure ideals, passionate desires and religious concentration; joy, sorrow, desperation, ecstasy, passion, tenderness, romanticism, even the feelings of a child she knows how to interpret?"

We infer from this, Oh, passionate press agent, that Miss Kremer may be persuaded to visit Boston soon.

Herald Oct 13

Isa Kremer, half-singer, half diseuse, in the manner of Yvette Guilbert, will try fortunes in Boston for the first time on Tuesday evening, Nov. 14, at Symphony Hall. From that vast nowhere and everywhere which is Central Europe, she descended upon New York last Sunday, and Mr. Krehbiel, writing in The Tribune, described her thus: Trans 11-2

Now comes Isa Kremer and sings songs (which tell stories which she illustrates by pose and gesture) in French, Italian, Russian, Yiddish and English. There is that in the quality of her art—in the eloquence of her tones, in her varied facial expression, in the plasticity of her poses and gestures, the varied timbres of her voice—even in the technical excellence of her vocalization—which awakens understanding in the emotions of even those to whom not a word of French, Italian, Russian, Yiddish or even English is intelligible. She is an interpreter who plays upon the minds and emotions of her audience as the pantomimist did whom Nero wished to attach to himself so that he could make his wishes understood by his barbarian subjects who knew not the Roman tongue. In this she is admirable even if she cannot truthfully be described as unique.

Transcript Nov 2

ISA KREMER COMING

Amer 11-4

Isa Kremer, known as the "international balladist," whose unusual interpretations of folk songs have been the talk of Eastern Europe, has come to America and made her debut in Carnegie Hall, New York, last Sunday afternoon. Her unique method of presenting the folk songs of the different nations, which employs to an unprecedented extent the art of mimicry and gesture, immediately won her first American audience.

Miss Kremer is to give a recital in Boston in Symphony Hall on [illegible]

American Nov 4

N Y World **KREMER RECITAL.** 10/30

Isa Kremer, who comes heralded by past triumphs from Berlin to Constantinople, reached Carnegie Hall yesterday afternoon, where she gave her ~~postponed~~ recital of folk songs of all nations. Miss Kremer presented a varied programme, consisting of four Russian songs, two each in Italian and French, three Jewish airs and one closing number sung in English. She was assisted by the violoncellist, Joseph Cherniavsky, who played German, Jewish and English music.

It is difficult to classify Miss Kremer. That she is a true artist is apparent from the moment she steps to the platform. She is a mimist of no mean capacity, and she has what too few such interpreters have—a voice of real operatic quality, rich and expressive. It is said that she made her debut as a prize opera pupil in Italy, and that while very young she sang Mimi with Anselmi in "La Boheme." That is the sort of preparation more artists of her realm should have. It is true that her voice has moments of typically Slavic nasal quality, but they are few and far between. Miss Kremer has something of Ruth Draper's intuitive grasp of characterization. She has a great deal of the speaking singing tone of Yvette Guilbert. She is what she portrays.

The simplicity of her opening number, based on a naive tale of the porcelain doll with no heart; the gentle tenderness of the French mother tiptoeing away from the cradle after a delicious lullaby; the buxom full-bloodedness of the amorous young Italian wench; the stunned, silent anguish of the Russian girl whose lover has been killed at the front—there is variety enough in four consecutive songs to try the mettle of any artist. And Miss Kremer was all these, in turn. Later she was the scornful Mme Loulou, sought by rich men in vain. She was the yearning, wistful lover who saw love denied him, and just as truly the Watteau prince awaking the sleeping beauty. Her audience she carried along from point to point in the emotions. They couldn't help call for encores as they did.

N.Y. World Oct 30

Isa Kremer Coming Nov 14

Isa Kremer, who is said by those who have seen and heard her in New York and elsewhere, will give interpretations of Russian, Jewish, Italian and French folk songs at Symphony Hall Tuesday evening, Nov 14. She has recently begun her first American tour.

She is said to have a good voice, but her European popularity has been owing to her gift for acting out her numbers after the fashion made known here by Yvette Guilbert. Like Mme Guilbert, Miss Kremer is an artist developed in the European equivalent of our vaudeville houses, where she has had, it is said, extraordinary success. Globe 11-5

One New York reviewer, after praising the truth to life and tunefulness of her performance, said that if she would add English to her linguistic acquirements she would make an extraordinary headliner in vaudeville.

Globe Nov 5

ISA KREMER

According to the general opinion in New York, where she made her American debut last Sunday, and is also singing today, nothing similar to the art of Isa Kremer has been known in this country. Russian, Jewish, Italian and French folk-songs are her subjects. Her interpretation mingles the art of miming, acting and singing. In Europe for the past six seasons she has been applauded in Moscow, Warsaw, Bucharest, Constantinople and Berlin.

She will give a recital in Symphony Hall on Tuesday evening, Nov. 14, at 8:15. Herald 11-5

Herald Nov 5

MISS KREMER IN FOLK SONGS.

Program Given in Many Moods and Languages.

N Y Herald 11/6

Miss Isa Kremer, the ballad singer of European renown, who was first heard in this country a week ago, gave her second program of folk songs yesterday afternoon in Carnegie Hall. Her entertainment resembled the one she gave here before.

On a small, elevated platform at the center of the stage, illuminated both by the footlights and a spot light, she appeared, garbed in a costume of gold and silver design, and by means of a large variety of voice coloring, facial play and gesture, interpreted folk songs in many moods and languages. She was brilliant to see, as her performance was brilliant, and she deeply stirred a large audience. Yasha Bunchuk added to the program by giving some cello solos

N.Y. Herald Nov 6

Amer 11-5

ISA KREMER

FAMOUS RUSSIAN BALLAD SINGER HERE

Amer 11-5

According to opinion in New York, nothing even similar to the art of Isa Kremer has been known in this country. Russian, Jewish, Italian and French folk-songs are her subjects. Her interpretation mingles miming, acting and singing. In Europe for the past six seasons she has been a big favorite. This remarkable ballad singer will give a concert in Symphony Hall on Tuesday evening, November 14. Amer Nov 5

American Nov 5

ISA KREMER SINGS.

11/6

Gives Varied Program Before an Enthusiastic Audience.

At her second concert at Carnegie Hall yesterday afternoon Isa Kremer, Russian-Jewish singer of international folk-songs, included in her varied and interesting program Russian, Rumanian, Italian, French, English and Arabian numbers, besides the Yiddish. An Arabian love song, "Yasminah," with a far-calling and haunting melody, was sung with notable artistry; songs of Naples, with the gayety and rhythm remarked upon her first appearance, and a French cradle song with grace, charm and a pretty dramatic effect.

The well-filled house was enthusiastic and clamorous for encores, and the singer was generous—not only in that matter, but in another. She wore successively two very glittering gowns. The accompanist was Kurt Hetzel. Yastra [illegible]

N.Y. World Nov 6

J Forward

איזא קרעמער, סאפראנא

זינגערין פון אלע איירָאפּעאישע פאלקס־ליעדער, וועט אויפטרעטען צום ערשטען מאל אין באסטאן, דינסטאג אבענד דעם 14טען נאוועמבער, אין סימפאני האלל.

J. Forward

[104]

Ponselle Nov 12 Eve

ROSA PONSELLE

Trav 10-14

Rosa Ponselle, the dramatic soprano of the Metropolitan opera of New York, whose recital at Symphony Hall last April was one of the big musical events of the season, will return to Boston and sing at Symphony Hall on Sunday evening, Nov. 12. This recital will probably be the only one which Miss Ponselle will be able to give to Boston this year.

Traveler Oct 14

PONSELLE CONCERT

Rosa Ponselle, dramatic soprano of the Metropolitan Opera of New York, whose recital here last April was one of the big events of the season, will return to Boston and sing at Symphony Hall on Sunday evening, November 12.

American Oct 15

Sunday evening, Nov. 12, in Symphony Hall, a concert of operatic pieces, songs and miscellaneous numbers by Rosa Ponselle, large-voiced, large-mannered, generally applauded soprano of the Metropolitan Opera House. Her ample voice, operatic ways and heavy temperament pleased a Bostonian audience last spring.

Transcript Oct 21

ROSA PONSELLE

Trav 10-21

Rosa Ponselle, the Italian-American soprano, whose annual Boston concert will take place on Sunday evening, Nov. 12, will have the distinction of singing the big dramatic soprano role in the revival of 'Don Carlos' at the Metropolitan Opera House this season. In the concert field she has already demonstrated that she is as great an artist as in opera.

Traveler Oct 21

ROSA PONSELLE

Trav 10-28

In her Boston program for Symphony Hall, Nov. 12, Rosa Ponselle has scheduled the little known but extraordinary air for dramatic soprano from "La Wally," by A. Catalani, and the dramatic air from "William Tell," which also appears but rarely upon concert programs. Miss Ponselle will have the assistance this season of William Tyroller, pianist, and formerly assistant conductor of the Metropolitan Opera House.

Traveler Oct 28

Rosa Ponselle at her Symphony Hall concert two weeks from tonight will sing an air from Catalini's "La Wally," and a seldom heard air from "William Tell," an opera to be revived this year at the Metropolitan.

Globe Oct 29

PONSELLE CONCERT

Amer 11-5

Rosa Ponselle, leading dramatic soprano of the Metropolitan Opera Company, will give her only recital of the season in Symphony Hall next Sunday night. Miss Ponselle has prepared an attractive program including several of her biggest opera arias and a number of attractive songs in English. She will have the assistance of William Tyroller at the piano.

American Nov 5

Ponselle Next Sunday

Rosa Ponselle, the young Italian-American girl from a Connecticut manufacturing town who was discovered in a vaudeville house by an influential New York musician and prepared in less than two years to take leading parts at the Metropolitan Opera House, will give a recital at Symphony Hall next Sunday evening. Her program includes operatic arias and concert songs.

Miss Ponselle has sung here in the past to large and friendly audiences. Her voice is one of the finest now before the American public, though her use of it has often been criticized by those interested in the technique of singing and in pure music for its own sake.

Globe Nov 5

PONSELLE TO SING HERE IN CONCERT

Amer 11/4

In her Boston program for Symphony Hall, November 12, Rosa Ponselle has scheduled the little known but extraordinary air from "La Wally" by A. Gatalena, and the dramatic air from William Tell, which also appears but rarely upon concert programs. Miss Ponselle will have the assistance this season of William Tyroler, pianist, and formerly assistant conductor at the Metropolitan Opera House. The young Italian soprano will sing all season at the Metropolitan this year, and will divide with Jeritza the dramatic roles, Jeritza singing the lyrical dramatic parts such as Tosca, while Ponselle will have the strictly dramatic roles like Aida. November 12 will be her only concert in Boston this year.

Rosa Ponselle.

PROGRAM

1—Aria, "Ebben? Ne andro lontana," from "La Wally" .... A. Catalani
Miss Ponselle.

2—a. Danza, Danza Fanciulla ... F. Duranto
b. Hoffnung .... Louise Reichardt
c. Celle je le prefere .... Fourdrain
d. Jai pleure en reve .... Hue
Miss Ponselle.

3—Piano solo, Wotan's Farewell and Magic Fire Music, from "Die Walkure" Liszt-Wagner
Mr Tyroler.

4—Romanza from "Cavaleria Rusticana" Mascagni
Miss Ponselle.

5—Piano solos—
a. Spinning Song from the "Flying Dutchman" .... Wagner Schumann-Liszt
b. Dedication .... Mirovitch
c. Minuet
Mr Tyroler.

6—a. The Painted Ribbon .... Beethoven
b. Soldier's Bride .... Rachmaninoff
c. The Doll's Cradle Song ... Mossoursky
d. Piper of Love .... Carew
Miss Ponselle.

American Nov 4

KED FOR SYMPHONY HALL S

Herald Nov 12

Herald Nov 12

Rosa Ponselle

Post Nov 12

Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, will give her only recital of the season in Symphony Hall next Sunday night Nov. 19. Miss Ponselle has prepared an attractive programme, including several of her biggest opera arias, and a number of attractive songs in English. She will have the assistance of William Tyroller, assistant conductor of the Metropolitan Opera, at the piano. She will sing music by A. Catalani, Ducanto, Reichardt, Fourdrain and Hue.

Post Nov 12

Isa Kremer Nov 14

All up for Isa Kremer, whose career "reads like a tale from the Arabian Nights." Herald 10-13

"Of what does the talent of this remarkable artist consist that she is able to sway vast audiences with a simple song until they laugh and weep and suffer and share with the artist in the joys and sorrows which she depicts; to so imbue her songs with traits of sweet love, pure ideals, passionate desires and religious concentration; joy, sorrow, desperation, ecstasy, passion, tenderness, romanticism, even the feelings of a child she knows how to interpret?"

We infer from this, Oh, passionate press agent, that Miss Kremer may be persuaded to visit Boston soon.

Herald Oct 13

Isa Kremer, half-singer, half diseuse, in the manner of Yvette Guilbert, will try fortunes in Boston for the first time on Tuesday evening, Nov. 14, at Symphony Hall. From that vast nowhere and everywhere which is Central Europe, she descended upon New York last Sunday, and Mr. Krehbiel, writing in The Tribune, described her thus: Trans 11-2

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American Nov 4

KREMER RECITAL.

N.Y. World 10-30

Isa Kremer, who comes heralded by past triumphs from Berlin to Constantinople, reached Carnegie Hall yesterday afternoon, where she gave her postponed recital of folk songs of all nations. Miss Kremer presented a varied programme, consisting of four Russian songs, two each in Italian and French, three Jewish airs and one closing number sung in English. She was assisted by the violoncellist, Joseph Cherniavsky, who played German, Jewish and English music.

It is difficult to classify Miss Kremer. That she is a true artist is apparent from the moment she steps to the platform. She is a mimist of no mean capacity, and she has what too few such interpreters have—a voice of real operatic quality, rich and expressive. It is said that she made her debut as a prize opera pupil in Italy, and that while very young she sang Mimi with Anselmi in "La Boheme." That is the sort of preparation more artists of her realm should have. It is true that her voice has moments of typically Slavic nasal quality, but they are few and far between. Miss Kremer has something of Ruth Draper's intuitive grasp of characterization. She has a great deal of the speaking singing tone of Yvette Guilbert. She is what she portrays.

The simplicity of her opening number, based on a naive tale of the porcelain doll with no heart; the gentle tenderness of the French mother tipping away from the cradle after a delicious lullaby; the buxom full-bloodedness of the amorous young Italian wench; the stunned, silent anguish of the Russian girl whose lover has been killed at the front—there is variety enough in four consecutive songs to try the mettle of any artist. And Miss Kremer was all these, in turn. Later she was the scornful Mme Loulou, sought by rich men in vain. She was the yearning, wistful lover who saw love denied him, and just as truly the Watteau prince awaking the sleeping beauty. Her audience she carried along from point to point in the emotions. They couldn't help call for encores as they did.

N.Y. World Oct 30

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Globe Nov 5

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She will give a recital in Symphony Hall on Tuesday evening, Nov. 14, at 8:15. Herald 11-5

Herald Nov 5

MISS KREMER IN FOLK SONGS.

Program Given in Many Moods and Languages.

N.Y. Herald 11/6

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On a small, elevated platform at the center of the stage, illuminated both by the footlights and a spot light, she appeared, garbed in a costume of gold and silver design, and by means of a large variety of voice coloring, facial play and gesture, interpreted folk songs in many moods and languages. She was brilliant to see, as her performance was brilliant, and she deeply stirred a large audience. Yasha Bunchuk added to the program by giving some cello solos

N.Y. Herald Nov 6

Amer 11-5

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American Nov 5

ISA KREMER SINGS.

11/6

Gives Varied Program Before an Enthusiastic Audience.

At her second concert at Carnegie Hall yesterday afternoon Isa Kremer, Russian-Jewish singer of international folk-songs, included in her varied and interesting program Russian, Rumanian, Italian, French, English and Arabian numbers, besides the Yiddish. An Arabian love song, "Yasminah," with a far-calling and haunting melody, was sung with notable artistry; songs of Naples, with the gayety and rhythm remarked upon her first appearance, and a French cradle song with grace, charm and a pretty dramatic effect.

The well-filled house was enthusiastic and clamorous for encores, and the singer was generous—not only in that matter, but in another. She wore successively two very glittering gowns. The accompanist was Kurt Hetzel. Yastra Bunchuk, 'cellist, was also on the program, and was likewise heartily and repeatedly called back.

N.Y. World Nov 6

J. Forward

איזא קרעמער, סאפראנא

זינגערין פון אלע איראפעאישע פאלקס-
ליעדער, וועט אויפטרעטען צום ערשטע
מאל אין באסטאן, דיענסטאג אבענד
עם 14טען נאוועמבער, אין סימפאנ
האלל.

J. Forward

[104]

Kremer Nov 14

Isa Kremer, Ballad Singer, in Boston Debut Tuesday

Globe

The coming debut of Isa Kremer, the ballad singer, next Tuesday evening in Symphony Hall at 8:15, is the more keenly anticipated in that she has sung to New York audiences in Carnegie Hall on three successive Sundays and in each case completely carried her hearers on the emotional current of her songs. Interpretations comparable to hers have not been heard hitherto in America.

The folk songs of the Russian, Jewish, Rumanian, Arabian, French, Italian and English peoples are her subjects. She is said to have almost the dramatic skill of Yvette Guilbert without her vocal limitations. She sings each song in the native language, and so vivid is her gesture, mimicry and vocal skill in depicting emotion that the meaning is immediately clear to her hearers.

A native of Russia, Isa Kremer began her career in opera in 1912 while still very young. She soon gave this up, however, and devoted herself entirely to the interpretation of folk song. In 1919 she went to Constantinople, where it is said she gave 160 concerts in close succession. She then toured Rumania, Poland, and finally went to Berlin.

Globe Nov 12

ISA KREMER

The coming Boston debut of Isa Kremar, the ballad singer of eastern Europe, next Tuesday evening in Symphony Hall at 8:15, is the more keenly anticipated in that she has sung to great new York audiences in Carnegie Hall on three successive Sundays, and in each case completely captivated her hearers. The folk songs of the Russian, Jewish, Rumanian, Arabian, French, Italian and English peoples are her subjects. She is said to have the dramatic skill of Yvette Guilbert and she sings each song in the native language.. A native of Russia, she began her career in opera while still very young. She soon gave this up and devoted herself entirely to the interpretation of folk song. In 1919 she went to Constantinople, where she gave 160 concerts in close succession. She then toured Rumania, Poland, and finally went to Berlin. Her 11-12

Herald Nov 12

N.Y. Tribune 11/6

Kremer in Polyglot Program

Meanwhile, at Carnegie Hall, Isa Kremer, who might be called an "international diseuse," gave another polyglot program, with numbers in six languages—English, French, Italian, Russian, Rumanian and Yiddish—seeming able to pass from one to the other and feel equally at home in each. They were all rather light folk or popular songs, reaching no particular heights or depths, but with sufficiently varied emotions to exhibit Miss Kremer's versatility, which, with her gestures and intonation, was her strong point, in love songs, sober or cheerful songs, or lullabies. With the aid of short program notes there was no difficulty in understanding what she meant, whatever the language. One could hardly estimate her voice by itself; many defects might have appeared in a formal song recital, but here it was an effective compliment of her action.

Yascha Bunchuk, 'cellist, showed an agreeable tone and fluent technique in some half dozen numbers of his own, while Kurt Hetzel, as before, was an able accompanist, with (also as before) an audience apparently of many nations and languages, though to judge by the applause the Italian and the Jewish seemed to lead. N.Y. Tribune

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SA KREMER AT SYMPHONY HALL

Her 11-11

Vocalist Presents Program of Songs of Five Nations

KURT HETZEL IS THE ACCOMPANIST

By PHILIP HALE

Madame Isa Kremer, characterized as an "International Balladist," sang last night in Symphony hall for the first time in Boston. She was assisted by Kurt Hetzel, pianist.

Her program was made up of Russian, French, Italian, Jewish and English songs. The program gave in a few words the purport of these songs, except the English ones, but nothing about the origin of them, whether they were folk songs or art songs in the folk manner; nothing about composers or arrangers. Some of the songs were interesting in themselves, without regard to the interpretation; some would have been insignificant without the singer's interpretative art; some were tiresome in spite of her art.

Madame Kremer was favored by Nature. Her personality is striking, suggesting the Orient. Her face is mobile and expressive. Her carriage is effective. The voice is flexible, obedient to dramatic intentions; with many tones that are of a rich and haunting quality; with uppertones that in dramatic outbursts are shrill, but euphonious when they are not forced. The singer knows how to employ this voice in bringing out the sentiments of the text in tones.

Arrayed in two brilliant costumes, one for each half of her program, she moved about, and gestured, and [illegible] with a strong light thrown upon her. During the first songs, she was a fascinatinng apparition, in large meas[illegible] by reason of her personal appearance and her peculiar manner of interpreta[illegible]tion. Familiarity lessened the charm. Little by little, the spectator began [illegible] suspect that many of the gestures were according to a formula and not [illegible]ways significant; while the strophic character of the songs, the many verses of a song having the same melody, toward the end became almost wearisome to the hearer.

This is to be said: The singer caught admirably the national, or, [illegible] please, racial spirit. This was [illegible]pecially noted in her singing [illegible] Italian "Chittarata Neapolitan[illegible] "Marechiare." There was the Ital[illegible] expression in all its frankness, b[illegible] the sentiment that seems to north[illegible] nations exaggerated. It was also [illegible] in the Jewish and the Russian [illegible] One of the most charming inter[illegible]tions was the French cradle-song [illegible] Petit Navire," but in the other [illegible] songs one missed the feigned [illegible] and the "malice" that would [illegible] vitalized the apparently simple [illegible] if they had been sung by Yvet[illegible]bert or Loraine Wyman.

That Madame Kremer could strike the tragic note was revealed by her singing the Yiddish song of the maiden who learns of her soldier-lover's death. Here the transition from joy to the anguish brought by the letter was finely worked. The Russian "Yasminah" was described on the program as "Arabian Song." Arabian in consequence of the tales told by the verses: not musically suggestive of the east.

Mr. Hetzel accompanied Madame Kremer in a most sympathetic manner. His task was not a light one. He also played a polonaise and waltz by Chopin and gave a thunder-and-lightning performance (accent on thunder) of Liszt's Hungarian Rhapsody No. 12. Recalled, he played Liszt's familiar Liebestraum. There was an enthusiastic audience of good size. The singer, recalled several times, added to the program.

Madame Kremer will give her second recital in Symphony hall, Sunday afternoon, Jan. 7.

Herald Nov 15

KREMER SCORES BIG HIT AT CONCERT

Amer 11/15

A new comet appeared in the musical sky when Isa Kremer, Russian balladist, came out on the stage of Symphony Hall and began to sing. She has given three concerts in New York since she arrived from abroad fifteen days ago and New York is singing her praises in unusual language, but Boston is inclined to be skeptical of sensational New York successes. Boston is singing the same tune now.

To the original twelve programed songs, Mme Kremer added six and could have gone on singing indefinitely for she had the audience crowding down around the stage as near to her as they could get, clapping like mad, stamping their feet and many of these calling loudly for their favorite Yiddish songs. They talked to her from their seats and she answered them—that is the sort of singer Kremer is.

Kremer is a musical institution in this country—there is nobody like her, never has been and probably never will be.

The voice of Mme. Kremer is powerful, resonant, vibrant and in some of the higher tones a bit on edge.

Kurt Hetzel played accompaniments for the singer. He also played three solos from Chopin and Liszt which were too rapidly played to admit all the original beauty of the composition. There was also a tendency to cloud passages with the pedal.

Mme. Kremer is to reappear here in January. It is more than probable that a sold-out house will greet her then.

American Nov 15

Mood Warms Mobility

Isa Krem

Many-Sided Singer in a

Herald 11-12

Herald Nov 12

BOO

Trans 11-15

TO no groove of our thea
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ran severally in French, Russian
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exception, the songs suggested
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tral Europe—Neapolitan serena
laments over "Santa Lucia Lonta
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Russian fantasy; Gallic mischie
sophistication; English whimsey
ish sentiment. The French num

MISS ISA KREMER

Monitor 11/18

Miss Kremer's Art

Miss Isa Kremer, the ballad interpreter, talked with me one afternoon about her singing and her travels. I was not surprised to learn that her schooling included practice in opera. Her effectiveness in ballad presentation arises, evidently, from her familiarity with the ways of the theater. As a girl Miss Kremer lived in Odessa. She made her first appearance in opera in a small town in northern Italy in 1912. As an opera singer she was found to excel in recitative, and she was led to cultivate a reciting rather than a strictly singing style. For whereas formerly voice interested her first of all, now emotion is the main thing; and after emotion, words; then, voice, and lastly, facial expression and gesture. Miss Kremer noted that she gave up opera six years ago, to devote herself to songs. In war time and for a while after the war she sang in Russian cities. In the season of 1920-21 she appeared often in Constantinople, where she got Greeks and Turks to sit together at her concerts. The words of many of her pieces Miss Kremer has written herself, on folksong material. One of her numbers which audiences have shown a liking for is "The Little Ship," by the French composer, Paul Delmet. Delmet's work was long neglected, but she added to it a refrain from an old French song and brought it into favor. She has tunes from many racial sources in her repertory and texts from many languages. Her purpose is to study the songs of the American Negro next, with the idea of taking them back to Europe and trying their effect on audiences there.

[105]

Kremer Nov 14

Isa Kremer, Ballad Singer, in Boston Debut Tuesday

Globe

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The folk songs of the Russian, Jewish, Rumanian, Arabian, French, Italian and English peoples are her subjects. She is said to have almost the dramatic skill of Yvette Guilbert without her vocal limitations. She sings each song in the native language, and so vivid is her gesture, mimicry and vocal skill in depicting emotion that the meaning is immediately clear to her hearers.

A native of Russia, Isa Kremer began her career in opera in 1912 while still very young. She soon gave this up, however, and devoted herself entirely to the interpretation of folk song. In 1919 she went to Constantinople, where it is said she gave 160 concerts in close succession. She then toured Rumania, Poland, and finally went to Berlin.

Globe Nov 12

ISA KREMER

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Herald Nov 12

KREMER SCORES BIG HIT AT CONCERT

Amer 11/15

A new comet appeared in the musical sky when Isa Kremer, Russian balladist, came out on the stage of Symphony Hall and began to sing. She has given three concerts in New York since she arrived from abroad fifteen days ago and New York is singing her praises in unusual language, but Boston is inclined to be skeptical of sensational New York successes. Boston is singing the same tune now.

To the original twelve programed songs, Mme Kremer added six and could have gone on singing indefinitely for she had the audience crowding down around the stage as near to her as they could get, clapping like mad, stamping their feet and many of these calling loudly for their favorite Yiddish songs. They talked to her from their seats and she answered them—that is the sort of singer Kremer is.

Kremer is a musical institution in this country—there is nobody like her, never has been and probably never will be.

The voice of Mme. Kremer is powerful, resonant, vibrant and in some of the higher tones a bit on edge.

Kurt Hetzel played accompaniments for the singer. He also played three solos from Chopin and Lisz which were too rapidly played t admit all the original beauty of the composition. There was also a tendency to cloud passages with the pedal.

Mme. Kremer is to reappear here in January. It is more than probable that a sold-out house will greet her then.

American Nov 15

Mood Warms Mobility

Isa Kremer

Many-Sided Singer in as Many Tongues

Trans 11/15

INTO no groove of our theatre or our concert-halls fits Isa Kremer, newly come from Central Europe, heard last evening in Symphony Hall as "international balladist." In the playhouse, she might find place as incident and ornament to a review. Yet in degree her abilities would excel such environment. In like case would she be in the vaudeville theatres, where, besides, a public, consciously or unconsciously indoctrinated with "straight Americanism," is often wary of European entertainers. Yet in the concert-hall, Miss Kremer's pieces fall below even a modest musical standard; while neither in the voice nor the ways of pure song does she excel. With frank and fluid play of face, gesture, body, she enforces and adorns her singing. How far such miming may go in the concert-room is debatable—unless the manifold might of a Shalyapin sweeps doubt and objection down the wind. By every token of last evening, Miss Kremer sings pieces best suiting a glorified café-concert and there to be heard in the full measure of her abilities. Unfortunately, there is but one Chauve-Souris in the United States. For lack of others, Miss Kremer must wander through Carnegie and Symphony Halls, deprived of intimate contacts with her audience, lacking which she is plainly diminished. Over great spaces Mme. Guilbert is relatively mute; while as yet, though she be also diseuse, the new singer is no Mme. Yvette.

The new lights—to illuminate those desiring them upon the stage of Symphony Hall—were turned brightly upon Miss Kremar. As brightly robed, she sang twelve numbers set upon the programme and added half as many extra pieces. They ran severally in French, Russian, Italian, English, Yiddish, since the singer is fluent in many languages, but, seemingly, distinguished in none. With scarcely an exception, the songs suggested the finer-grained, more artful café-concerts of Central Europe—Neapolitan serenades and laments over "Santa Lucia Lontana"; candid Yiddish humor; Russian melancholy. Russian fantasy; Gallic mischief, Gallic sophistication; English whimsey or English sentiment. The French numbers and ne Russian piece aside, the verses were ackneyed commonplaces; the music as onventionally mechanical.

Miss Kremer dispensed these pieces in a voice of pleasing natural quality made supple to her purpose of delineative song. In particular, she colored her tones with the vocal idiosyncrasies of the race whence came the number in hand. Thus, she flavored her Italian ballads with nasal intensities; her French pieces with the pointed diction of innuendo; her Russian with the intonations of tense, constricted emotion. She further illustrated the songs with appropriate miming, neither particularly graphic nor individually imaginative. Her mother, crooning a lullaby, dandled the infant or bent over the cradle. Her serenading Italians beat the air with ornate, expansive gesture. Her Russian or her Arabian maiden, grief-stricken, looked wan-eyed, tight-lipped, down an emptied, echoing world. In guise of French chanteuse, she played with malice, light-fingered, light-toned. In English shift she was thick with sentiment.

In a word, the obvious thing in the obvious way from a many-tongued, many-sided singer, fluid of face, mobile of gesture, multi-colored in tone, all Jewish sensibility to surface-impressions, all Jewish eagerness to communicate them. Exactly why Central Europe should have "risen to her" and New York twice and thrice done likewise is hard to understand. In Budapest, in Bukarest, in a dozen other cities, there are—or there used to be—plentiful Isa Kremers.

H. T. P.

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Transcript Nov 16

Herald

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Herald Nov 12

Kremer in Polyglot Program

N.Y. Tribune 11/6

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Yascha Bunchuk, 'cellist, showed an agreeable tone and fluent technique in some half dozen numbers of his own, while Kurt Hetzel, as before, was an able accompanist, with (also as before) an audience apparently of many nations and languages, though to judge by the applause the Italian and the Jewish seemed to lead. N.Y. Tribune

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SA KREMER AT SYMPHONY HALL

Her 11-15

Vocalist Presents Program of Songs of Five Nations

KURT HETZEL IS THE ACCOMPANIST

By PHILIP HALE

Madame Isa Kremer, characterized as an "International Balladist," sang last night in Symphony hall for the first time in Boston. She was assisted by Kurt Hetzel, pianist.

Her program was made up of Russian, French, Italian, Jewish and English songs. The program gave in a few words the purport of these songs, except the English ones, but nothing about the origin of them, whether they were folk songs or art songs in the folk manner; nothing about composers or arrangers. Some of the songs were interesting in themselves, without regard to the interpretation; some would have been insignificant without the singer's interpretative art; some [illegible] some in spite of her art.

Madame Kremer was favored by Nature. Her personality is striking, suggesting the Orient. Her face is mobile and expressive. Her carriage is effective. The voice is flexible, obedient to dramatic intentions; with many tones that are of a rich and haunting quality; with uppertones that in dramatic outbursts are shrill, but euphonious when they are not forced. The singer knows how to employ this voice in bringing out the sentiments of the text in tones.

Arrayed in two brilliant costumes, one for each half of her program, she moved about, and gestured, and sang with a strong light thrown upon her. During the first songs, she was a fascinatinng apparition, in large measure by reason of her personal appearance and her peculiar manner of interpretation. Familiarity lessened the charm. Little by little, the spectator began to suspect that many of the gestures were according to a formula and not always significant; while the strophic character of the songs, the many verses of a song having the same melody, toward the end became almost wearisome to the hearer.

This is to be said: The singer caught admirably the national, or, if you please, racial spirit. This was especially noted in her singing of the Italian "Chittarata Neapolitan" and "Marechiare." There was the Italian expression in all its frankness, brio and the sentiment that seems to northern nations exaggerated. It was also noted in the Jewish and the Russian songs. One of the most charming interpretations was the French cradle-song, "Le Petit Navire," but in the other French songs one missed the feigned naivete and the "malice" that would have vitalized the apparently simple verses if they had been sung by Yvette Guilbert or Loraine Wyman.

That Madame Kremer could strike the tragic note was revealed by her singing the Yiddish song of the maiden who learns of her soldier-lover's death. Here the transition from joy to the anguish brought by the letter was finely worked. The Russian "Yasminah" was described on the program as "Arabian Song." Arabian in consequence of the tales told by the verses: not musically suggestive of the east.

Mr. Hetzel accompanied Madame Kremer in a most sympathetic manner. His task was not a light one. He also played a polonaise and waltz by Chopin and gave a thunder-and-lightning performance (accent on thunder) of Liszt's Hungarian Rhapsody No. 12. Recalled, he played Liszt's familiar Liebestraum. There was an enthusiastic audience of good size. The singer, recalled several times, added to the program.

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Herald Nov 15

Kremer Nov 14

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Herald Nov 12

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American Nov 15

Mood Warms Mobility

Trans 11/15

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Herald Nov 15

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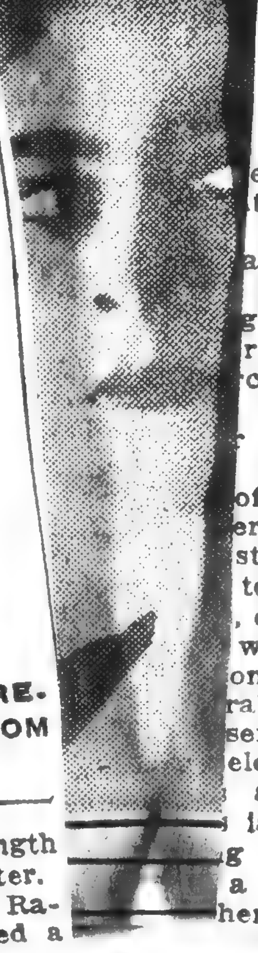

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Herald Nov 12

[105]

Guest Nov 16

GUEST LECTURE

Announcement is made of a public appearance [illegible] Boston Symphony Hall on Thursday evening, November 16, of Edgar A. Guest, the poet and lecturer in a reading of his own poems. As is well known, Mr. Guest is known as "The Poet of the Plain People."

Advertiser Oct 22

EDGAR A. GUEST

Edgar A. Guest, the poet of the people, who is to appear at Boston Symphony Hall on Thursday evening, November 16th, is at present touring the United States, and his audiences have proven not only to be large in numbers—but enthusiastic in their recognition of the interesting and pleasure giving qualities of his readings of his own every-day poems. 11-4

American Nov 4

Edgar A. Guest

In Symphony Hall on Thursday evening, Nov. 16, Edgar A. Guest will read his own poems. Mr. Guest, known as "The Poet of the Plain People," has won for himself an established place in the hearts of Americans, because of the inspiration they have been able to gain reading his simple poems, songs of home, of children, of every-day joys and sorrows.

Herald Oct 22

Elman Nov 19

ELMAN'S SECOND CONCERT

The second concert of the season by Mischa Elman, the great Russian violinist, will take place in Symphony hall on Sunday afternoon, Nov. 19, at 3:30. In the performance of the Franck sonata the piano part will be taken by Mischa Elman's sister, Lisa Elman.

Traveler Nov 18

ELMAN'S SECOND CONCERT

The second concert of the season by Mischa Elman, the great Russian violinist, will take place in Symphony Hall on Sunday afternoon, November 19, at 3:30. His program will include the Concerto in G minor, by Vivaldi-Nachez, Sonata by Cesar Franck, Lalo's Symphonic Espagnole, Adagio of Mozart-Friedberg, Hungarian Dance in F-sharp minor, Brahms; a transcription of "Eili Eili" by Elman, and the Caprice Basque of Sarasate. In the performance of the Franck Sonato the piano part will be taken by Mischa Elman's sister, Lisa Elman.

American 11-11

Also Mr. Elman

To Symphony Hall tomorrow afternoon returns Mischa Elman, the violinist who less than a month ago renewed in Boston his finest powers as virtuoso, musician, communicating and enhancing artist. He will play a Concerto in G minor by Vivaldi; Franck's Sonata, new adventure for him; movements from Lalo's "Spanish Symphony" and a miscellany from Grieg, Beethoven, Brahms and Sarasate. His sister, Lisa Elman, will play the piano-part in Franck's piece.

Transcript 11-18

Boston to See Elman's Sister

11/18

Brother and sister will divide musical honors in Boston tomorrow.

MISCHA ELMAN

When Mischa Elman appears at Symphony Hall he will be accompanied by his sister Lisa, who will play the piano part in the performance of the Cesar Franck sonata for violin and piano.

It is one of the most unusual events on record, so far as public performances are concerned, and particularly in the case of a star so brilliant and famous as Elman.

The Russian violin prodigy returned to Boston a few weeks ago after an absence of two years, spent on a triumphal tour, and he wes welcomed back so enthusiastically that this second concert was immediately arranged.

Advertiser 11-18

Mischa Elman's Program

Mischa Elman, the Russian violinist who began the present season of Sunday afternoon concerts at Symphony Hall, will make his re-appearance next Sunday Nov 19, at 3:30. He will be heard in the following program: Concerto in G minor, Vivaldi-Nachez; Sonata, Cesar Franck; "Symphonie Espagnole," Lalo; Adagio, Mozart-Friedberg; "Hungarian Dance," in F-sharp minor, Brahms; "Eili, Eili," Transcribed by Elman; "Caprice Basque," Sarasate.

In the performance of the Franck Sonata the piano part will be taken by Mischa Elman's sister, Lisa Elman.

Globe 11-12

Mischa Elman Gives Second Recital Today

11-19 Globe

Mischa Elman, the noted Russian violinist, will give his second Boston recital of the current season this afternoon at Symphony Hall. He has set a program, printed in full elsewhere in this column, which shows the steady improvement in standard by most of the leading violinists, who now incline to devote at least half of each recital to music worth hearing for its own sake and to reserve the "stunts and gumdrops" for the end of the concert. Mr Elman, whatever one may think of his musical shortcomings, has, at all events, an extraordinary technique and high ambitions. He can and does play everything sweetly and tunefully, erring chiefly by excess of these virtues. His audience earlier in the season filled the hall and clamored for many extra pieces.

Globe 11-19

ELMAN TODAY

This afternoon in Symphony Hall at 3:30, Mischa Elman will give his second Boston concert of the season. His programme has been slightly changed from the original announcement. Miss Lisa Elman, his sister, will take the piano part in the Sonata of Cesar Franck. Mr. Elman will play compositions by Bach, Lalo, Mozart-Friedberg, [illegible]

Post 11-19

ELMAN TODAY

Mischa Elman, violinist, will give his second concert of the season in Symphony hall this afternoon at 3:30. His program, slightly changed from the original announcement, will be as follows, Miss Lisa Elman, his sister, will play the piano part in the sonata of Cesar Franck.

I. Partita in E minor......Bach-Nachez
II. Sonata..........................Franck
III. Symphonie Espagnole...........Lalo
IV. Nocturne......................Grieg-Elman
Contradanses ..Beethoven-Seiss-Elman
Hungarian Dance, F sharp minor
Brahms-Joachim
Caprice Basque..............Sarasate

Herald 11-19

SYMPHONY HALL—Today at 3:30 Mischa Elman, violinist, assisted by Lisa Elman, pianist, Partita, Bach; Sonata, Cesar Franck; "Symphonic Espagnole," Lalo; Adagio, Mozart-Friedberg; Hungarian Dance in F sharp minor, Brahms, "Eili, Eili," arr Elman; "Caprice Basque," Sarasate.

Globe 11-19

MISCHA ELMAN PLEASES ANOTHER SUNDAY CROWD

Mischa Elman was cordially applauded and compelled to add generously to the program by his second Symphony Hall Sunday concert audience of the present season yesterday afternoon. This time there were some vacant seats instead of the "standing room only and not much of that" crowd last month. But the hall was beter filled than it has been for many great artists in the past.

Mr Elman played Bach, as decorated by Nachez, Lalo's "Symphonie Espagnole," and show pieces and pretty trifles arranged by himself, Joachim and Sarasate. Mr Bonime accompanied discreetly, as usual, in these numbers.

The only real novelty of the afternoon was the appearance of one of the violinist's sisters, Miss Lisa Elman, who played the important and exacting piano part of the Cesar Franck sonata capably and musically.

Globe 11-20

MISCHA ELMAN IN RECITAL AT SYMPHONY

Mischa Elman gave a recital in Symphony Hall yesterday.

An unusually interesting note was introduced in the sonata by Cesar Franck. The sonata in itself is a very beautiful one, but the chief interest on this occasion was in the fact that Miss Liza Elman played the piano part.

There is no gainsaying the fact that Miss Elman is a pianist who is decidedly worthwhile. She added a great deal to the effect of the whole because her touch is lovely and her tone exceedingly good.

The program included Bach-Machex, Cesar Franck and Lalo for the larger numbers. The final group was devoted to four smaller pieces which were enjoyable.

The house, in spite of the fact that it was far from large, was sufficiently enthusiastic and recalled the artist time after time.

Josef Bonime accompanied Mr. Elman throughout the program with the exception of the Franck number.

American 11-20

Elman Self-Curbed Trans 11-20

In youth the violin is more easily mastered—though not more easily played—than is the piano, and in consequence interesting and significant violinists still in or barely out of their teens are always to be found. Not long ago came a veritable inundation of such prodigies. The two foremost of them, Jascha Heifetz and Mischa Elman, are now passing into comparative maturity, and the progress of their playing becomes engrossing concern. Once widely dissimilar, these two in striving towards the same ideal of rounded artistry have narrowed appreciably the gulf that lay between them. Mr. Heifetz began with poise and finish, and he now seeks—and gains—the sensibility and depth of feeling that were then relatively undeveloped. On the other hand Mr. Elman endowed with an abundance of emotional fervor often uncontrolled, now curts finesse and restraint.

Of the two Mr. Elman seems today the more definitely altered. In considering his playing it is possible to feel that the pendulum has swung a bit too far: in seeking sobriety he has lost a little of magnetism. He makes serious programmes, and for that he deserves praise; but he tends to play them too reservedly, so fearful he seems of a return to his old excesses. For his concert in Symphony Hall yesterday afternoon he made a formidable list that included Franck's Sonata—in which his sister joined him—three movements of Lalo's Symphony, a transcription by Nachez of Bach's Partita in E minor, and short pieces by Grieg, Beethoven, Brahms and Sarasate.

In the original version for the piano Bach's Partitas are less stimulating than either the French or English Suites, and the one arranged by Nachez has many tedious moments, relieved by the grave beauty of the Adagio and the vigor of the Gigue. Mr. Elman played this austere music with the fine blend of warmth and scholarship that is the true way with Bach, and the most captious could not accuse him of any want of reverence for the piece, or of any lack of understanding of its qualities. Passing to the Sonata Mr. Elman gave, not as once he might have given, an unusually exuberant interpretation, but a singularly tempered one. Whether or not he senses it in such terms, he makes the Sonata sound as music of rapt contemplation, of spiritual ecstasy. His was a sublimated performance. Even when the music is obviously large-fibred, when it strides and shouts, he kept it within the frame he had set for it. There have been more passionate, more thrilling performances of the Sonata here; there have been few more beautiful. The only definite objection that may be urged against Mr. Elman's version of the piece is the unwarrantedly slow tempo at which he took the first movement. "Allegretto ben moderato" is the indication Franck set upon it; and Mr. Elman's playing suggested that the first word had altogether escaped his eye.

It was unkind to Lalo to set his well worn Symphony after the glowing music of Franck and, as was but natural, Mr. Elman himself seemed less eager for it. Years ago he played the piece at a concert of the Symphony Orchestra: in those days his playing was all of a sort, and it was not the sort for such polished, fine tempered music. Steadily he coarsened it, sensualized it, forced it beyond its proper bounds. Yesterday his manner with the piece was continence itself. There might easily have been more vivacity, sprightliness and fire. Again Mr. Elman was seemingly setting a curb on himself. From the standpoint of style his performance was impeccable, yet only through a touch of enthusiastic abandon may these drying measures be reanimated, and abandon the newly serious Elman does not know. . . . The audience for yesterday's concert was not so large as once it might have been. Perchance Mr. Elman, who had played here but lately, set the second recital too soon. Possibly the public has discovered that he does not offer so exciting a "show" as before. But the more discerning listener should give new heed to him. His is violin playing for musicians.

W. S. S.

Transcript 11-20

ELMAN PLEASES IN RIPPLING RECITAL

Her 11/20

Delicate Program Hypnotic with Fantastic Music

Mischa Elman gave a violin recital in Symphony hall yesterday afternoon with the following program: Partita in E minor, Bach-Nachez; Sonata, Cesar Franck; Symphonie Espagnole, Lalo; Nocturne, Greig-Elman; Contredanses, Beethoven - Seiss - Elman; Hungarian dance, F-sharp minor, Brahms-Joachim; Caprice Basque, Sarasate.

The music selected by Mr. Elman for this performance was chiefly of the delicate, fantastic, rippling type, which hypnotizes the sense and does not call for profound intellectual appreciation. The Franck Sonata, however, was superbly played and the Spanish symphony, which followed, won hearty applause.

Especially beautiful was the nocturne and the little group of contredances.

Miss Liza Elman played the piano part in the performance of the Sonata and Josef Bonime was the regular accompanist. All three performers contributed to a delightful afternoon. The house was fairly well filled.

-20

Guest Nov 16

GUEST LECTURE

Announcement is made of a public appearance in Boston Symphony Hall on Thursday evening, November 16, of Edgar A. Guest, the poet and lecturer in a reading of his own poems. As is well known, Mr. Guest is known as "The Poet of the Plain People."

Advertiser Oct 22

EDGAR A. GUEST

Amer

Edgar A. Guest, the poet of the people, who is to appear at Boston Symphony Hall on Thursday evening, November 16th, is at present touring the United States, and his audiences have proven not only to be large in numbers—but enthusiastic in their recognition of the interesting and pleasure giving qualities of his readings of his own every-day poems.

11-4

American Nov 4

Edgar A. Guest

Her 10/22

In Symphony Hall on Thursday evening, Nov. 16, Edgar A. Guest will read his own poems. Mr. Guest, known as "The Poet of the Plain People," has won for himself an established place in the hearts of Americans, because of the inspiration they have been able to gain reading his simple poems, songs of home, of children, of every-day joys and sorrows.

Herald Oct 22

Elman Nov 19

ELMAN'S SECOND CONCERT

Tra 11-18

The second concert of the season by Mischa Elman, the great Russian violinist, will take place in Symphony hall on Sunday afternoon, Nov. 19, at 3:30. In the performance of the Franck sonata the piano part will be taken by Mischa Elman's sister, Lisa Elman.

Traveler Nov 18

ELMAN'S SECOND CONCERT

Amer 11-11

The second concert of the season by Mischa Elman, the great Russian violinist, will take place in Symphony Hall on Sunday afternoon, November 19, at 3:30. His program will include the Concerto in G minor, by Vivaldi-Nachez, Sonata by Cesar Franck, Lalo's Symphonic Espagnole, Adagio of Mozart-Friedberg, Hungarian Dance in F-sharp minor, Brahms; a transcription of "Elli Elli" by Elman, and the Caprice Basque of Sarasate. In the performance of the Franck Sonato the piano part will be taken by Mischa Elman's sister, Lisa Elman.

American 11-11

lso Mr. Elman

To Symphony Hall tomorrow afternoon returns Mischa Elman, the violinist who less than a month ago renewed in Boston his finest powers as virtuoso, musician, communicating and enhancing artist. He will play a Concerto in G minor by Vivaldi; Franck's Sonata, new adventure for him; movements from Lalo's "Spanish Symphony" and a miscellany from Grieg Beethoven, Brahms and Sarasate. His sister, Lisa Elman, will play the piano-part in Franck's piece.

Transcript 11-18

Boston to See Elman's Sister

11/18 Adv

Brother and sister will divide musical honors in Boston tomorrow.

MISCHA ELMAN

When Mischa Elman appears at Symphony Hall he will be accompanied by his sister Lisa, who will play the piano part in the performance of the Cesar Franck sonata for violin and piano.

It is one of the most unusual events on record, so far as public performances are concerned, and particularly in the case of a star so brilliant and famous as Elman.

The Russian violin prodigy returned to Boston a few weeks ago after an absence of two years, spent on a triumphal tour, and he wes welcomed back so enthusiastically that this second concert was immediately arranged.

Advertiser 11-18

Mischa Elman's Program

Mischa Elman, the Russian violinist who began the present season of Sunday afternoon concerts at Symphony Hall, will make his re-appearance next Sunday Nov 19, at 3:30. He will be heard in the following program: Concerto in G minor, Vivaldi-Nachez; Sonata, Cesar Franck; 'Symphonie Espagnole," Lalo; Adagio, Mozart-Friedberg "Hungarian Dance," in F-sharp minor Brahms; "Eili, Eili," Transcribed by Elman; "Caprice Basque," Sarasate.

In the performance of the Franck Sonata the piano part will be taken by Mischa Elman's sister, Lisa Elman.

Globe 11-12

Mischa Elman Gives Second Recital Today

11-19 Globe

Mischa Elman, the noted Russian violinist, will give his second Boston recital of the current season this afternoon at Symphony Hall. He has set a program, printed in full elsewhere in this column, which shows the steady improvement in standard by most of the leading violinists, who now incline to devote at least half of each recital to music worth hearing for its own sake and to reserve the "stunts and gumdrops" for the end of the concert. Mr Elman, whatever one may think of his musical shortcomings, has, at all events, an extraordinary technique and high ambitions. He can and does play everything sweetly and tunefully; erring chiefly by excess of these virtues. His audience earlier in the season filled the hall and clamored for many extra pieces.

Globe 11-19

ELMAN TODAY

This afternoon in Symphony Hall at 3:30, Mischa Elman will give his second Boston concert of the season. His programme has been slightly changed from the original announcement. Miss Lisa Elman, his sister, will take the piano part in the Sonata of Cesar Franck. Mr. Elman will play compositions by Bach, Lalo, Mozart-Friedberg,

Post 11-19

ELMAN TODAY

Her 11/19

Mischa Elman, violinist, will give his second concert of the season in Symphony hall this afternoon at 3:30. His program, slightly changed from the original announcement, will be as follows, Miss Lisa Elman, his sister, will play the piano part in the sonata of Cesar Franck.

I. Partita in E minor......Bach-Nachez
II. Sonata ....Franck
III. Symphonie Espagnole ....Lalo
IV. Nocturne ....Grieg-Elman
Contradanses ..Beethoven-Seiss-Elman
Hungarian Dance, F sharp minor
Brahms-Joachim
Caprice Basque ....Sarasate

Herald 11-19

SYMPHONY HALL—Today at 3:30 Mischa Elman, violinist, assisted by Lisa Elman, pianist. Partita, Bach; Sonata, Cesar Franck; "Symphonic Espagnole," Lalo; Adagio, Mozart-Friedberg; Hungarian Dance in F sharp minor, Brahms. "Eili, Eili," arr Elman; "Caprice Basque," Sarasate.

Globe 11-19

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Globe 11-20

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There is no gainsaying the fact that Miss Elman is a pianist who is decidedly worthwhile. She added a great deal to the effect of the whole because her touch is lovely and her tone exceedingly good.

The program included Bach-Machex, Cesar Franck and Lalo for the larger numbers. The final group was devoted to four smaller pieces which were enjoyable.

The house, in spite of the fact that it was far from large, was sufficiently enthusiastic and recalled the artist time after time.

Josef Bonime accompanied Mr. Elman throughout the program with the exception of the Franck number.

American 11-20

Elman Self-Curbed

Trans 11-20

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Of the two Mr. Elman seems today the more definitely altered. In considering his playing it is possible to feel that the pendulum has swung a bit too far: in seeking sobriety he has lost a little of magnetism. He makes serious programmes, and for that he deserves praise; but he tends to play them too reservedly, so fearful he seems of a return to his old excesses. For his concert in Symphony Hall yesterday afternoon he made a formidable list that included Franck's Sonata—in which his sister joined him—three movements of Lalo's Symphony, a transcription by Nachez of Bach's Partita in E minor, and short pieces by Grieg, Beethoven, Brahms and Sarasate.

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W. S. S.

Transcript 11-20

ELMAN PLEASES IN RIPPLING RECITAL

Her ~~11/20~~

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The music selected by Mr. Elman for this performance was chiefly of the delicate, fantastic, rippling type, which hypnotizes the sense and does not call for profound intellectual appreciation The Franck Sonata, however, was superbly played and the Spanish symphony, which followed, won hearty applause.

Especially beautiful was the nocturne and the little group of contredances.

Miss Liza Elman played the piano part in the performance of the Sonata and Josef Bonime was the regular accompanist. All three performers contributed to a delightful afternoon. The house was fairly well filled.

Herald 11-20

Rachmaninoff
Nov 23.

Mr. Rakhmaninov, a figure like none other in the passing pageant of pianists, a master assured everywhere of a firm-set following, will return to Boston for a concert in Symphony Hall on Thursday evening, Nov. 23. It is good to find him choosing the evening, when they who work by day are free to hear him and when most spirits beat highest. It is good also to discover him assembling a programme worthy of his powers, viz.: Trans 10/8

Improvisation, Op. 31	Medtner
Sonata in F minor ("Appassionata")	Beethoven
Polonaise—Nocturne—Waltz—Sonata in B flat minor	Chopin
Melody—Serenade	Rakhmaninov
Study in E major—La Campanella,	Paganini-Liszt

Transcript Nov 8

RACHMANINOV

Mr. Rachmaninov will play at his concert in Symphony hall, next Monday evening: Her 11-19

Improvization, Op. 31	N. Medtner
Sonata Appassionata	Beethoven
Polonaise	Chopin
Nocturne	Chopin
Valse	Chopin
Sonata, Opus 35	Chopin
Melodie	Rachmaninov
Serenade	Rachmaninov
Two Etudes:	
(a) E major	Paganini-Liszt
(b) La Campanella	Paganini-Liszt

Herald Nov 19

RACHMANINOFF HERE

The following program will be played by Rachmaninoff at his recital at Symphony Hall next Thursday: Adv 11/19

Improvisation, Op. 31	N. Medtner
Sonata Appassionata	Beethoven
Polonaise	Chopin
Nocturne	Chopin
Valse	Chopin
Sonata, Opus 35	Chopin
Melodie	Rachmaninoff
Serenade	Rachmoninoff
Two Etudes:	
E major	Paganini-Liszt
La Campanella	Paganini-Liszt

Advertiser Nov 19

Thursday at 8:15, Sergei Rachmaninoff, pianist: Improvization, Op. 31, N. Medtner; "Sonata Appassionata," opus 57, Beethoven; Polonaise, Nocturne, Valse, and Sonata, Opus 35, in B flat minor, Chopin; Melodie and Serenade, Rachmaninoff; E major Etude and La Campanella, Paganini-Liszt.

Globe 11-19

At his next concert in Boston on Sunday afternoon, Nov. 26, in Symphony Hall, Mr. Heifetz will set himself exacting tasks—Brahams's Sonata in A major for violin and piano and five divisions of the Sixth Sonata of Bach for violin alone. Clearly, with his years and his new-found powers of self-expression ambition also waxes. Trans

Transcript Nov 15

SUNDAY afternoon, Nov. 26, in Symphony Hall a second concert by Mr. Heifetz, the violinist, once more at perfection of technique and tone; more than ever sensitive to music and instrument; at last expressing himself in his playing without troublous striving. He will play Brahms's Sonata in A major for Violin with piano; five divisions of Bach's Sixth Sonata for violin alone; a miscellany from Chaikovsky, Glazunov, Wieniawski and Paganini Trans 11-18

Transcript Nov 18

HEIFETZ NEXT SUNDAY

Next Sunday afternoon in Symphony hall at 3:30, Jascha Heifetz will give his second concert of the Boston season. Herald 11/19

Sonata in A-major	Brahms
Prelude, Bourree, Menuette No. 1, Menuette No. 2, Gigue (For violin alone from 6th Sonata.)	Bach
Serenade Melancholique	Tchaikovsky
Valse Scherzo	Tchaikovsky-Auer
Meditation, Valse	Glazounov
Saltarella	Wieniawski
Nocturne in D-major	Chopin-Wilhelmj
Perpetuum Mobile	Paganini

Herald 11-19

Jascha Heifetz' Program

Next Sunday afternoon in Symphony Hall at 3:30, Jascha Heifetz will give his second concert of the Boston season. He will play the following pieces: Sonata in A major, Brahms; Prelude, Bourree, Menuet No. 1, Menuet No. 2 and Gigue (for violin alone from 6th Sonata), J. S. Bach; "Serenade Melancholique," Tchaikovsky; Valse Scherzo, Tchaikovsky-Auer; Meditation and Valse, Glazunov; Saltarella, Wieniawski; Nocturne in D major, Chopin-Wilhelmj; "Perpetuum Mobile," Paganini.

Globe 11-19

HEIFETZ AGAIN

Adv 11/19

Next Sunday afternon, in Symphony Hall, Jascha Heifetz will play the following program:

Sonata in A major	Brahms
Prelude	J. S. Bach
Bourree	J. S. Bach
Menuette No. 1	J. S. Bach
Menuette No. 2	J. S. Bach
Gigue	J. S. Bach
Serenade Melancholique	Tchaikovsky
Valse Scherzo	Tchaikovsky-Auer
Meditation	Glazounov
Valse	Glazounov
Saltarella	Wieniawski
Nocturne in D major	Chopin-Wilhelmj
Perpetuum Mobile	Paganini

Advertiser 11-19

Incidents and Announcements

Trans 11/20

For his concert in Symphony Hall next Sunday afternoon, Mr. Heifetz, the violinist, has set both an interesting and an exacting programme, viz.:

Sonata in A major for Violin and Piano	Brahms
Prelude, Bourrée, Minuets and Gigue from the Sixth Sonata for Violin Alone	Bach
Melancholy Serenade	Chaikovsky
Scherzo-Waltz	Chaikovsky-Auer
Meditation	Glazunov
Saltarello	Wieniawski
Nocturne in G major	Chopin-Wilhelmj
Perpetual Motion	Paganini

In both Budapest and Vienna, Mr. Kreisler handed the entire proceeds of four concerts to the proper authorities for the relief of the Hungarian and the Austrian poor. "I am acting like a modern robber-knight," he explained. "I am taking the money from the pockets of the profiteers and the speculators and giving it to the unfortunate. My methods, however, are gentler."

The Friends of Music are sparing no pains with their chorus, still in charge of Stephen Townsend. New and better voices have been gathered for it; while the number of rehearsals has been increased. In New York, as the season advances, it will be heard in music of Bach, Beethoven, Brahms, Schubert and incidental moderns.

H. T. P.

Transcript 11-20

Heifetz's Second Sunday Recita

It is an age of violin stars, and the youngest of them all, Jascha Heifetz is by general admission the greatest.

Jascha Heifetz

George Bernard Shaw, for instance, begged Heifetz to make a slip some time just to prove that he was human; and the late James G. Huneker, who was inclined to ridicule Shaw's pretentions as a music critic, paid tribute to Heifetz as the real musical marvel of the times. In tone and technique both, he is without a peer.

Young Heifetz, who was in his 'teens when he first came to Boston five years ago, is one of the big figures in the current series of Sunday afternoon concerts at [illegible] He will give his [illegible] there next Sun-

Traveler 11-22

Heifetz Nov 26

Second Heifetz Concert

A week from tomorrow, Sunday afternoon, November 26th, at 3:30, in Symphony Hall, Jascha Heifetz will give his second recital of the season in Boston. Post 11-19

Post 11-19

Mr. Heifetz Anew

Trans 11-25

To Symphony Hall tomorrow afternoon comes again Mr. Heifetz, the violinist, restored to his mastery of technical means for tonal ends and steadily ripening in the expression of music and instrument through himself. He will test these newly balanced powers in such exacting music as Brahms's Sonata in A major and five divisions of Bach's Sixth Sonata for violin alone. The usual miscellany—this time from Chaikovsky, Glazzanov, Wieniowski and Pagannini rounds out the programme.

Transcript 11-25

HEIFETZ

Trav 11/25

At his second Boston concert of the season, which is to be his last this year in Symphony hall, and which will take place tomororw afternoon at 3:30, Jascha Heifetz is to present a program of unusual interest. The numbers follow: Sonata No. 2 in A major by Brahms, selections from sixth Sonata of Bach for violin alone, Serenade and Valse Scherzo by Tchaikovsky, Meditation and Valse by Glazounov, Saltarella by Wieniawsky, Nocturne in D major—Chopin-Wilhelmj, and Perpetuum Mobile of Paganini.

Traveler 11-25

HEIFETZ PLAYS TOMORROW

At his second concert of the season, which is to be his last this year in Symphony Hall, and which will take place tomorrow afternoon at 3:30, Jascha Heifetz is to present a program of unusual interest. The numbers follow: Sonata No. 2 in A major by Brahms, selections from Sixth Sonata of Bach for violin alone, Serenade and Valse Scherzo by Tchaikovsky, Meditation and Valse by Glazounov, Saltarella by Wieniawsky, Nocturne in D major, Chopin-Wilhelmj, and Perpetuum Mob le of Paganini. Amer 11-25

American 11-25

HEIFETZ PLAYS TODAY

Jascha Heifetz will give his second concert of the season, his last of the year, in Symphony Hall, this afternoon at 3:30. Her 11/26

Sonata in A major	Brahms
Prelude	Bach
Bourree	Bach
Menuette No. 1	Bach
Menuette No. 2	Bach
Gigue	Bach
(For violin alone from 6th sonata.)	
Serenade Melancholique	Tchaikovsky
Valse Scherzo	Tchaikovsky-Auer
Meditation	Glazounov
Valse	Glazounov
Saltarella	Wieniawski
Nocturne in D major	Chopin-Wilhelmj
Perpetuum Mobile	Paganini

Herald 11-26

HEIFETZ PLAYS TODAY

Jascha Heifetz will give his second concert of the season, which is also his last of the year, in Symphony Hall this afternoon. His program follows: Adv 11/26

Sonata in A major	Brahms
Prelude	J. S. Bach
Bourree	J. S. Bach
Menuttee No. 1	J. S. Bach
Menuttee No. 2	J. S. Bach
Gigue	J. S. Bach
Serenade Melancholique	Tchaikovsky
Valse Scherzo	Tchaikovsky-Auer
Meditation	Glazounov
Valse	Glazounov
Saltarella	Wieniawski
Nocturne in D major	Chopin-Wilhelmj
Perpetuum Mobile	Paganini

BOSTON THEATRE

Advertiser 11-26

HEIFETZ PLAYS TODAY

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The great Russian violinist will play music by Brahms, J. S. Bach, Tchaikovsky, Tchaikovsky-Auer, Glazounov, Wieniawski, Chopin-Wilhelmj and Paganini

Post 11-26

HEIFETZ ENTERTAINS AT SYMPHONY HALL

Jascha Heifetz gave a violin recital at Symphony Hall yesterday for the second time within a month. The audience was smaller than usual, with scores of seats vacant downstairs. Perhaps the public has been surfeited with violin music; or maybe many of the regular concert-goers were recovering from the Harvard-Yale game. But Heifetz played superbly, with the most brilliant and flawless tone of which a violinist can boast. Adv 11-27

[107] Advertiser 11-27

HEIFETZ RECITAL

Jascha Heifetz, violinist, gave his second recital of the season yesterday afternoon in Symphony Hall. His programme was of exceptional interest and long as it was, the violinist was kept over half an hour after playing encores. Mr. Heifetz played with Samuel Crotzinoff Brahms' A major sonata, the 6th sonata for violin alone of J. S. Bach, and smaller pieces by Tschaikowsky, Glazounov, Wieniawski; Chopin-Wilhelmj, Paganini. A diabolically accurate technic on the part of Mr. Heifetz, which caused Bernard Shaw to write him in England and remind him that the gods are not always kind to perfect people, and please make a few mistakes for the sake of self-preservation, is only one of the violinist's qualifications.

He unites with it a very high intelligence and also taste, which is not necessary synonymous with technique or intelligence either. Then there is his superb poise and sense of proportion and the classic beauty of his style. Few, indeed, would have made Bach and Brahms so clear and at the same time full of sentiment. In the smaller pieces there was ample opportunity for the piquant effects which please an audience. The hall was packed.

Post 11-27

HEIFETZ DELIGHTS BOSTON AUDIENCE

Glb 11-27

Program of Wide Range Is Wonderfully Played

Rulon Robinson Sings With the People's Symphony Orchestra

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To Mr Heifetz this made no difference; he played as wonderfully well as he always has, giving all that he had to give, and his audience never failed him in appreciation. His program range was wide, its ballance excellent. He is less and less the boy—though still in h's very early 20s—as his concert experience grows, and he yesterday brought a dign'ty and simplicity to his playing that added measurably to its enjoyment.

Opening his recital with Brahm's sonata in A major, he passed on to a Bach group of prelude, bouree, two minuets and gigue, each a gem of composit'on and all played as every student of Bach aspires to play them. In these sixth sonata selections Mr Heifetz was unaccompanied.

Tschaikovsky's Melancholique Serenade, perfectly given; the same author's Valse Scherzo, arranged by Auer, in which the violinist was at his showiest for the afternoon; Glazounov's beautiful and popular Meditation, next a waltz by the same composer, and finally a delightful, sprightly Saltarella by Wieniawski, constituted the third part of the program.

Completing the program were the Chopin Nocturne in D major and Paganini's bizarre Perfetuum Mobile; but the violinist's task was still far from complete, for the balconies swarmed down into the unoccupied floor seats and insisted that he continue. This he cheerfully did, conspicuous among his added selections being two berceuses, one by Faure, and Sarasate's Zapaetedo.

Samuel Chotzinoff was Mr Heifetz' accompanist at the piano.

Globe 11-27

HEIFETZ GIVES VIOLIN RECITA

Playing of Sonatas by Brahms and Bach Gives Delight to Audience

SHOWS ORIGINALITY IN HIS PROGRAM

Her 11-27

Yesterday afternoon in Symphon ll Jascha Heifetz, with the help o amuel Chotzinoff, pianist, gave a vio n recital, playing this program: Sonata in A major (for violin an iano), Brahms; 5 movements from 6th onata for violin alone, Bach; Serenade elancholique, Tchaikowsky; Valse cherzo, Tchaikowsky-Auer; Meditaion, Valse, Glazounov; Saltarella, Wienawski; Nocturne in D major, Chopin-Wilhelmj; Perpetuum Mobile, Paganini.

All thanks are due Mr. Heifetz for arranging a program unlike that of the typical violin recital. Instead of the inescapable concerto—with an unfortunate accompanist struggling to furnish a background for which the composer demanded a large orchestra, and, needs be, making but a sorry job of it—Mr. Heifetz, since he had a pianist and not an orchestra at his disposal, showed the good taste to play a sonata for pian and violin. For his Bach number, to he treated his audience with considera ion, for if the unaccompanied sonat he chose, the stirring prelude excepted, proves dull hearing to many persons who are neither violinists nor admirers of every page Bach wrote, at least it s not the sadly over-worked chaconne.

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There is a different kind of public, however, with a fondness for the smaller forms of chamber music, sonatas for piano and violin, and the like, which come seldom to public performances. Though purists may argue that heir place is not in Symphony hall, one may counter with the opinion, better in Symphony hall than not at all. At all events Mr. Heifetz could lose nothing by letting it become known that at his concerts there is to be heard something different, something genuinely worth while, like the admirable performance e and Mr. Chotzinoff gave yesterday of the exquisite Brahms sonata; the beauty of it is not soon to be forgotten. He has, to repeat, nothing to lose, for hose people to whom the sound of the violin is comparably only to the music of he spheres, would not stay away, whatever Mr. Heifetz might play early in a concert, and he might well lure to ymphony hall persons who now are isposed to stay at home. The audience esterday, by the way, had every air enjoying the sonata, and the splendid ach prelude they vigorously applauded. he tribute to Mr. Heifetz's art is the reater when one remembers that this me audience had shown itself restive being kept waiting 19 minutes for the ncert to begin.

R. R. G.

Herald 11-27

ovr

Rachmaninoff Nov 23.

Heifetz Nov 26

Mr. Rakhmaninov, a figure like none other in the passing pageant of pianists, a master assured everywhere of a firm-set following, will return to Boston for a concert in Symphony Hall on Thursday evening, Nov. 23. It is good to find him choosing the evening, when they who work by day are free to hear him and when most spirits beat highest. It is good also to discover him assembling a programme worthy of his powers, viz.: Trans 10/8

Improvisation, Op. 31	Medtner
Sonata in F minor ("Appassionata")	Beethoven
Polonaise—Nocturne—Waltz—Sonata in B flat minor	Chopin
Melody—Serenade	Rakhmaninov
Study in E major—La Campanella,	Paganini-Liszt

Transcript Nov 8

RACHMANINOV

Mr. Rachmaninov will play at his concert in Symphony hall, next Monday evening: Her 11-19

Improvization, Op. 31	N. Medtner
Sonata Appassionata	Beethoven
Polonaise	Chopin
Nocturne	Chopin
Valse	Chopin
Sonata, Opus 35	Chopin
Melodie	Rachmaninov
Serenade	Rachmaninov
Two Etudes:	
(a) E major	Paganini-Liszt
(b) La Campanella	Paganini-Liszt

Herald Nov 19

RACHMANINOFF HERE

The following program will be played by Rachmaninoff at his recital at Symphony Hall next Thursday: Adv 11/19

Improvization, Op. 31	N. Medtner
Sonata Appassionata	Beethoven
Polonaise	Chopin
Nocturne	Chopin
Valse	Chopin
Sonata, Opus 35	Chopin
Melodie	Rachmaninoff
Serenade	Rachmoninoff
Two Etudes:	
E major	Paganini-Liszt
La Campanella	Paganini-Liszt

Advertiser Nov 19

Thursday at 8:15, Sergei Rachmaninoff, pianist; Improvization, Op. 31, N. Medtner; "Sonata Appassionata," opus 57, Beethoven; Polonaise, Nocturne, Valse, and Sonata, Opus 35, in B flat minor, Chopin; Melodie and Serenade, Rachmaninoff; E major Etude and La Campanella, Paganini-Liszt. Globe 11-19

Globe 11-19

At his next concert in Boston on Sunday afternoon, Nov. 26, in Symphony Hall, Mr. Heifetz will set himself exacting tasks—Brahms's Sonata in A major for violin and piano and five divisions of the Sixth Sonata of Bach for violin alone. Clearly, with his years and his new-found powers of self-expression ambition also waxes. Trans

Transcript Nov 15

SUNDAY afternoon, Nov. 26, in Symphony Hall a second concert by Mr. Heifetz, the violinist, once more at perfection of technique and tone; more than ever sensitive to music and instrument; at last expressing himself in his playing without troublous striving. He will play Brahms's Sonata in A major for Violin with piano; five divisions of Bach's Sixth Sonata for violin alone; a miscellany from Chaikovsky, Glazunov, Wieniawski and Paganini Trans 11-18

Transcript Nov 18

HEIFETZ NEXT SUNDAY

Next Sunday afternoon in Symphony hall at 3:30, Jascha Heifetz will give his second concert of the Boston season. Herald 11/19

Sonata in A-major	Brahms
Prelude, Bourree, Menuette No. 1, Menuette No. 2, Gigue	Bach
(For violin alone from 6th Sonata.)	
Serenade Melancholique	Tchaikovsky
Valse Scherzo	Tchaikovsky-Auer
Meditation, Valse	Glazounov
Saltarella	Wieniawski
Nocturne in D-major	Chopin-Wilhelmj
Perpetuum Mobile	Paganini

Herald 11-19

Jascha Heifetz' Program

Next Sunday afternoon in Symphony Hall at 3:30, Jascha Heifetz will give his second concert of the Boston season. He will play the following pieces: Sonata in A major, Brahms; Prelude, Bourree, Menuet No. 1, Menuet No. 2 and Gigue (for violin alone from 6th Sonata), J. S. Bach; "Serenade Melancholique," Tchaikovsky; Valse Scherzo, Tchaikovsky-Auer; Meditation and Valse, Glazunov; Saltarella, Wieniawski; Nocturne in D major, Chopin-Wilhelmj; "Perpetuum Mobile," Paganini. Globe 11-19

Globe 11-19

HEIFETZ AGAIN

Next Sunday afternon, in Symphony Hall, Jascha Heifetz will play the following program: Adv 11/19

Sonata in A major	Brahms
Prelude	J. S. Bach
Bourree	J. S. Bach
Menuette No. 1	J. S. Bach
Menuette No. 2	J. S. Bach
Gigue	J. S. Bach
Serenade Melancholique	Tchaikovsky
Valse Scherzo	Tchaikovsky-Auer
Meditation	Glazounov
Valse	Glazounov
Saltarella	Wieniawski
Nocturne in D major	Chopin-Wilhelmj
Perpetuum Mobile	Paganini

Advertiser 11-19

Incidents and Announcements Trans 11/20

For his concert in Symphony Hall next Sunday afternoon, Mr. Heifetz, the violinist, has set both an interesting and an exacting programme, viz.:

Sonata in A major for Violin and Piano	Brahms
Prelude, Bourrée, Minuets and Gigue from the Sixth Sonata for Violin Alone	Bach
Melancholy Serenade	Chaikovsky
Scherzo-Waltz	Chaikovsky-Auer
Meditation	Glazunov
Saltarello	Wieniawski
Nocturne in G major	Chopin-Wilhelmj
Perpetual Motion	Paganini

In both Budapest and Vienna, Mr. Kreisler handed the entire proceeds of four concerts to the proper authorities for the relief of the Hungarian and the Austrian poor. "I am acting like a modern robber-knight," he explained. "I am taking the money from the pockets of the profiteers and the speculators and giving it to the unfortunate. My methods, however, are gentler."

The Friends of Music are sparing no pains with their chorus, still in charge of Stephen Townsend. New and better voices have been gathered for it; while the number of rehearsals has been increased. In New York, as the season advances, it will be heard in music of Bach, Beethoven, Brahms, Schubert and incidental moderns.

H. T. P.

Transcript 11-20

Heifetz's Second Sunday Recita

It is an age of violin stars, and the youngest of them all, Jascha Heifetz is by general admission the greatest.

Jascha Heifetz

George Bernard Shaw, for instance, begged Heifetz to make a slip some time just to prove that he was human; and the late James G. Huneker, who was inclined to ridicule Shaw's pretentions as a music critic, paid tribute to Heifetz as the real musical marvel of the times. In tone and technique both, he is without a peer.

Young Heifetz, who was in his 'teens when he first came to Boston five years ago, is one of the big figures in the current series of Suuday afternoon concerts at Symphony Hall. He will give his second Fall recital there next Sunday.

Advertiser 11-22

Second Heifetz Concert

A week from tomorrow, Sunday afternoon, November 26th, at 3:30, in Symphony Hall, Jascha Heifetz will give his second recital of the season in Boston. Post 11-19

Post 11-19

Mr. Heifetz Anew Trans 11-25

To Symphony Hall tomorrow afternoon comes again Mr. Heifetz, the violinist restored to his mastery of technical means for tonal ends and steadily ripening in the expression of music and instrument through himself. He will test these newly balanced powers in such exacting music as Brahms's Sonata in A major and five divisions of Bach's Sixth Sonata for violin alone. The usual miscellany—this time from Chaikovsky, Glazzanov, Wieniowski and Pagannini rounds out the programme.

Transcript 11-25

HEIFETZ

Trav 11/25

At his second Boston concert of the season, which is to be his last this year in Symphony hall, and which will take place tomororw afternoon at 3:30, Jascha Heifetz is to present a program of unusual interest. The numbers follow: Sonata No. 2 in A major by Brahms, selections from sixth Sonata of Bach for violin alone, Serenade and Valse Scherzo by Tchaikovsky, Meditation and Valse by Glazounov, Saltarella by Wieniawsky, Nocturne in D major—Chopin-Wilhelmj, and Perpetuum Mobile of Paganini.

Traveler 11-25

HEIFETZ PLAYS TOMORROW

At his second concert of the season, which is to be his last this year in Symphony Hall, and which will take place tomorrow afternoon at 3:30, Jascha Heifetz is to present a program of unusual interest. The numbers follow: Sonata No. 2 in A major by Brahms, selections from Sixth Sonata of Bach for violin alone, Serenade and Valse Scherzo by Tchaikovsky, Meditation and Valse by Glazounov, Saltarella by Wieniawsky, Nocturne in D major, Chopin-Wilhelmj, and Perpetuum Mob le of Paganini. Amer 11-25

American 11-25

HEIFETZ PLAYS TODAY

Jascha Heifetz will give his second concert of the season, his last of the year, in Symphony Hall, this afternoon at 3:30. Her 11/26

Sonata in A major	Brahms
Prelude	Bach
Bourree	Bach
Menuette No. 1	Bach
Menuette No. 2	Bach
Gigue	Bach
(For violin alone from 6th sonata.)	
Serenade Melancholique	Tchaikovsky
Valse Scherzo	Tchaikovsky-Auer
Meditation	Glazounov
Valse	Glazounov
Saltarella	Wieniawski
Nocturne in D major	Chopin-Wilhelmj
Perpetuum Mobile	Paganini

Herald 11-26

HEIFETZ PLAYS TODAY

Jascha Heifetz will give his second concert of the season, which is also his last of the year, in Symphony Hall this afternoon. His program follows: Adv 11/26

Sonata in A major	Brahms
Prelude	J. S. Bach
Bourree	J. S. Bach
Menuttee No. 1	J. S. Bach
Menuttee No. 2	J. S. Bach
Gigue	J. S. Bach
Serenade Melancholique	Tchaikovsky
Valse Scherzo	Tchaikovsky-Auer
Meditation	Glazounov
Valse	Glazounov
Saltarella	Wieniawski
Nocturne in D major	Chopin-Wilhelmj
Perpetuum Mobile	Paganini

BOSTON THEATRE

Advertiser 11-26

HEIFETZ PLAYS TODAY

Jascha Heifetz will give his second concert of the season, which is also his last of the year in Symphony Hall, this afternoon at 3:30. Post 11-26

The great Russian violinist will play music by Brahms, J. S. Bach, Tchaikovsky, Tchaikovsky-Auer, Glazounov, Wieniawski, Chopin-Wilhelmj and Paganini

Post 11-26

HEIFETZ ENTERTAINS AT SYMPHONY HALL

Jascha Heifetz gave a violin recital at Symphony Hall yesterday for the second time within a month. The audience was smaller than usual, with scores of seats vacant downstairs. Perhaps the public has been surfeited with violin music; or maybe many of the regular concert-goers were recovering from the Harvard-Yale game. But Heifetz played superbly, with the most brilliant and flawless tone of which a violinist can boast. Adv 11-27

[107] Advertiser 11-27

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Post 11-27

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Glob 11-27

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Globe 11-27

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R. R. G.

Herald 11-27

98

ECITAL SHOWS EIFETZ IN FINE FORM

Am 11-27

For the second time within the few weeks, Jascha Heifetz gave recital in Symphony Hall before a ge and very enthusiastic audi-

The program, which opened with e Brahms Sonata in A major, pro-eded to a group that was of un-sual interest. It consisted of sev-ral bits, including the famous "Prel-ude" from the sixth Sonata by J. S. Bach. This group was played by Mr. Heifetz without accompaniment and gave his hearers much pleasure r, after all, there is more joy i autiful violin playing if unaccom-nied.

The remainder of the afternoon as given over to a miscellaneou collection which ranged from Paga-nini to Glazounov. There wa ore depth of feeling in the "Ser-nade Melancolique" by Tchaikow ky than anything else that the ar ist undertook. Probably the mos delightful of this group was th altarella' by Wieniawski. Th atter fairly sparkled, reminding on f sunlight on snow.

As usual, Mr. Samuel Chotzinof accompanied Mr. Heifetz. The ac companiments were just the sam sort that Mr. Chotzinoff alway ives—as nearly perfect as it is pos ible to play accompaniments an hat is saying a great deal mor an can be said for most of th ople who are doing it these days All in all the concert was very ccessful. Mr. Heifetz was in plendid mood and fine fettle.

[illegible] Christmas Basket Fund

American 11-27

Boy Phenomenon Will Sing Her

ROBERT MURRAY

Robert Murray, the Tacoma, Wash., lad whose voice reaches two full octaves higher than that of Galli-Curci, and higher than the pianoforte keyboard itself, will make his Boston debut at Symphony hall Sunday evening, Nov. 26, at a concert in aid of the funds of the Roosevelt Newsboys' Association, composed of Boston newsies.

Young Murray will sing an extensive repertoire, including the bell song from "Lakme," and a series of bird songs in which his remarkable voice will have full opportunity to display its flexibility and marvelous range, declared by scientists and musical experts alike to be unique in history.

Traveler 11-18

BOY SOPRANO GIVES RECITAL

Post 11-27

Carmela Ippolita, Violinist, Assisting Artist

Boston heard Robert Murray, the boy soprano, for the first time last night at a joint concert at Symphony Hall given under the auspices of the Roosevelt Newsboys' Association. Playing on the programme with him was Carmela Ippolita, a violinist who recently played with the Symphony orchestra in Cambridge.

Songs were selected on the boy soprano's programme to demonstrate his high register which has been especially developed. His opening number was Mozart's "Queen of Night from Magic Flute." Here the bird like quality of his voice was demonstrated.

In the "Villanelle" from Dell 'Acqua and the Polonaise from Mignon, he had an opportunity to exhibit his natural voice as well as high range. Here, the sweet quality of a boy's voice was heard.

In the "Lakme Bell Song" by Delibes, and Strauss's "Voci Di Primervera," he displayed these notes which rang out like bells, rather than like sounds coming from the human voice.

Miss Ippolita's programme was well received, consisting of selections from Saint-Saens, B minor Concerto, "At Dawning" by Cadman, "Ave Maria" by Gounod, "Air" by Jean Hure, "Conzonetta" by D'Ambrozio, and "Allegro" by Sammartini. Emil Polak was the accompanist for the boy, and Jesus Sanroma was the pianist for Miss Ippolita.

Post 11-27

PHENOMENAL BOY SOPRANO AT SYMPHONY

Amer 11-27

There appeared at Symphony Hall under the auspices of the Roosevelt Newsboys' Association, Robert Murray, "phenomenal boy soprano" and Carmela Ippolito, violinist.

Miss Ippolito has been heard in and around Boston enough not to require more than passing comment. She is a violinist whose playing is interesting because it shows plenty of good hard work in the past and all the ear-marks of a musician who is sincere and honest. One rather imagines that she will be heard more of later. Her tone is broad and good and her technic built on a solid foundation.

As for Robert Murray—his voice is phenomenal, there is no doubt about that. The range in itself is remarkable and his tones are fearfully and wonderfully high. As to quality of tone, that is a matter of difference of opinion.

One can only wonder on hearing a concert like this, why a boy of his early years is given the same things to sing before the public that such artists as Tetrazzini sang in their prime. It is putting far too much on the boy to expect him to sing with any degree of success such songs as the florid aria from "Mignon," and the "Bell Song," from "Lakme." Capability does not meet the demand in such cases.

Emil Polak played for Robert Murray, and Jesus M. Sanroma for Miss Ippolito.

American 11-27

RECITAL SHOWS HEIFETZ IN FINE FORM

Am 11/27

For the second time within the last few weeks, Jascha Heifetz gave a recital in Symphony Hall before a large and very enthusiastic audience.

The program, which opened with the Brahms Sonata in A major, proceeded to a group that was of unusual interest. It consisted of several bits, including the famous "Prelude" from the sixth Sonata by J. S. Bach. This group was played by Mr. Heifetz without accompaniment and gave his hearers much pleasure for, after all, there is more joy i beautiful violin playing if unaccompanied.

The remainder of the afternoon was given over to a miscellaneous collection which ranged from Paganini to Glazounov. There wa more depth of feeling in the "Serenade Melancolique" by Tchaikowsky than anything else that the artist undertook. Probably the mos delightful of this group was th "Saltarella" by Wieniawski. Thi latter fairly sparkled, reminding on of sunlight on snow.

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Give Now to Christmas Basket Fund

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Boston heard Robert Murray, the boy soprano, for the first time last night at a joint concert at Symphony Hall given under the auspices of the Roosevelt Newsboys' Association. Playing on the programme with him was Carmela Ippolita, a violinist who recently played with the Symphony orchestra in Cambridge.

Songs were selected on the boy soprano's programme to demonstrate his high register which has been especially developed. His opening number was Mozart's "Queen of Night from Magic Flute." Here the bird like quality of his voice was demonstrated.

In the "Villanelle" from Dell 'Acqua and the Polonaise from Mignon, he had an opportunity to exhibit his natural voice as well as high range. Here, the sweet quality of a boy's voice was heard.

In the "Lakme Bell Song" by Delibes, and Strauss's "Voci Di Primervera," he displayed these notes which rang out like bells, rather than like sounds coming from the human voice.

Miss Ippolita's programme was well received, consisting of selections from Saint-Saens, B minor Concerto, "At Dawning" by Cadman, "Ave Maria" by Gounod, "Air" by Jean Hure, "Conzonetta" by D'Ambrozio, and "Allegro" by Sammartini. Emil Polak was the accompanist for the boy, and Jesus Sanroma was the pianist for Miss Ippolita.

Post 11-27

PHENOMENAL BOY SOPRANO AT SYMPHONY

There appeared at Symphony Hall under the auspices of the Roosevelt Newsboys' Association, Robert Murray, "phenomenal boy soprano" and Carmela Ippolito, violinist.

11-27

Miss Ippolito has been heard in and around Boston enough not to require more than passing comment. She is a violinist whose playing is interesting because it shows plenty of good hard work in the past and all the ear-marks of a musician who is sincere and honest. One rather imagines that she will be heard more of later. Her tone is broad and good and her technic built on a solid foundation.

As for Robert Murray—his voice is phenomenal, there is no doubt about that. The range in itself is remarkable and his tones are fearfully and wonderfully high. As to quality of tone, that is a matter of difference of opinion.

One can only wonder on hearing a concert like this, why a boy of his early years is given the same things to sing before the public that such artists as Tetrazzini sang in their prime. It is putting far too much on the boy to expect him to sing with any degree of success such songs as the florid aria from "Mignon," and the "Bell Song," from "Lakme." Capability does not meet the demand in such cases.

Emil Polak played for Robert Murray, and Jesus M. Sanroma for Miss Ippolito.

American 11-27

Newman

NEWMAN TRAVELTALKS

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Trav 11-28

Traveler Oct 28

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Amer 10-28

American Oct 28

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Adv O 29

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In a group of sensational motion and still colored pictures Newman reveals Africa with a realism startling even to experienced travelers themselves. The wild animal motion pictures are said to be remarkable, and so are the intimate studies of tribal life.

Advertiser 10-29

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Adv 11/5

E. M. Newman, noted traveler is experiencing difficulty this season with the capacity of the theatres and halls where his "Traveltalks" are billed. There are not enough seats to accommodate all who wish to see the sensational wild animal motion pictures in the Cape-to-Cape series. In Milwuakee, Cleveland and Chicago, where Newman is now entertaining his many fellow travelers, new high records have been established.

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Advertiser 11-5

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The motion pictures of the interior of Madagascar are the first ever taken. In motion pictures and color views, Newman's fellow travelers will visit Durban, Victoria Falls, Mafeking, Bulawayo Motopos Hills, the Khami ruins, Zimbabwe, the site chosen by Rider Haggard for "She," "King Solomon's Mines."

American 11-18

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Advertiser 11-18

STAGE

Her 11-12

Herald 11-12

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Trav 11-18

Traveler 11-18

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Advertiser 11-19

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Trav 11-25

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Her 11-26

Herald 11-26

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Describes Victoria Falls and Also Tells of Trip in Madagascar

Herald 11/18

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By PHILIP HALE

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The views of Durban inspired one with the wish to visit it, for its trees, flowers, sea bathing; not especially for its taxis drawn by Zulus with their fantastic head-dresses. Mauritius, too, would be worth while, for its scenery and its people, but Madagascar? No.

Mr. Newman, greatly daring, did not hesitate to go into the interior, to cross the island, fearing neither malaria nor the savages. Was there not a book about Madagascar, written by a missionary, one Ellis, years ago, that boys fought for in the Sunday school library of our little village? Mr. Newman had much to say about the Zulus, splendidly set-up men, pictured by him in many ways, with their beehive huts, their dances. with the chief evidently under the blighting influence of beer.

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The pictures of wild animals unconscious of the proximity of man, not being hunted but living their natural life, excited frequent applause, and justly: members of the antelope family, herds of elephants, crocodiles that took one back in imagination to the time when the earth was populated only by huge and fearsome crawling, swimming and flying creatures, hippopotami on land and in the water. In boyish days we were pleased with the Koodoo, as described in "Wood's Natural History for the Young." Did it escape Mr. Newman's camera? Or does it now bear another name? Or is it extinct?

This intensely interesting Travel Talk will be repeated this afternoon. Next week the subject will be "Congo to Victoria Nyanza."

SYMPHONY CONCERT

Herald 11-25

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Her 12/2

Herald Dec 3

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Amer 12-2

American Dec 2

NEWMAN TELLS OF CONGO RIVER

Her 12/2

Takes Symphony Hall Audience on Pictorial Trip to Victoria Nyanza

THIRD TRAVEL TALK WELL ILLUSTRATED

By PHILIP HALE

The subject of Mr. Newman's third Travel Talk, delivered before a very large audience in Symphony Hall last night, was "Congo to Victoria Nyanza." The word "Congo" is associated in the minds of many with the meeting of Livingstone and Stanley, also with the "Belgian atrocities." Mr. Newman, who made a close investigation into the truth of the reported cruelties committed by rubber men in the reign of Leopold II, believes the stories to be unfounded. Yet the commission of inquiry (1904) confirmed the rumors of the torturing and generally barbarous treatment of the natives.

Few of us have any idea of the enormous natural wealth of the Congo in diamonds, gold, silver, copper, and even radium. Discovery of radium has already, the lecturer said, lowered the price considerably. The changes in the Congo region within the last 20 years are marvellous. The wilderness may not actually blossom as the rose, but the evidences of what the world is pleased to call civilization are many, as is shown in Elizabethville, other towns, missionary stations. Contrasted pictorially with these were the huts of the Congo natives, a race far inferior to the Zulus in stature, strength and intelligence, a race almost as close to the brute as that of the Pygmies. Herodotus, because he spoke of Pygmies in Africa, was for a long time called "the father of lies," and his statements were derided. A mighty traveler in his day, he is now recognized as a keen observer. Many of his stories, once thought incredible, have been corroborated by modern explorers.

The views on and along the Congo river and the scenes in the jungle were most interesting. Not enticing to trippers, perhaps, though in the higher regions the temperature and the prevailing natural conditions are favorable to health and comfort. In the jungle the air is malarial and there are insects that bring on blindness and the sleeping sickness. Nor would one care to mingle with the Pygmies or with a still lower race fond of disfigurement with mutilated lips for the sake of hideous ornamentation.

Interesting, too, were the views of and around Lake Tanganyika, taken in the course of Mr. Newman's journey by caravan for 200 miles. Again there were unusual pictures of wild animals in the open, hartebeeste, gnus, zebras; Paul du Chaillu's old friend, the gorilla; a singularly cleanly chimpanzee, but chained, taking a bath that would shame the hurried ablutions of many men; the ferocious buffalo, and the quick-eared rhinoceros of imperfect sight. Birds of fine plumage were shown. All in all, another instructive and entertaining travel talk.

"Congo to Victoria Nyanza" will be delivered again this afternoon. The subject next week will be "Khartum."

There will be extra Travel Talks on Friday evening, Dec. 22, and Saturday afternoon, Dec. 23, when there will be a complete showing of remarkable close range views of wild animal and savage life.

Herald Dec 2

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Adv 11/3

Advertiser Dec 3

THE NEWMAN LECTURE

The third of the lectures by E. M. Newman on his recent African tour, was given in Symphony Hall last evening, the special topic being "Congo to Victoria." This discourse proved highly interesting, starting with the Congo district and showing the peculiar customs of the inhabitants and following the territory explored by Stanley. Mr. Newman encountered a number of pygmy tribes in the interior, rope bridges, tattooed natives and a wildness that seemed absolutely removed from civilization.

The second part was devoted to a visit to Ujiji where Stanley found Livingston and a long tramp through the jungle. Mr. Newman procured a number of views of bird and animal life, a wonderful study in natural history. Some of the pictures were highly amusing, notably the bath taken by a chimpanzee and others dangerous, especially the charge of an enraged bull rhinoceros and the destruction of the camera. Mr. Newman's descriptions were exceedingly realistic and the lecture was one of the best of the series. It will be repeated this afternoon.

Post Dec 2

"KHARTUM" IS NEWMAN TOPIC

Her 12/9

Lecturer Takes Audience from Victoria Nyanza to Zanzibar

INTERESTING TALK AND ILLUSTRATIONS

The subject of Mr. Newman's illustrated Travel Talk in Symphony Hall last night was "Khartum." The talk was about the journey from the shores of Victoria Nyanza to Zanzibar, where the cloves come from, through the Kenya territory, the caravan along the Roosevelt Trail; about several native tribes, some nude, some clothed—but the missionaries say that the nude folk are the more moral—then the upper stretches of the Nile. The talk and the pictures, motion and still, were, as before, most interesting.

And at last we saw the Koodoo, the species of antelope that, in a child's book of natural history, fascinated us in our little village. The Syllabus of the spelled the name "Kudu," but we prefer the old spelling, just as "boule-dogge" is preferable to "bulldog," for one sees more clearly the jaws, teeth and determined expression when "dog" is "dogge."

Zanzibar, in spite of the heat, the poor hotels and the mosquitos, should be visited. The views shown were enchanting. The streets and houses are of "the Thousand Nights and a Night" variety, and it was surprising not to see a jinnee or at least an afreet ready to play a trick on some keeper of a bazaar. The natives on the mainland from the Kikuyus to the Masai are given to hideous ornamentation; some greased with castor oil; many women with jewelry weighing 30 pounds, with pierced ears distended by huge earrings, ranging from spools to tin cans. The dances that now seem grotesque may be in fashion here next season. They were not more grotesque than some now seen in local ballrooms, and the faces of the dancers showed pleasure, which is more than can be said of our gilded youths and flappers of high and low degree.

Mr. Newman had a good deal to say about Theodore Roosevelt, for he was with him in Africa. When asked if he was a good shot, the colonel replied that he shot often. He was not a wanton destroyer of game. Killing only one of a kind as a specimen, except in the case of lions, which are considered to be a species of vermin. The life and manners of the savages were described and fully illustrated.

Again there were pictures of wild animals in the open, among them hyenas, the first pictures of them taken out of captivity, and a leopard eating an antelope. Mr. Newman spoke bitterly about the leopard's character, the meanest creature of the cat family. Not even his inability to change his spots found favor in Mr. Newman's eyes.

In the course of his remarks, he asked any South Africans, presumably whites, who might be in the audience, to send their names to him so that he could forward them to some one who wished to organize here a South African club.

The Travel Talk will be repeated this afternoon. The subject of the one next week—the last in the regular series we regret to say—is "Sudan to Cairo." There will be extra showings of wild animals and savage life on Friday evening, Dec. 22, and Saturday afternoon, Dec. 23.

P. H.

Herald Dec 9

NEWMAN'S TRAVEL TALK TELLS OF AFRICAN LIFE

Mr Newman's travel talk last night in Symphony Hall dealt with the country about Victoria Nyanza and down the Nile toward Khartum. Most of the pictures given were of the natives and their ways of life, rather than of the scenery. This country included that traversed by Roosevelt in his famous hunting expedition.

There was a glimpse of Zanzibar, that once Arab kingdom, where the Sultan now has little more than the empty honor of the title, and complains that he is so poor and wives cost so much that he can afford only one.

At none of the previous lectures in this course has there been given so complete a series of pictures of savage life as this. The tribes shown included the peaceful Kikuyus, the warlike Masai, the Kavirondo, the Baganda and others.

The moving pictures of animals, a great attraction in many of these travel talks, gave views, taken at the water holes, of antelopes of many kinds—springbok, impala, tiny gazelle and sable antelope among others. A triumph of the photographer was a moving picture of the hyena, said to be the first ever taken of this extremely nervous animal, which seldom shows himself by day.

This lecture will be repeated this afternoon. Next week Mr Newman will complete his journey by keeping on down the Nile to Cairo.

Globe Dec 9

Continued on 9th page following

Newman

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Traveler Oct 28

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Adv 0.129

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Advertiser 10-29

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Advertiser 11-5

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AMUSEMENTS

Advertiser 11-18

STAGE

Her 11-12

Herald 11-12

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Traveler 11-18

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Herald 11-26

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Herald 11/25

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Herald 11-25

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American Dec 2

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Her 12/2

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By PHILIP HALE

The subject of Mr. Newman's third Travel Talk, delivered before a very large audience in Symphony Hall last night, was "Congo to Victoria Nyanza." The word "Congo" is associated in the minds of many with the meeting of Livingstone and Stanley, also with the "Belgian atrocities." Mr. Newman, who made a close investigation into the truth of the reported cruelties committed by rubber men in the reign of Leopold II, believes the stories to be unfounded. Yet the commission of inquiry (1904) confirmed the rumors of the torturing and generally barbarous treatment of the natives.

Few of us have any idea of the enormous natural wealth of the Congo in diamonds, gold, silver, copper, and even radium. Discovery of radium has already, the lecturer said, lowered the price considerably. The changes in the Congo region within the last 20 years are marvellous. The wilderness may not actually blossom as the rose, but the evidences of what the world is pleased to call civilization are many, as is shown in Elizabethville, other towns, missionary stations. Contrasted pictorially with these were the huts of the Congo natives, a race far inferior to the Zulus in stature, strength and intelligence, a race almost as close to the brute as that of the Pygmies. Herodotus, because he spoke of Pygmies in Africa, was for a long time called "the father of lies," and his statements were derided. A mighty traveler in his day, he is now recognized as a keen observer. Many of his stories, once thought incredible, have been corroborated by modern explorers.

The views on and along the Congo river and the scenes in the jungle were most interesting. Not enticing to trippers, perhaps, though in the higher regions the temperature and the prevailing natural conditions are favorable to health and comfort. In the jungle the air is malarial and there are insects that bring on blindness and the sleeping sickness. Nor would one care to mingle with the Pygmies or with a still lower race fond of disfigurement with mutilated lips for the sake of hideous ornamentation.

Interesting, too, were the views of and around Lake Tanganyika, taken in the course of Mr. Newman's journey by caravan for 200 miles. Again there were unusual pictures of wild animals in the open, hartebeeste, gnus, zebras; Paul du Chaillu's old friend, the gorilla; a singularly cleanly chimpanzee, but chained, taking a bath that would shame the hurried ablutions of many men; the ferocious buffalo, and the quick-eared rhinoceros of imperfect sight. Birds of fine plumage were shown. All in all, another instructive and entertaining travel talk.

"Congo to Victoria Nyanza" will be delivered again this afternoon. The subject next week will be "Khartum."

There will be extra Travel Talks on Friday evening, Dec. 22, and Saturday afternoon, Dec. 23, when there will be a complete showing of remarkable close range views of wild animal and savage life.

Herald Dec 2

NEWMAN IN KHARTOUM

Khartoum is the subject of the third lecture in the series of Newman travel talks, "Cape to Cairo," which will be given in Symphony Hall next Friday evening and Saturday afternoon. The party penetrates into the interior of Africa, showing many rare animals. The lecture ends with a journey down the Nile towards Cairo. Adv 12/3

Advertiser Dec 3

THE NEWMAN LECTURE

The third of the lectures by E. M. Newman on his recent African tour, was given in Symphony Hall last evening, the special topic being "Congo to Victoria." This discourse proved highly interesting, starting with the Congo district and showing the peculiar customs of the inhabitants and following the territory explored by Stanley. Mr. Newman encountered a number of pygmy tribes in the interior, rope bridges, tattooed natives and a wildness that seemed absolutely removed from civilization.

The second part was devoted to a visit to Ujiji where Stanley found Livingston and a long tramp through the jungle. Mr. Newman procured a number of views of bird and animal life, a wonderful study in natural history. Some of the pictures were highly amusing, notably the bath taken by a chimpanzee and others dangerous, especially the charge of an enraged bull rhinoceros and the destruction of the cameras. Mr. Newman's descriptions were exceedingly realistic and the lecture was one of the best of the series. It will be repeated this afternoon.

Post Dec 2

"KHARTUM" IS NEWMAN TOPIC

Her 12/9

Lecturer Takes Audience from Victoria Nyanza to Zanzibar

INTERESTING TALK AND ILLUSTRATIONS

The subject of Mr. Newman's illustrated Travel Talk in Symphony Hall last night was "Khartum." The talk was about the journey from the shores of Victoria Nyanza to Zanzibar, where the cloves come from, through the Kenya territory, the caravan along the Roosevelt Trail; about several native tribes, some nude, some clothed—but the missionaries say that the nude folk are the more moral—then the upper stretches of the Nile. The talk and the pictures, motion and still, were, as before, most interesting.

And at last we saw the Koodoo, the species of antelope that, in a child's book of natural history, fascinated us in our little village. The Syllabus of the spelled the name "Kudu," but we prefer the old spelling, just as "boule-dogge" is preferable to "bulldog," for one sees more clearly the jaws, teeth and determined expression when "dog" is "dogge."

Zanzibar, in spite of the heat, the poor hotels and the mosquitos, should be visited. The views shown were enchanting. The streets and houses are of "the Thousand Nights and a Night" variety, and it was surprising not to see a jinnee or at least an afreet ready to play a trick on some keeper of a bazaar. The natives on the mainland from the Kikuyus to the Masai are given to hideous ornamentation; some greased with castor oil; many women with jewelry weighing 80 pounds, with pierced ears distended by huge earrings, ranging from spools to tin cans. The dances that now seem grotesque may be in fashion here next season. They were not more grotesque than some now seen in local ballrooms, and the faces of the dancers showed pleasure, which is more than can be said of our gilded youths and flappers of high and low degree.

Mr. Newman had a good deal to say about Theodore Roosevelt, for he was with him in Africa. When asked if he was a good shot, the colonel replied that he shot often He was not a wanton destroyer of game. Killing only one of a kind as a specimen, except in the case of lions, which are considered to be a species of vermin. The life and manners of the savages were described and fully illustrated.

Again there were pictures of wild animals in the open, among them hyenas, the first pictures of them taken out of captivity, and a leopard eating an antelope. Mr. Newman spoke bitterly about the leopard's character, the meanest creature of the cat family. Not even his inability to change his spots found favor in Mr. Newman's eyes.

In the course of his remarks, he asked any South Africans, presumably whites, who might be in the audience, to send their names to him so that he could forward them to some one who wished to organize here a South African club.

The Travel Talk will be repeated this afternoon. The subject of the one next week—the last in the regular series we regret to say—is "Sudan to Cairo." There will be extra showings of wild animals and savage life on Friday evening, Dec. 22, and Saturday afternoon, Deo. 28.

P. H.

Herald Dec 9

NEWMAN'S TRAVEL TALK TELLS OF AFRICAN LIFE

Mr Newman's travel talk last night in Symphony Hall dealt with the country about Victoria Nyanza and down the Nile toward Khartum. Most of the pictures given were of the natives and their ways of life, rather than of the scenery. This country included that traversed by Roosevelt in his famous hunting expedition.

There was a glimpse of Zanzibar, that once Arab kingdom, where the Sultan now has little more than the empty honor of the title, and complains that he is so poor and wives cost so much that he can afford only one.

At none of the previous lectures in this course has there been given so complete a series of pictures of savage life as this. The tribes shown included the peaceful Kikuyus, the warlike Masai, the Kavirondo, the Baganda and others.

The moving pictures of animals, a great attraction in many of these travel talks, gave views, taken at the water holes, of antelopes of many kinds—spring bok, impala, tiny gazelle and sable antelope among others. A triumph of the photographer was a moving picture of the hyena, said to be the first ever taken of this extremely nervous animal, which seldom shows himself by day.

This lecture will be repeated this afternoon. Next week Mr Newman will complete his journey by keeping on down the Nile to Cairo.

Globe Dec 9

Continued on 9th page following

Paderewski (Nov 29, 19

Characteristically, Mr. Paderewski has changed plans for his return to the concert-hall. He will not make beginning in New York: but at Worcester in Mechanics Hall on Thursday evening, Nov. 9—near enough to Boston to draw both the devotees of his past and the curious about his present.

Transcript Oct 11

In Prospect.

Mr. Paderewski, the pianist, will play in Boston, for the first time since his return to the practice of his profession, in Symphony Hall on Wednesday afternoon, Nov. 29. Later, he may be expected also in one of the Sunday Concerts. By those who cannot abide even this brief waiting, he may be heard in Worcester Thursday evening, Nov. 9.

Transcript Oct 26

PADEREWSKI

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Traveler Oct 28

Paderewski Nov 29

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Globe Oct 29

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Advertiser Oct 29

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With a company comprising

Herald Nov 5

Paderewski

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Post 11-5

PADEREWSKI

In the opinion of many, the most important concert of the season will be that of Paderewski, the great Polish pianist, which will take place in Symphony hall on Wednesday afternoon, Nov. 29. Having retired from politics, he has recently arrived in this country in preparation for the tour which will mark his return to the concert stage.

Traveler 11-11

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American 11-11

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Post 11-12

MR. PADEREWSKI

Paderewski, the great Polish pianist, will give a concert in Symphony hall Wednesday afternoon, Nov. 29, at 2:30. He has already begun his American tour in other cities and is acclaimed as at the height of his power.

Herald 11-29

PADEREWSKI PLAYS

FULL-POWERED RETURN TO THE CONCERT-HALL

A First Recital at Worcester After Six Years of Retirement—The Freshened Man and Musician—The Old Might and Magnificance Strangely Touched Now with the Delicacies and Divinations of an Earlier Prime—Music Enkindled to a Rapt Audience

Trans 11/10

A REFRESHED Paderewski has returned to the concert hall; a Paderewski in the full exercise of the powers of his later years, newly and strangely resuming one or another attribute of an earlier prime; newly and keenly whetting his sixties of the calendar—only last Monday fell a birthday—with a zest that his thirties not always knew. For once his entourage has spoken truly. Paderewski is eager to play the piano again as voice of music and voice of his own spirit; eager, after six years of abstention, for concerts, audiences, the whole practice of the profession in which of old he was unapproachable. Assiduously these many months has he practised, sharpening, deepening, refining technical readiness beyond even his middle years. His memory holds clear and true; seldom in private, never in public, need he set score upon piano-rack. He finds no reason to diminish the length, scope, exactions of the programmes that he has long set his audiences and himself. He has borne the test of playing among intimates. With more confidence and in higher spirits than in many an earlier year of American tours, he began yet one more in Mechanics Hall at Worcester last evening; while before the concert had proceeded far, there was no questioning either the wisdom of return or the rapt response of hearers.

To the eye the Paderewski of the concert-hall, 1922, is little changed from the remembered Paderewski of the recitals in 1916; while that change is for the better. Under the stress of wartime, even before he had become man of politics and affairs in Poland, he seemed worn, burdened, preoccupied, though illustrious pianist still. Now, his figure is erect and firm again, his carriage alert, his eye bright, his whole being quick with alacrity. Only in his hair, receding a little farther from the temples, a little more gray and a little less tawny, is there token of accumulating time. He makes the same deep bow, unlike any other in concert-hall or theatre, to an audience that from side to side his glance also sweeps. Seated at the piano in the familiar fringed chair, the task of the moment gravely absorbs him. For the while, he seems hardly aware of an audience, so intent that a falling programme rustles through the silence. Its applause recalls him; he neither hides nor obtrudes his pleasure. Readily he plays an extra piece at the one pause in the concert. At the end, he adds two or three, without sign of fatigue or grudging. At Worcester, he was ready to begin within ten minutes of the hour announced for the concert. He prolonged no intermission. He betrayed not a trace of irritation with the surroundings. In a word a mellowed, a gentle, an altogether tractable Paderewski—the pianist as man of good will.

For the longer and larger pieces of the concert, Paderewski arrayed the Serious Variations of Mendelssohn, the Fantasia of Schumann, the Sonata Appassionata of Beethoven. Almost at the outset, as variation succeeded variation, came the most vivid sensation that the concert was to yield. The Paderewski who in 1916 forsook the concert-room was preëminently the pianist of power, bending music, instrument, audience, himself, to an all-puissant will—Paderewski musically of far-flung design, sweeping progress, up-swelling clangor. It was even the custom in those days to lament a vanished Paderewski of delicate inflections, tints, divinations.

Now, for miracle, it was such a Paderewski that returned in one or another of Mendelssohn's Variations. He played them like lace-work in sound; accents and modulations fell from the tips of his fingers; shadings were water-color in the deftest of tones. Yet he kept, while he softened, the gentle, the punctilious angularity of the composer's patterns, caught the simplicity of his sentiment, the light, thin play of his fancy. The audience heard anew the Paderewski who had been, who can still be the delicate diviner in tones. As such he returned again in occasional measures of the Nocturne from Chopin (Op. 37, No. 2); in the ornament of Liszt's "Au Bord d'une Source." As such he gleamed brightest of all from Chopin's Mazurka in B-flat minor. The unfolding, the intensifying of the poetized dance; the rounding, the shading, the hushing of the final measures, were of that Paderewski until now almost a legend, in whom poetry of spirit became a poetry of sound through means that upon gossamer laid iridescence. Yet beneath were both subtleties and precisions. So poets write and poets play—if music is their medium.

If not in the Variations, then through the Fantasia and the Sonata sounded anew the Paderewski of splendors and of power. As of old he struck chords that clanged out of depths. Again his runs flashed into radiance or darkened into tempest. His arpeggios fell in molten cascades. Upon songful measures, he outpoured the riches of his tone until the melody swam in calm glow sustained, or beat hot in incandescent progress. The advance of his climaxes tingled upon the nerves, Wagner-like; in the culmination marched breadths and heights. His contrasts stood keenly sharpened or deeply smoothed. Now finesse, now power shaped modulation, guided transition. Undiminished is the Paderewski of such range, such splendors. Touch and tone, melody and ornament, are all [illegible] of the man [illegible]

In the Fantasia and the Sonata through and above the pianist towered the musician. Measures quivering with romantic longing, drenched in romantic beauty, haunt, Schumann-like, the Fantasia; bind it together in recurrent voice and mood. Therewith Paderewski deepened Schumann; while around him he wove the golden halo of his own tone. The music brooded and was dark; strove for free stride and speech; resigned itself to still passion; yet ever upon it was the glow of these haunting, calling measures. Paderewski is still voice incomparable to such romantic moods of music, to such play of the imagery and the passion of tones. At once he deepens and he wings them, as in poet's rhapsody. Yet the mind guides; the hand shapes. The musician's mastery measures, these magnificences. A variation of pace here, a turn of rhythm there, a flash of color yet again and Schumann is clarified or multiplied, impassioned or illumined. With reason Paderewski holds fast to the romantic composers.

Beethoven in the Sonata Appassionata is kinsman, and upon him Paderewski bestowed like splendors and riches. Incandescent were the broken frenzies of the beginning. They lashed and leapt from the progress of the music. They rent it strand from strand. To Paderewski such rhapsodist succeeded Paderewski musician, above all else, in mind, hand and spirit, gathering these broken threads into the web of the slower, softer, musing song until it fell, inevitable and lovely upon the ear waiting and kindled. Again came thought of the pianist renewing himself from the golden prime when in him poetry went coequal with power. The succeeding division was not less glamored; the swift finale sped itself and the mood into silence.

Thereafter in long-standing custom, Chopin and Liszt. First the Pole's Ballad in G minor, less stirring Paderewski in sum of unfolded design and successive contrasting moods than for details upon which he might lavish his re-creating will. The ear seemed to hear measures played in routine. It heard also measures like those of the little epilogue, touched with subtle, shaded, echoing beauty, wistful, stilled, resigned. Then the cameo-like Nocturne with pa[illegible] rhythm, tone chiselling the melody—every stroke sensitive and supple, yet every stroke poised. The poetry, next of the Mazurka, and thereafter the sheer grandeurs of the Scherzo in C-sharp minor. [illegible] old it was one of Paderewski's sweeps [illegible] power unleashed. It is not less so today. Our young lions talk of sonorities; [illegible] them to music-paper. Yet they whisp[illegible] beside Paderewski torrential. Rhyth[illegible] darting or sustained, whipped like prop[illegible] sive force through Liszt's Polonaise in [illegible] major. Long before Ravel come the fi[illegible] and fall of sparkling waters in tones wh[illegible] Paderewski plays "Au Bord d'une Source." As for the Concert-Study in F minor, t[illegible] youngest, surest virtuoso of the conserv[illegible]tories may not reproach him. He *has* practised. To the technicians he flings ch[illegible]lenge.

H. T. P.

Transcript 11-10

PADEREWSKI COMING

Paderewski, the great Polish pianist, is to give a concert in Symphony Hall Wednesday afternoon, Nov. 29, at 2:30. This great figure in the world of music has already begun his American tour in other cities and is acclaimed as being at the very height of his powers.

Amer 11-18

American 11-18

Wednesday afternoon, Nov. 29, in Symphony Hall, Mr. Paderewski for his first appearance in Boston since he returned as pianist to the concert-room. Those who recall the range of his powers, the play of his personality and those who have yet to discover them, will flock equally to hear him.

Trans 11-18

Transcript 11-18

PADEREWSKI.

A sold-out house will greet Paderewski when he plays at Symphony Hall on Wednesday afternoon, November 29.

Adv 11/19

Advertiser 11-19

TO announce the return of Mr. Paderewski to the concert-room at Symphony Hall on Wednesday afternoon next is quite sufficient. Already an anticipating public has taken nearly every obtainable seat. The disappointed need only patience. Once and twice more will the pianist be heard in Boston. As everyone knows by this time he is in full possession of familiar powers; while he is the more ripened in mind and spirit by the years spent in other works and experience. His pieces for Wednesday are: Mendelssohn's "Serious Variations," Schumann's Fantasia, Beethoven's "Sonata Appassionata," the Nocturne in G major, the Ballard in A minor and the Scherzo in C-sharp minor out of Chopin, and three pieces from Liszt—"Au Bord d'une Source," the Concert-Study in F minor and the Polonaise in E major.

Trans 11-20

Transcript 11-20

Paderewski to Return

Ignace Paderewski, whose concert appearance in Symphony Hall last Wednesday made so profound an impression upon the public of Boston, will give a second concert here in Symphony Hall on [illegible] afternoon, [illegible] 31, at 3:30.

[110]

Boston to Welcome Him This Week

Ignace J. Paderewski—what thrills his very name brings to music lovers, from conservatory students to professional musicians of all kinds! After his seven-year absence, serving his country, he returns to Symphony Hall this week with renewed vigor. (Photo Bain.)

Post 11-26

At his concert in Symphony Hall next Wednesday afternoon, Mr. Paderewski will play the same pieces that he has chosen elsewhere for his return as pianist, viz.: Mendelssohn's "Serious Variations," Schumann's Fantasia, Beethoven's "Sonata Appassionata"; the Nocturne in G major, the Ballard in G minor and the Scherzo in C-sharp minor out of Chopin; and three pieces from Liszt—"Au Bord d'une Source," the Concert-Study in F minor and the Polonaise in E major.

11/24

H. T. P.

Transcript 11-24

Paderewski Returns

One of the chief events of the present concert season is the return of Paderewski as pianist. The comments of the leading New York critics on his recital there last week are on the whole favorable. As a fair specimen, a portion of Mr Henderson's review in the New York Herald is here reproduced. The program was the same that will be played here Wednesday afternoon to a hall sold out weeks in advance.

"Mr Paderewski has not lived 30 years since he first played here without feeling the burdens of time and experience. He is perhaps less delicate and precious artist, but he is certainly a greater man and a more eloquent interpreter.

"He played yesterday with less of the exaggerated force than when he was here some years ago, but far more than he used in his early period. He played, too, with a wider scale of power and a deeper palette of color. He played even more emotionally, but the emotion of today is not that of youth. It is the emotion of one who has lived largely, felt deeply and pondered profoundly."

Globe 11-26

PADEREWSKI TO RETURN

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Traveler Dec 2

PADEREWSKI TO RETURN

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Advertiser Dec 3

CONCERT NOTES

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Paderewski (Nov 29, 1922

Characteristically, Mr. Paderewski has changed plans for his return to the concert-hall. He will not make beginning in New York: but at Worcester in Mechanics Hall on Thursday evening, Nov. 9—near enough to Boston to draw both the devotees of his past and the curious about his present.

Transcript Oct 11

In Prospect. Trans 10-26

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Advertiser Oct 29

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Herald Nov 5

Paderewski

11-5

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American 11-11

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H. T. P.

Transcript 11-10

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Wednesday afternoon, Nov. 29, in Symphony Hall, Mr. Paderewski for his first appearance in Boston since he returned as pianist to the concert-room. Those who recall the range of his powers, the play of his personality and those who have yet to discover them, will flock equally to hear him. Trans 11-18

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Adv 11/19

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Advertiser 11-19

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[110]

Boston to Welcome Him This Week

Ignace J. Paderewski—what thrills his very name brings to music lovers, from conservatory students to professional musicians of all kinds! After his seven-year absence, serving his country, he returns to Symphony Hall this week with renewed vigor. (Photo Bain.)

Post 11-26

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"Mr Paderewski has not lived 30 years since he first played here without feeling the burdens of time and experience. He is perhaps a less delicate and precious artist, but he is certainly a greater man and a more eloquent interpreter.

"He played yesterday with less of the exaggerated force than when he was here some years ago, but far more than he used in his early period. He played, too, with a wider scale of power and a deeper palette of color. He played even more emotionally, but the emotion of today is not that of youth. It is the emotion of one who has lived largely, felt deeply and pondered profoundly."

Globe 11-26

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Traveler Dec 2

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Advertiser Dec 3

CONCERT NOTES

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Herald Dec 3

Paderewski (Nov 29, 1922

Characteristically, Mr. Paderewski has changed plans for his return to the concert-hall. He will not make beginning in New York: but at Worcester in Mechanics Hall on Thursday evening, Nov. 9—near enough to Boston to draw both the devotees of his past and the curious about his present.

Transcript Oct 11

In Prospect Trans 10-26

Mr. Paderewski, the pianist, will play in Boston, for the first time since his return to the practice of his profession, in Symphony Hall on Wednesday afternoon, Nov. 29. Later, he may be expected also in one of the Sunday Concerts. By those who cannot abide even this brief waiting, he may be heard in Worcester on Thursday evening, Nov. 9.

Transcript Oct 26

PADEREWSKI

Ignace J. Paderewski is shortly expected to arrive in America from Europe, in readiness to return to the concert stage. The great Polish pianist will give a performance in Symphony hall on Wednesday afternoon, Nov. 29.

Traveler Oct 18

Paderewski Nov 29

Paderewski will play at Symphony Hall Wednesday afternoon, Nov 29, for the first time since the war. His first public concert will be at Worcester Nov 9. Those who wish to hear him are advised to get their seats early, as the demand is likely to prove almost, if not, quite unprecedented. This recital is the most interesting event yet announced for the present Boston recital season.

Globe Oct 29

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Advertiser Oct 29

CONCERT AND OPERA

Mischa Elman, violinist, will play in Symphony hall Sunday afternoon, Nov. 19, at 3:30 o'clock.

Mr. Paderewski will give a recital in Symphony hall, on Wednesday afternoon, Nov. 29.

With a company

Herald Nov 5

Paderewski

In the opinion of many the most notable event of the musical season will be the return to the concert stage of Ignace J. Paderewski, the great Polish pianist and statesman, who is to give a concert in Boston Symphony Hall, on Wednesday afternoon, Nov. 29.

Post 11-5

PADEREWSKI

In the opinion of many, the most important concert of the season will be that of Paderewski, the great Polish pianist, which will take place in Symphony hall on Wednesday afternoon, Nov. 29. Having retired from politics, he has recently arrived in this country in preparation for the tour which will mark his return to the concert stage.

Traveler 11-11

we are familiar

PADEREWSKI COMING

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American 11-11

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Post

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Post 11-12

MR. PADEREWSKI

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Herald 11-29

PADEREWSKI PLAYS

FULL-POWERED RETURN TO THE CONCERT-HALL

A First Recital at Worcester After Six Years of Retirement—The Freshened Man and Musician—The Old Might and Magnificance Strangely Touched Now with the Delicacies and Divinations of an Earlier Prime—Music Enkindled to a Rapt Audience

Trans 11/10

A REFRESHED Paderewski has returned to the concert hall; a Paderewski in the full exercise of the powers of his later years, newly and strangely resuming one or another attribute of an earlier prime; newly and keenly whetting his sixties of the calendar—only last Monday fell a birthday—with a zest that his thirties not always knew. For once his entourage has spoken truly. Paderowski is eager to play the piano again as voice of music and voice of his own spirit; eager, after six years of abstention, for concerts, audiences, the whole practice of the profession in which of old he was unapproachable. Assiduously these many months has he practised, sharpening, deepening, refining technical readiness beyond even his middle years. His memory holds clear and true; seldom in private, never in public, need he set score upon piano-rack. He finds no reason to diminish the length, scope, exactions of the programmes that he has long set his audiences and himself. He has borne the test of playing among intimates. With more confidence and in higher spirits than in many an earlier year of American tours, he began yet one more in Mechanics Hall at Worcester last evening; while before the concert had proceeded far, there was no questioning either the wisdom of return or the rapt response of hearers.

To the eye the Paderewski of the concert-hall, 1922, is little changed from the remembered Paderewski of the recitals in 1916; while that change is for the better. Under the stress of wartime, even before he had become man of politics and affairs in Poland, he seemed worn, burdened, preoccupied, though illustrious pianist still. Now, his figure is erect and firm again, his carriage alert, his eye bright, his whole being quick with alacrity. Only in his hair, receding a little farther from the temples, a little more gray and a little less tawny, is there token of accumulating time. He makes the same deep bow, unlike any other in concert-hall or theatre, to an audience that from side to side his glance also sweeps. Seated at the piano in the familiar fringed chair, the task of the moment gravely absorbs him. For the while, he seems hardly aware of an audience, so intent that a falling programme rustles through the silence. Its applause recalls him; he neither hides nor obtrudes his pleasure. Readily he plays an extra piece at the one pause in the concert. At the end, he adds two or three, without sign of fatigue or grudging. At Worcester, he was ready to begin within ten minutes of the hour announced for the concert. He prolonged no intermission. He betrayed not a trace of irritation with the surroundings. In a word a mellowed, a gentle, an altogether tractable Paderewski—the pianist as man of good will.

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[110]

Post 11/26

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Herald Dec 3

Paderewski

THESE FINAL DAYS

PADEREWSKI AS HE COMES FULL CIRCLE

Pianist, Musician and Man Renewed and Reassembled—The Divination and the Poetry of Youth, the Passion and the Power of Middle Years Summoned and Fused—Olden Magnificance in Present Lavishness

Trans 12-1

UPON those fortunate enough in their years to have followed Mr. Paderewski through his long career in America, three images remain implanted: the image of the youthful pianist of the nineties and the turn of the century—a romantic presence and a romantic spirit, charged with the poetry of music, releasing, sublimating it; the pianist of middle age, haunted, goaded by desires fulfilled and unfulfilled, finding outlet for them in ceaseless quest for the power of music as a single instrument might bear it, as single mind and single heart might unfold and swell it; the pianist who now, after years of preoccupation with politics and affairs, returns to the concert-hall in the renewal and the equilibrium of all his faculties, sometimes the crowning halo of the executive artist in ripest days. Such a Paderewski played at Symphony Hall on Wednesday afternoon, before an audience that exhausted every plaudit as it exhausted every foothold; came to it in clear alacrity of body, mind and mood; lavished upon it, as in final epitome, the heights, the depths, the range between, of these reborn, regathered masteries. Listeners to the early Paderewski knew beauty; to the middle Paderewski heard power. From the present Paderewski springs the union, little alloyed, of both the poetries and the splendors.

The Paderewski, who in those distant days, seemed the youngest of the angels (pianistically speaking) played at Symphony Hall the Serious Variations of Mendelssohn, yet not without flashes of the Paderewski who was to be daemonic successor. Oftenest, on Wednesday, he played them like lace-work in sound; accents and modulations fell from the tips of his fingers; shadings were water-color in the deftest of tones. Yet he kept the gentle, the punctilious angularity of the composer's patterns, caught the simplicity of his sentiment, the light, thin play of his fancy. The audience heard anew the Paderewski who had been, who can still be, the delicate diviner in tones. As such he returned again in occasional measures of the Nocturne from Chopin (Op. 37, No. 2); in the ornament of Liszt's "Au Bord d'une Source." As such he gleamed brightest of all from Chopin's Mazurka in B-flat minor. The unfolding, the intensifying of the poetized dance; the rounding, the shading, the hushing of the final measures, were of that Paderewski, until now almost a legend in whom a poetry of spirit became a poetry of sound through means that upon gossamer laid iridescence. Yet beneath were both subtleties and precisions.

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PADEREWSKI AT SYMPHONY HALL

Boston Gives Pianist Warm Welcome When He Comes After Long Absence

FAMILIAR PROGRAM DELIGHTS AS OF OLD

Her 11-30

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The tribute paid by the great audience when Mr. Paderewski came on the stage was a tribute to the patriot and the man as well as to the virtuoso, whose coming had been impatiently awaited. For the pianist is the man; the man is the patriot. Many of those in the hall yesterday remembered when on the same stage he spoke words of burning eloquence in behalf of his beloved Poland, for this remarkable man, gifted in many ways, is as eloquent in speech as in the interpretation of music that appeals to him.

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The scene was familiar; the lowered lights, the delay in appearance, the expectant hush; finally the entrance, dignified, not dramatic. There has been too much drama in Mr. Paderewski's recent years for him to be theatrical. Again the resonant, arresting chords by way of a prelude. And then the weaving of the old-time spell by the masterly interpretation of music known to all.

It would be impertinent to speak of this or that technical feature; of this or that salient characteristic in interpretation. One hearing Mr. Paderewski is conscious, not merely of a pianist exerting uncommon skill, but of a highly sensitive, poetic, imaginative man, who has chosen the piano to bare his own soul by communicating to others the musical thoughts and emotions of great composers as he himself understands and feels them. Yet this tremendous personality—and "tremendous" is not here an extravagant word—which has been felt in the political conferences of nations and in the legislative halls of his own capital, is not aggressive, not irritating. It is accepted thankfully, as is any beneficent phenomenon of Nature.

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Herald Nov 30

Mr Paderewski will presumably play Dec 31 the program he has been giving at his second appearances in other cities. Globe 12-17

Globe Dec 17

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Paderewski

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Telling reporters that, had the news not been withheld from him, he would have cancelled the concert, Paderewski said gravely:

"Please express my absolute condemnation and regret of the act which has taken place. This is the first time in the history of Poland that a ruler has been assassinated."

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Herald Dec 24

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Post Dec 24

See 14th page following

Paderewski

THESE FINAL DAYS

PADEREWSKI AS HE COMES FULL CIRCLE

Pianist, Musician and Man Renewed and Reassembled—The Divination and the Poetry of Youth, the Passion and the Power of Middle Years Summoned and Fused—Olden Magnificance in Present Lavishness

Trans 12-1

UPON those fortunate enough in their years to have followed Mr. Paderewski through his long career in America, three images remain imprinted: the image of the youthful pianist of the nineties and the turn of the century—a romantic presence and a romantic spirit, charged with the poetry of music, releasing, sublimating it; the pianist of middle age, haunted, goaded, by desires fulfilled and unfulfilled, finding outlet for them in ceaseless quest for the power of music as a single instrument might bear it, as single mind and single heart might unfold and swell it; the pianist who now, after years of preoccupation with politics and affairs, returns to the concert-hall in the renewal and the equilibrium of all his faculties, sometimes the crowning halo of the executive artist in ripest days. Such a Paderewski played at Symphony Hall on Wednesday afternoon, before an audience that exhausted every plaudit as it exhausted every foothold; came to it in clear alacrity of body, mind and mood; lavished upon it, as in final epitome, the heights, the depths, the range between, of these reborn, regathered masteries. Listeners to the early Paderewski knew beauty; to the middle Paderewski heard power. From the present Paderewski springs the union, little alloyed, of both the poetries and the splendors.

The Paderewski, who in those distant days, seemed the youngest of the angels (pianistically speaking) played at Symphony Hall the Serious Variations of Mendelssohn, yet not without flashes of the Paderewski who was to be daemonic successor. Oftenest, on Wednesday, he played them like lace-work in sound; accents and modulations fell from the tips of his fingers; shadings were water-color in the deftest of tones. Yet he kept the gentle, the punctilious angularity of the composer's patterns, caught the simplicity of his sentiment, the light, thin play of his fancy. The audience heard anew the Paderewski who had been, who can still be, the delicate diviner in tones. As such he returned again in occasional measures of the Nocturne from Chopin (Op. 37, No. 2); in the ornament of Liszt's "Au Bord d'une Source" As such he gleamed brightest of all from Chopin's Mazurka in B-flat minor. The unfolding, the intensifying of the poetized dance; the rounding, the shading, the hushing of the final measures, were of that Paderewski, until now almost a legend in whom a poetry of spirit became a poetry of sound through means that upon gossamer laid iridescence. Yet beneath were both subtleties and precisions.

If not in the Variations then through Schumann's Fantasia and Beethoven's Sonata Appassionata sounded anew the Paderewski of splendors and of power. As of old he struck chords that clanged out of depths. Again his runs flashed into radiance or darkened into tempest. His arpeggios fell in molten cascades. Upon songful measures he outpoured the riches of his tone until the melody swam in calm glow sustained, or beat hot in incandescent progress. The advance of his climaxes tingled upon the nerves, Wagner-like; in the culmination marched breadths and heights. His contrasts stood keenly sharpened or deeply smoothed. Now finesse, now power shaped modulation, guided transition. Undiminished is the Paderewski of such range, such splendors. Touch and tone, melody and ornament, are all alight with them. The fires of the man are still the fires of the pianist.

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Post Dec 24

See 14th page, following

Hempel (Jenny Lind Concert) Dec 3, 1922

HEMPEL AS JENNY LIND

Frieda Hempel, the great coloratura soprano of concert and opera, will give a concert in Symphony hall on Sunday afternoon, Dec. 3, at 3:30. She will repeat in Boston her Jenny Lind program which was so successful at the centenary celebration in New York. 11-11

Traveler Nov 11

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She will repeat in Boston her Jenny Lind program, which was successful at the centenary celebration in New York. The program, the costumes, the piano, and stage decorations are all faithfully copied from the records of concerts by the "Swedish Nightingale."

American 11-11

Sunday afternoon, Dec. 3, in Symphony Hall, a concert by Frieda Hempel, in the prime of golden voice, practised skill and musical insight both keen and wide-ranging. Intrinsic beauty and quickening imagination both warm her song. This time, wearing a dress like Jenny Lind's, she will repeat the numbers in which she recalled the recent centenary of the singer.

Transcript 11-18

HEMPEL AS JENNY LIND

At last Frieda Hempel is to give her famous "Jenny Lind Concert" when she sings in Boston on Sunday afternoon, December 3, in Symphony Hall at 3.30.

This concert by the great coloratura soprano of our day was an immediate success in New York, and has been repeated in many cities of America and Europe, including Sweden, the country of Jenny Lind's birth.

American 11-18

HEMPEL AS JENNY LIND

Adv 11/19

One of the most interesting concerts of the season will be the impersonation of Jenny Lind in the famous singer's own program, and the costume and accoutrements of the period by Frieda Hempel. This "Jenny Lind Concert" is to be given in Symphony Hall Sunday afternoon December 3. It will be a repetition of the memorable concert which Miss Hempel gave in New York two seasons ago in honor of the 100th anniversary of the great Swedish singer.

Advertiser 11-19

HEMPEL AS LIND

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Herald 11-19

HEMPLE'S JENNY LIND

The program, number for number, which Jenny Lind sang in America during her tour of 1850, will be presented by Frieda Hempel at her centenary celebration concert in Symphony hall next Sunday afternoon, Dec. 3, at 3:30. She will appear in an exact replica of the hoop skirt costume of the Swedish nightingale. Other aspects of the historical concert will be closely imitated.

Miss Hempel will be assisted by Mr. Coenraad V. Bos, accompanist, and Louis P. Fritze, flutist. Her 11/20

Oh; Had I Jubal's Lyre.............Handel
Batti, Batti, O bel Masetto, from "Don Giovanni" ....Mozart
Miss Hempel.
Ave Maria.......................Schubert
The Trout........................Schubert
The Nut Tree.....................Schumann
The Herdsman's Song (The Echo Song) Norwegian Melody
Miss Hempel.
Romance ....Chopin
Waltz, G-flat.....................Chopin
Mr. Bos.
"Carnival of Venice," from "The Brides of Venice" (with flute obbligato)..Benedict
Miss Hempel.
Andante Pastoral................Th. Boehm
Minuet ....Beethoven
Mr. Fritze.
On Wings of Song..............Mendelssohn
Bird Song.........................Taubert
(Composed expressly for Mlle. Jenny Lind.)
Greeting to America—(The celebrated prize national song as sung by Mlle. Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mlle. Lind by Julius Benedict).
Home, Sweet Home, from "Clari, or the Maid of Milan"...................Bishop
Miss Hempel.

Herald 11-20

Mme. Hempel, Mr. van Bos as pianist and Mr. Fritze as flute-player, will repeat at Symphony Hall on Sunday afternoon, Dec. 3, the programme of the concert in which in 1850, Jenny Lind was heard for the first time in America. It yields Mme. Hempel airs from Handel and Mozart; songs by Schumann and Schubert; ... pieces by Benedict and Taubert; "A Greeting to America," likewise by Benedict and "Home, Sweet Home" somewhat singularly set down as out of the opera, "Clari or The Maid of Milan." Mme. Hempel will wear costumes like to Jenny Lind's in those days.

Transcript 11-24

HEMPEL'S PROGRAM

Frieda Hempel, looked upon as one of the greatest singers of our generation, will reproduce, number for number, at her concert in Symphony Hall on Sunday afternoon, December 3, the program presented in America by Jenny Lind, on her famous tour of America in 1850. Amer 11/25

American 11-25

HEMPEL'S JENNY LIND PROGRAM

Frieda Hempel, looked upon as one of the greatest singers of our generation, will reproduce, number for number, at her concert in Symphony hall on Sunday afternoon, Dec. 3, at 3:30, the program presented in America by Jenny Lind on her famous tour of America in 1850. Coenraad V. Bos will be the accompanist and Louis P. Fritze will play the flute obbligatos. Trav 11-25

Traveler 11-25

FRIEDA HEMPEL
Symphony Hall
Adv 11-26

Advertiser 11-26

HEMPEL'S JENNY LIND PROGRAM

Adv 11/26

The program, number for number, which Jenny Lind sang in America during her famous tour of 1850, will be presented by Frieda Hempel at her centenary celebration concert in Symphony Hall next Sunday afternoon. Miss Hempel will be assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, the flutist. The Hempel-Lind numbers follow:

Oh! Had I Jubal's Lyre ....Handel
Batti, batti ....Mozart
Ave Maria ....Schubert
The Trout ....Schubert
The Nut Tree ....Schumann
The Herdsman's Song..Norwegian Melody
Grand Aria, "Carnival of Venice".Benedict
On Wings of Song ....Mendelssohn
Bird Song ....Taubert

Advertiser 11-26

A Jenny Lind Program

The program, number for number, which Jenny Lind sang in America during her famous tour of 1850, will be presented by Frieda Hempel at her concert in Symphony Hall next Sunday afternoon, Dec 3, at 3:30.

Miss Hempel will appear in an exact replica of the hoop skirt costume of the Swedish nightingale, and other aspects of the historical concert will be closely imitated.

Miss Hempel will be assisted by Coenraad V. Bos, her famous accompanist, and Louis P. Fritze, flutist.

The program follows: "O! Had I Jubal's Lyre," Handel; "Batti, batti, O bel Mazetto," Mozart; "Ave Maria" and "The Trout," Schubert; "The Nut Tree," Schumann; "The Herdsman's Song," Norwegian Melody; Romance and Waltz, G flat, Chopin; "Grand Aria Di Bravur, Carnival of Venice," from the opera of "The Brides of Venice," Benedict; "Andante Pastoral," Th Boehm; Minuet, Beethoven; "On Wings of Songs," Mendelssohn; "Bird Song," Taubert; "Greeting to America" (the celebrated prize National song as sung by Mademoiselle Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music, composed expressly for Mademoiselle Lind by Julius Benedict); "Home, Sweet Home," from the opera "Clari," or "The Maid of Milan," Bishop. Globe 11/26

Globe 11-26

Hempel's Jenny Lind Programme

The programme, number for number, which Jenny Lind sang in America during her famous tour of 1850, will be presented by Frieda Hempel at her centenary celebration concert in Symphony Hall next Sunday afternoon, Dec. 3, at 3:30. Post 11-26

Miss Hempel will appear in an exact replica of the hoop skirt costume of the Swedish nightingale, and other aspects of the historical concert will be closely imitated.

Miss Hempel will be assisted by Mr. Coenraad V. Bos, her famous accompanist, and Louis P. Fritze, the flutist. The programme, as reproduced, follows:

Oh! Had I Jubal's Lyre .... Handel
Batti, Batti, O bel Masetto .... Mozart
from Don Giovanni
Miss Frieda Hempel
Ave Maria .... Schubert
The Trout .... Schubert
The Nut Tree .... Schumann
The Herdsman's Song ... Norwegian Melody
(Generally known as the Echo Song)
Miss Frieda Hempel
Romance .... Chopin
Waltz, G flat .... Chopin
Performed on the Pianoforte by
Mr. Coenraad V. Bos
Grand Aria Di Bravura .... Benedict
Carnival of Venice
From the Opera of
The Brides of Venice
(With flute obbligato)
Miss Frieda Hempel
Andante Pastoral .... Th. Boehm
Minuet .... Beethoven
Performed on flute by
Mr. Louis P. Fritze
On Wings of Song .... Mendelssohn
Bird Song .... Taubert
Composed expressly for Md'slle Jenny Lind
Greeting to America.
The celebrated prize national song as sung by Mademoiselle Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mademoisello Lind by Julius Benedict
Home, Sweet Home .... Bishop
From the Opera of
Clari, or The Maid of Milan
Miss Frieda Hempel

Post 11-26

En stor Jenny Lind-konsert

äger rum i Symphony Hall nästa söndags e. m. kl. 3.30 med miss Frieda Hempel från New York som solist. Hon biträdes af den berömde flöjtisten Louis P. Fritze samt pianisten Coenraad V. Bos.

FRIEDA HEMPEL.

Programmet har följande utseende:

Part I.

1. a. Oh! Had I Jubal's Lyre .. Handel
   b. Batti, batti, O bel Masetto, from Don Giovanni .... Mozart
   Miss Frieda Hempel.
2. a. Ave Maria .... Schubert
   b. The Trout .... Schubert
   c. The Nut Tree .... Schumann
   d. The Herdsmans Song, Norwegian Melody
   (Generally known as the Echo Song)
   Miss Frieda Hempel.
3. a. Romance .... Chopin
   b. Waltz, G-flat .... Chopin
   Performed on the pianoforte by Mr Coenraad V. Bos.

Part II.

4. Grand Aria Di Bravura, Carnival of Venice, from the Opera of The Brides of Venice .... Benedict
   (With flute obligato)
   Miss Frieda Hempel.
5. a. Andante Pastoral .. Th. Boehm
   b. Minuet .... Beethoven
   Performed on the flute by Mr Louis P. Fritze.
6. a. On Wings of Song. Mendelssohn
   b. Bird Song .... Taubert
   Composed expressly for Mademoiselle Jenny Lind.
   c. Greeting to America.
   The Celebrated Prize National Song as sung by Mademoiselle Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mademoiselle Lind by Julius Benedict.
   d. Home, Sweet Home, from the Opera of Clari, or The Maid of Maid of Milan .... Bishop
   Miss Frieda Hempel.

Se annonsen!

Svea Dec 2

[112]

Hdw 11/26

FRIEDA HEMPEL, AS JENNY LIND

Herald 11-26

QUEEN OF SONG

Adv

MME. FRIEDA HEMPEL, who will repeat, at Symphony Hall tomorrow, the historic Jenny Lind program that stirred New York.

Advertiser Dec 2

Hempel in Role of Jenny Lind

Trav

In her famous Jenny Lind concert which was so highly successful in New York at the centennial celebration of the famous Swedish singer of olden times, Frieda Hempel will appear in Symphony hall tomorrow afternoon at 3:30. She is to wear a replica of Jenny Lind's costume. The decorations, program, and other details will suggest the concerts of the famous singer in her tour of America, which included several appearances in Boston. Jenny Lind's program, to be resung by Frieda Hempel, includes arias of Handel, Mozart and Benedict. The concert will end, as in Jenny Lind's concerts, with "Home, Sweet Home."

Traveler Dec 2

When the one hundredth anniversary of the birth of Jenny Lind befell in the autumn of 1921, it pleased Mme. Hempel to note it in New York by a concert in which she costumed herself as "the Swedish Nightingale" and repeated the numbers in which that singer was first heard in the fifties in America. Such a concert, with Mr. Bos assisting as pianist, Mme. Hempel will repeat in Symphony Hall tomorrow afternoon. The appointed pieces range from operatic airs, classic German lieder, a "grand aria di bravura, to a Norwegian Echo Song, "Home, Sweet Home" and "A Greeting to America." All these will employ the voice, the skill, the intelligence of Mme. Hempel all in prime. In other respects, too, the concert promises entertainment.

Transcript Dec 2

HEMPEL TOMORROW

In her famous Jenny Lind concert, which was so highly successful in New York at the centennial celebration of the famous Swedish singer of olden times, Frieda Hempel will appear in Symphony Hall tomorrow afternoon at 3:30. She is to wear a replica of Jenny Lind's costume. Jenny Lind's program, to be resung by Frieda Hempel, includes arias of Handel, Mozart and Benedict, a group of songs by Schubert, and single songs by Mendelssohn, Taubert and Bishop, also the famous Norwegian Echo Song. The concert will end, as in Jenny Lind's concerts, with "Home, Sweet Home."

American Dec 2

HEMPEL AS JENNY LIND

A concert of unusual beauty and interest will be given in Symphony Hall this afternoon at 3:30, when Frieda Hempel impersonates Jenny Lind.

Miss Hempel will reproduce Jenny Lind's old programme as sung in America, and will be assisted by Conrad V. Bos, her accompanist, and Louis P. Fritze, flute. The numbers follow:

Oh! Had I Jubal's Lyre, "Titus" ....Handel
Aria, Miss Frieda Hempel.........Mozart
Ave Maria ....Schubert
Der Jungling ....Schubert
Ungeduld ....Schumann
The Herdsman's Song ......Norwegian Melody
(Generally known as the Echo Song)
Miss Frieda Hempel
Romance ....Chopin
Waltz, G-flat ....Chopin
Performed on the pianoforte by Mr. Coenraad V. Bos

PART II.

Grand aria Di Bravura, Carnival of Venice, from the Opera of The Brides of Venice ....Benedict
(With flute obbligato)
Miss Frieda Hempel
Andante Pastoral ....Th. Boehm
Minuet ....Beethoven
Performed on the flute by Mr. Louis P. Fritze
On Wings of Song................Mendelssohn
Bird Song ....Taubert
Composed expressly for Mademoiselle Jenny Lind
Greeting to America
The celebrated prize national song as sung by Mademoiselle Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mademoiselle Lind by Julius Benedict.
"Home, Sweet Home," from the opera of "Clari, or The Maid of Milan"......Bishop
Miss Frieda Hempel

Post Dec 3

HEMPEL CONCERT

A concert of unusual beauty and interest will be given in Symphony Hall this afternoon at 3:30, when Frieda Hempel impersonates Jenny Lind. Mme. Hempel's Jenny Lind concert in New York was an artistic success as well as an historical revival of significance. Jenny Lind's old program will be sung in its entirety. Coanrad V. Bos, pianist and Louis P. Fritze, flute, will assist. Adv

Advertiser Dec 3

Hempel (Jenny Lind Concert) Dec 3, 1922

HEMPEL AS JENNY LIND

Frieda Hempel, the great coloratura soprano of concert and opera, will give a concert in Symphony hall on Sunday afternoon, Dec. 3, at 3:30. She will repeat in Boston her Jenny Lind program which was so successful at the centenary celebration in New York.

Traveler Nov 11

HEMPEL AS JENNY LIND

Frieda Hampel, the great coloratura soprano of concert and opera will give a concert in Symphony Hall on Sunday afternoon, December 3, at 3:30.

She will repeat in Boston her Jenny Lind program, which was so successful at the centenary celebration in New York. The program, the costumes, the piano, and stage decorations are all faithfully copied from the records of concerts by the "Swedish Nightingale."

American 11-11

Sunday afternoon, Dec. 3, in Symphony Hall, a concert by Frieda Hempel, in the prime of golden voice, practised skill and musical insight both keen and widely ranging. Intrinsic beauty and quickening imagination both warm her song. This time, wearing a dress like Jenny Lind's, she will repeat the numbers in which she recalled the recent centenary of the singer.

Transcript 11-18

HEMPEL AS JENNY LIND

At last Frieda Hempel is to give her famous "Jenny Lind Concert" when she sings in Boston on Sunday afternoon, December 3, in Symphony Hall at 3.30.

This concert by the great coloratura soprano of our day was an immediate success in New York and has been repeated in many cities of America and Europe, including Sweden, the country of Jenny Lind's birth.

American 11-18

HEMPEL AS JENNY LIND

One of the most interesting concerts of the season will be the impersonation of Jenny Lind in the famous singer's own program, and the costume and accoutrements of the period by Frieda Hempel. This "Jenny Lind Concert" is to be given in Symphony Hall Sunday afternoon December 3. It will be a repetition of the memorable concert which Miss Hempel gave in New York two seasons ago in honor of the 100th anniversary of the great Swedish singer.

Advertiser 11-19

HEMPEL AS LIND

Frieda Hempel will give her "Jenny Lind Concert" in Symphony hall Sunday afternoon, Dec. 3, at 3:30. It will be in every way a repetition of the memorable concert which Miss Hempel gave in Carnegie hall, New York, two seasons ago, honoring the 100th anniversary of the great Swedish singer. Miss Hempel will wear an exact replica of Jenny Lind's costume, the stage decorations are imitated, the old-fashioned square concert grand piano at which Jenny Lind sat to accompany her most famous songs will be used, and her program repeated intact.

Herald 11-19

HEMPLE'S JENNY LIND

The program, number for number, which Jenny Lind sang in America during her tour of 1850, will be presented by Frieda Hempel at her centenary celebration concert in Symphony hall next Sunday afternoon, Dec. 8, at 3:30. She will appear in an exact replica of the hoop skirt costume of the Swedish nightingale. Other aspects of the historical concert will be closely imitated.

Miss Hempel will be assisted by Mr. Coenraad V. Bos, accompanist, and Louis P. Fritze, flutist.

Oh; Had I Jubal's Lyre .... Handel
Batti, Batti, O bel Masetto, from "Don Giovanni" .... Mozart
Miss Hempel.
Ave Maria .... Schubert
The Trout .... Schubert
The Nut Tree .... Schumann
The Herdsman's Song (The Echo Song) Norwegian Melody
Miss Hempel.
Romance .... Chopin
Waltz, G-flat .... Chopin
Mr. Bos.
"Carnival of Venice," from "The Brides of Venice" (with flute obbligato) .. Benedict
Miss Hempel.
Andante Pastoral .... Th. Boehm
Minuet .... Beethoven
Mr. Fritze.
On Wings of Song .... Mendelssohn
Bird Song .... Taubert
(Composed expressly for Mlle. Jenny Lind.)
Greeting to America—(The celebrated prize national song as sung by Mlle. Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mlle. Lind by Julius Benedict).
Home, Sweet Home, from "Clari, or the Maid of Milan" .... Bishop
Miss Hempel.

Herald 11-20

Mme. Hempel, Mr. van Bos as pianist and Mr. Fritze as flute-player, will repeat at Symphony Hall on Sunday afternoon, Dec. 3, the programme of the concert in which in 1850, Jenny Lind was heard for the first time in America. It yields Mme. Hempel airs from Handel and Mozart; songs by Schumann and Schubert; s ow-pieces by Benedict and Taubert; "A Greeting to America," likewise by Benedict—and "Home, Sweet Home" somewhat singularly set down as out of the opera, "Clari or The Maid of Milan." Mme. Hempel will wear costumes like to Jenny Lind's in those days.

Transcript 11-24

HEMPEL'S PROGRAM

Frieda Hempel, looked upon as one of the greatest singers of our generation, will reproduce, number for number, at her concert in Symphony Hall on Sunday afternoon, December 3, the program presented in America by Jenny Lind, on her famous tour of America in 1850.

American 11-25

HEMPEL'S JENNY LIND PROGRAM

Frieda Hempel, looked upon as one of the greatest singers of our generation, will reproduce, number for number, at her concert in Symphony hall on Sunday afternoon, Dec. 3, at 3:30, the program presented in America by Jenny Lind on her famous tour of America in 1850. Coenraad V. Bos will be the accompanist and Louis P. Fritze will play the flute obbligatos.

Traveler 11-25

FRIEDA HEMPEL
Symphony Hall

Adv 11-26

Advertiser 11-26

HEMPEL'S JENNY LIND PROGRAM

The program, number for number, which Jenny Lind sang in America during her famous tour of 1850, will be presented by Frieda Hempel at her centenary celebration concert in Symphony Hall next Sunday afternoon. Miss Hempel will be assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, the flutist. The Hempel-Lind numbers follow:

Oh! Had I Jubal's Lyre .... Handel
Batti, batti .... Mozart
Ave Maria .... Schubert
The Trout .... Schubert
The Nut Tree .... Schumann
The Herdsman's Song .. Norwegian Melody
Grand Aria, "Carnival of Venice" . Benedict
On Wings of Song .... Mendelssohn
Bird Song .... Taubert

Advertiser 11-26

A Jenny Lind Program

The program, number for number, which Jenny Lind sang in America during her famous tour of 1850, will be presented by Frieda Hempel at her concert in Symphony Hall next Sunday afternoon, Dec 3, at 3:30.

Miss Hempel will appear in an exact replica of the hoop skirt costume of the Swedish nightingale, and other aspects of the historical concert will be closely imitated.

Miss Hempel will be assisted by Coenraad V. Bos, her famous accompanist, and Louis P. Fritze, flutist.

The program follows: "O! Had I Jubal's Lyre," Handel; "Batti, batti, O bel Mazetto," Mozart; "Ave Maria" and "The Trout," Schubert; "The Nut Tree," Schumann; "The Herdsman's Song," Norwegian Melody; Romance and Waltz, G flat, Chopin; "Grand Aria Di Bravur, Carnival of Venice," from the opera of "The Brides of Venice," Benedict; "Andante Pastoral," Th Boehm; Minuet, Beethoven; "On Wings of Songs," Mendelssohn; "Bird Song," Taubert; "Greeting to America" (the celebrated prize National song as sung by Mademoiselle Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mademoiselle Lind by Julius Benedict); "Home, Sweet Home," from the opera "Clari," or "The Maid of Milan," Bishop.

Globe 11-26

Hempel's Jenny Lind Programme

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Miss Hempel will appear in an exact replica of the hoop skirt costume of the Swedish nightingale, and other aspects of the historical concert will be closely imitated.

Miss Hempel will be assisted by Mr. Coenraad V. Bos, her famous accompanist, and Louis P. Fritze, the flutist. The programme, as reproduced, follows:

Oh! Had I Jubal's Lyre .... Handel
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from Don Giovanni
Miss Frieda Hempel
Ave Maria .... Schubert
The Trout .... Schubert
The Nut Tree .... Schumann
The Herdsman's Song ... Norwegian Melody
(Generally known as the Echo Song)
Miss Frieda Hempel
Romance .... Chopin
Waltz, G flat .... Chopin
Performed on the Pianoforte by
Mr. Coenraad V. Bos
Grand Aria Di Bravura .... Benedict
Carnival of Venice
From the Opera of
The Brides of Venice
(With flute obbligato)
Miss Frieda Hempel
Andante Pastoral .... Th. Boehm
Minuet .... Beethoven
Performed on flute by
Mr. Louis P. Fritze
On Wings of Song .... Mendelssohn
Bird Song .... Taubert
Composed expressly for Md'slle Jenny Lind
Greeting to America.
The celebrated prize national song as sung by Mademoiselle Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mademoiselle Lind by Julius Benedict
Home, Sweet Home .... Bishop
From the Opera of
Clari, or The Maid of Milan
Miss Frieda Hempel

Post 11-26

En stor Jenny Lind-konsert

äger rum i Symphony Hall nästa söndags e. m. kl. 3.30 med miss Frieda Hempel från New York som solist. Hon biträdes af den berömde flöjtisten Louis P. Fritze samt pianisten Coenraad V. Bos.

FRIEDA HEMPEL.

Programmet har följande utseende:

Part I.
1. a. Oh! Had I Jubal's Lyre .. Handel
b. Batti, batti, O bel Masetto, from Don Giovanni .... Mozart
Miss Frieda Hempel.
2. a. Ave Maria .... Schubert
b. The Trout .... Schubert
c. The Nut Tree ...... Schumann
d. The Herdsmans Song, Norwegian Melody
(Generally known as the Echo Song)
Miss Frieda Hempel.
3. a. Romance .... Chopin
b. Waltz, G-flat .... Chopin
Performed on the pianoforte by
Mr Coenraad V. Bos.
Part II.
4. Grand Aria Di Bravura, Carnival of Venice, from the Opera of The Brides of Venice .... Benedict
(With flute obligato)
Miss Frieda Hempel.
5. a. Andante Pastoral .. Th. Boehm
b. Minuet .... Beethoven
Performed on the flute by
Mr Louis P. Fritze.
6. a. On Wings of Song, Mendelssohn
b. Bird Song .... Taubert
Composed expressly for Mademoiselle Jenny Lind.
c. Greeting to America.
The Celebrated Prize National Song as sung by Mademoiselle Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mademoiselle Lind by Julius Benedict.
d. Home, Sweet Home, from the Opera of Clari, or The Maid of Maid of Milan .... Bishop
Miss Frieda Hempel.

Se annonsen!

Svea Dec 2

[112]

Hen 11/26.

FRIEDA HEMPEL, AS JENNY LIND

Herald 11-26

QUEEN OF SONG

MME. FRIEDA HEMPEL, who will repeat, at Symphony Hall tomorrow, the historic Jenny Lind program that stirred New York.

Advertiser Dec 2

Hempel in Role of Jenny Lind

In her famous Jenny Lind concert, which was so highly successful in New York at the centennial celebration of the famous Swedish singer of olden times, Frieda Hempel will appear in Symphony hall tomorrow afternoon at 3:30. She is to wear a replica of Jenny Lind's costume. The decorations, program, and other details will suggest the concerts of the famous singer in her tour of America, which included several appearances in Boston. Jenny Lind's program, to be resung by Frieda Hempel, includes arias of Handel, Mozart and Benedict. The concert will end, as in Jenny Lind's concerts, with "Home, Sweet Home."

Traveler Dec 2

When the one hundredth anniversary of the birth of Jenny Lind befell in the autumn of 1921, it pleased Mme. Hempel to note it in New York by a concert in which she costumed herself as "the Swedish Nightingale" and repeated the numbers in which that singer was first heard in the fifties in America. Such a concert, with Mr. Bos assisting as pianist, Mme. Hempel will repeat in Symphony Hall tomorrow afternoon. The appointed pieces range from operatic airs, classic German lieder, a "grand aria di bravura, to a Norwegian Echo Song, "Home, Sweet Home" and "A Greeting to America." All these will employ the voice, the skill, the intelligence of Mme. Hempel all in prime. In other respects, too, the concert promises entertainment.

Transcript Dec 2

HEMPEL TOMORROW

In her famous Jenny Lind concert, which was so highly successful in New York at the centennial celebration of the famous Swedish singer of olden times, Frieda Hempel will appear in Symphony Hall tomorrow afternoon at 3:30. She is to wear a replica of Jenny Lind's costume. Jenny Lind's program, to be resung by Frieda Hempel, includes arias of Handel, Mozart and Benedict, a group of songs by Schubert, and single songs by Mendelssohn, Taubert and Bishop, also the famous Norwegian Echo Song. The concert will end, as in Jenny Lind's concerts, with "Home, Sweet Home."

American Dec 2

HEMPEL AS JENNY LIND

A concert of unusual beauty and interest will be given in Symphony Hall this afternoon at 3:30, when Frieda Hempel impersonates Jenny Lind.

Miss Hempel will reproduce Jenny Lind's old programme as sung in America, and will be assisted by Conrad V. Bos, her accompanist, and Louis P. Fritze, flute. The numbers follow:

Oh! Had I Jubal's Lyre, "Titus" .... Handel
Aria, Miss Frieda Hempel .... Mozart
Ave Maria .... Schubert
Der Jungling .... Schubert
Ungeduld .... Schumann
The Herdsman's Song ...... Norwegian Melody
(Generally known as the Echo Song)
Miss Frieda Hemiel
Romance .... Chopin
Waltz, G-flat .... Chopin
Performed on the pianoforte by Mr. Coenraad V. Bos

PART II.

Grand aria Di Bravura, Carnival of Venice, from the Opera of The Brides of Venice .... Benedict
(With flute obbligato)
Miss Frieda Hempel
Andante Pastoral .... Th. Boehm
Minuet .... Beethoven
Performed on the flute by Mr. Louis P. Fritze
On Wings of Song .... Mendelssohn
Bird Song .... Taubert
Composed expressly for Mademoiselle Jenny Lind
Greeting to America
The celebrated prize national song as sung by Mademoiselle Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mademoiselle Lind by Julius Benedict.
"Home, Sweet Home," from the opera of "Clari, or The Maid of Milan" ...... Bishop
Miss Frieda Hempel

Post Dec 3.

HEMPEL CONCERT

A concert of unusual beauty and interest will be given in Symphony Hall this afternoon at 3:30, when Frieda Hempel impersonates Jenny Lind. Mme. Hempel's Jenny Lind concert in New York was an artistic success as well as an historical revival of significance. Jenny Lind's old program will be sung in its entirety. Coanrad V. Bos, pianist and Louis P. Fritze, flute, will assist.

Advertiser Dec 3

FRIEDA HEMPEL, who comes to Symphony Hall this afternoon to give her Jenny Lind concert.

FRIEDA HEMPEL

Advertiser Dec 3

HEMPEL AS JENNY LIND TODAY

A concert of unusual beauty and interest will be given in Symphony Hall this afternoon at 3:30, when Frieda Hempel impersonates Jenny Lind. Certainly no coloratura singer now living is more eminently qualified to take this part. Miss Hempel's Jenny Lind concert in New York was an artistic success as well as an historical revival of significance. She will reproduce Jenny Lind's old program as sung in America, and be assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flute.

Oh! Had I Jubal's Lyre	Handel
Aria from "Titus"	Mozart
Miss Hempel	
Ave Maria	Schubert
Der Tungling	Schubert
Ungeduld	Schumann
The Herdsman's Song (Generally known as the Echo Song)	Norwegian Melody
Miss Hempel	
Romance	Chopin
Waltz, G flat	Chopin
Mr. Bos	
Carnival of Venice, from "The Brides of Venice" (With flute obbligato)	Benedict
Miss Hempel	
Andante Pastoral	Th. Boehm
Minuet	Beethoven
Performed on the flute by Mr. Fritze	
On Wings of Song	Mendelssohn
Bird Song. Composed expressly for Mlle. Jenny Lind.	Taubert
Greeting to America. The celebrated prize national song as sung by Mlle. Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mlle. Lind by Julius Benedict.	
Home, Sweet Home, from the opera of Clari, or The Maid of Milan	Bishop
Miss Hempel	

Herald Dec 3

Frieda Hempel will sing next Sunday in Symphony hall in costume like the one worn by Jenny Lind when she gave her first concert and with the same program. Jenny Lind is a tradition. If she were to sing today, would the public rave about her? Reading the contemporaneous criticism written when she was applauded for her virtue and her charitable deeds, we doubt it. Even her warmest admirers admitted that there was a break in her voice. It would be considered blasphemous to say that Mme. Hempel, as far as pure singing goes, probably equals, if not excels, "The Swedish Nightingale." He 11-30

Herald Nov 30

JENNY LIND SEEN AGAIN IN SINGER

Miss Hempel's Concert Gratifies Record Audience

BY OLIN DOWNES

It was not merely the singing, beautiful and finished as that was, but the complete artistic sensation of the Jenny Lind programme given yesterday afternoon by Frieda Hempel in Symphony Hall which gratified her immense audience.

IN COSTUMES OF THE 50S

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Post Dec 4

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~~Gl~~ Globe Dec 4

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SOME COMPARISONS

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Herald Dec 1

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FRIEDA HEMPEL

Advertiser Dec 3

HEMPEL AS JENNY LIND TODAY

A concert of unusual beauty and interest will be given in Symphony Hall this afternoon at 3:30, when Frieda Hempel impersonates Jenny Lind. Certainly no coloratura singer now living is more eminently qualified to take this part. Miss Hempel's Jenny Lind concert in New York was an artistic success as well as an historical revival of significance. She will reproduce Jenny Lind's old program as sung in America, and be assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flute.

Oh! Had I Jubal's Lyre.................Handel
Aria from "Titus"......................Mozart
Miss Hempel
Ave Maria..............................Schubert
Der Tungling...........................Schubert
Ungeduld...............................Schumann
The Herdsman's Song.......Norwegian Melody
(Generally known as the Echo Song)
Miss Hempel
Romance................................Chopin
Waltz, G flat..........................Chopin
Mr. Bos
Carnival of Venice, from "The Brides of Venice"............................Benedict
(With flute obbligato)
Miss Hempel
Andante Pastoral...................Th. Boehm
Minuet.................................Beethoven
Performed on the flute by Mr. Fritze
On Wings of Song.......................Mendelssohn
Bird Song..............................Taubert
Composed expressly for Mlle. Jenny Lind.
Greeting to America
The celebrated prize national song as sung by Mlle. Jenny Lind at her first concert in America. The poem written by Bayard Taylor, Esq. The music composed expressly for Mlle. Lind by Julius Benedict.
Home, Sweet Home, from the opera of Clari, or The Maid of Milan.............Bishop
Miss Hempel

Herald Dec 3

Frieda Hempel will sing next Sunday in Symphony hall in costume like the one worn by Jenny Lind when she gave her first concert and with the same program. Jenny Lind is a tradition. If she were to sing today, would the public rave about her? Reading the contemporaneous criticism written when she was applauded for her virtue and her charitable deeds, we doubt it. Even her warmest admirers admitted that there was a break in her voice. It would be considered blasphemous to say that Mme. Hempel, as far as pure singing goes, probably equals, if not excels, "The Swedish Nightingale."

Herald Nov 30

JENNY LIND SEEN AGAIN IN SINGER

Miss Hempel's Concert Gratifies Record Audience

BY OLIN DOWNES

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Herald Dec 1

Chaliapin Dec 10th 1922

CAPPRICCIO DI CHALIAPIN

Oct 7

The Renowned Singer Merrily Mocks a Horde of London Interviewers

Place—A sitting-room attached to a suite of six others in the Savoy Hotel.

Time—Cocktail hour.

Personæ—Feodor Chaliapin, seven British reporters asking leading questions in Bronx French and the correspondent of the New York Herald talking over their heads with the singer in fluent [illegible] Russian.

CHALIAPIN (In French)—Be seated, gentlemen, and enjoy with me the whiskey from which, poor impotent being that I am, I have had to abstain since I was last in England, for my voice's sake. I have been in Russia!

To Correspondent (In Russian)—God forgive me! I took back with me all I could.

Bespatted Reporter from London Daily So-and-So—Monsieur Chaliapin, they say that you have lost all your money, your fortune! How is it you can be so gay?

Chaliapin (In French)—Alas! Indeed I have. But (looking out the window into the steady drizzle outside) while the sun shines in the sky—Oh! it doesn't, well, well, never mind—while the sun should shine in the sky and there is nearly seven feet of poor Feodor and energy to move it, I will not allow myself to become despondent. Would you have me cut my throat?

Bespattered One Again Placing a Leading Question—What is it, Monsieur Chaliapin, that strikes you most forcibly about London, now that you have returned?

Chaliapin (In Russian to Correspondent)—That there wasn't a fog when I arrived (In French to Britishers)—Ah! What strikes me most is the terrible disadvantage I suffer by not being able to speak your wonderfully lovely language. I cannot understand that I should find English so hard to learn. I make tolerable headway in French, in Italian and German, and in Russia I am noted for my knowledge of swear-words and slang. But English I cannot learn. Do you not think, gentleman, that the wisest course I could adopt in order to imbibe English culture and language would be for me to engage a governess for myself? Go back to my school days again? If only I could get a governess who knew nothing on earth except English!

When I was in Berlin recently I stood outside the Reichstag gazing in stupefied wonder at a lovely statue of a beautiful maiden on the top of the building. In my demonstrative manner I cried aloud my praises of the beauty. From behind me came the remark in German "That is the only modest beauty we have left in Germany." Surely that is not so in England gentlemen?

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Spats-Wearer—Sir, may I ask, what is the funniest thing you have seen in London this time?

Chaliapin (In French)—Ah! Let me think!

To Correspondent (In Russian)—How penetrating are this gentleman's questions! "What is the funniest thing I have ever seen in London?" My word, man, is there anything funny in England? What on earth shall I tell the child?

Chaliapin (In French)—My darling man, the funniest thing I have noticed in London since my arrival is your last question! Englishmen are dreadfully unfunny. They are so thoughtful and serious. But of course, interesting.

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My heart began to beat wildly. I travel, as you know, on a Soviet passport. I [illegible] this big man was going to make [illegible] to Russia. Visions upon visions [illegible] my [illegible] [illegible] sians have been able to invent since the Germans started the war business; I, who had been threatened with every danger! Who had nearly died for lack of whiskey and from the results of it; I [illegible] upon!

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Then to The Correspondent in Russian—For God's and Chaliapin's sake report my sudden death when Fleet Street shows any desire to ask me funny stories again. God love you.

(Reprinted from The New York Herald)

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Trans 11/18

Transcript Nov 18

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Trans 11/25

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Traveler Nov 25

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Her 11-26

Herald Nov 26

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Adv 11/26

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Globe 11/26

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Chaliapin

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Advertiser Dec 3

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Glo 12/3

Globe Dec 3

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American Dec 9

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Transcript Dec 9

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Advertiser Dec 16

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Her 12-11

Famous Russian Bass Makes a Remarkable Impression Here

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At his concert yesterday afternoon in Symphony hall, Feodor Chaliapin, the Russian bass, had the assistance of Max Rabinowitch, pianist, and Nicholas Levienne, 'cellist, who each performed to the content of the vast audience. Mr. Chaliapin sang in Italian Leporello's "Catalogue" air from "Don Giovanni" and Beethoven's "In questa tomba." In Russian he sang Schumann's "The Two Grenadiers," "The Old Corporal" and "We Parted Haughtily" by Dargomizhsky, "When the king went forth to war," a stirring song by Koeneman; "O could I but express in song" by Malashkin, Moussorgsky's "Song of the Flea," a ballad by Rubinstein, the Volga boat song, and an air from Rachmaninoff's opera "Aleko." Doubtless there were more songs still. The occasion was one of wild enthusiasm, a striking demonstration of the high place Russians have accorded their fellow-countryman.

It is no easy task, nevertheless, for a person hearing Mr. Chaliapin for the first time to give people who have never heard him at all, if there still are any such, an impression of what his art is like. He has, first of all, a noble voice, large, sonorous, admirably trained, and also, for a voice of its great bulk, of an unusual flexibility. He has as well an exceedingly capable vocal technique; in short, he can sing, Mr. Chaliapin, from a pianissimo that does not make throats ache in sympathy to a tremendous tone that still stays a singing tone, not a shout bawled out by force of a muscular throat.

Vocally, indeed, all Mr. Chaliapin's ways yesterday were a pleasure to listen to. In other respects, however, opinions are sure to differ. Mr. Chaliapin, in studying a new song, would appear to busy himself first of all with the way best to suggest the dramatic essence of the text, by means of voice inflections, accents, pauses, short or long—very long indeed if so he finds it expressive—body posturing and facial play. Then, this done, and seemingly only then, he fits in the music as best he may. The result is dramatically effective, in songs above all which are unfamiliar or which are intrinsically more dramatic than musical. That Mr. Chaliapin's way, however, with Mozart, Beethoven and Schumann is the most becoming way, everybody would not assent to—even though there is no denying that for five minutes yesterday Leporello himself did stand on the stage before us!

R. R. G.

Herald Dec 11

Chaliapin Dec 10th 1922

CAPPRICCIO DI CHALIAPIN

Transcript Oct 7

The Renowned Singer Merrily Mocks a Horde of London Interviewers

Place—A sitting-room attached to a suite of six others in the Savoy Hotel.

Time—Cocktail hour.

Personæ—Feodor Chaliapin, seven British reporters asking leading questions in Bronx French and the correspondent of the New York Herald talking over their heads with the singer in fluent Moscow Russian.

CHALIAPIN (In French)—Be seated, gentlemen, and enjoy with me the whiskey from which, poor impotent being that I am, I have had to abstain since I was last in England, for my voice's sake. I have been in Russia!

To Correspondent (In Russian)—God forgive me! I took back with me all I could.

Bespatted Reporter from London Daily So-and-So—Monsieur Chaliapin, they say that you have lost all your money, your fortune! How is it you can be so gay?

Chaliapin (In French)—Alas! Indeed I have. But (looking out the window into the steady drizzle outside) while the sun shines in the sky—Oh! it doesn't, well, well, never mind—while the sun should shine in the sky and there is nearly seven feet of poor Feodor and energy to move it, I will not allow myself to become despondent. Would you have me cut my throat?

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Chaliapin (In Russian)—Have I said anything wrong or for that matter right? This pretty little fellow on the left has me guessing all the time; with his white spats in my face I cannot think.

Spats-Wearer—Sir, may I ask, what is the funniest thing you have seen in London this time?

Chaliapin (In French)—Ah! Let me think!

To Correspondent (In Russian)—How penetrating are this gentleman's questions! "What is the funniest thing I have ever seen in London?" My word, man, is there anything funny in England? What on earth shall I tell the child?

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CHIGRINSKY

Traveler Nov 25

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Herald Nov 26

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Globe Nov 26

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TRIBUTE TO FRANCK

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It is no easy task, nevertheless, for a person hearing Mr. Chaliapin for the first time to give people who have never heard him at all, if there still are any such, an impression of what his art is like. He has, first of all, a noble voice, large, sonorous, admirably trained, and also, for a voice of its great bulk, of an unusual flexibility. He has as well an exceedingly capable vocal technique; in short, he can sing, Mr. Chaliapin, from a pianissimo that does not make throats ache in sympathy to a tremendous tone that still stays a singing tone, not a shout bawled out by force of a muscular throat.

Vocally, indeed, all Mr. Chaliapin's ways yesterday were a pleasure to listen to. In other respects, however, opinions are sure to differ. Mr. Chaliapin, in studying a new song, would appear to busy himself first of all with the way best to suggest the dramatic essence of the text, by means of voice inflections, accents, pauses, short or long—very long indeed if so he finds it expressive—body posturing and facial play. Then, this done, and seemingly only then, he fits in the music as best he may. The result is dramatically effective, in songs above all which are unfamiliar or which are intrinsically more dramatic than musical. That Mr. Chaliapin's way, however, with Mozart, Beethoven and Schumann is the most becoming way, everybody would not assent to—even though there is no denying that for five minutes yesterday Leporello himself did stand on the stage before us!

R. R. G.

Herald Dec 11

[114]

Chaliapin at Symphony Hall

Am. 12/11

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Chaliapin, who returned to this country chiefly to fill an opera engagement in New York, was in good form. His sonorous voice shows some signs of wear and he finds it difficult to keep to the pitch—or else he is indifferent on that point. First of all, he is an opera singer. Acting is as much a part of his art as singing. But, being a great artist, he is at home on any stage. He dramatizes the simplest song and often gives it a vitality it never seemed to have before. In this field he is pre-eminent.

Advertiser Dec 11

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Globe 12/11

Russian Singer Cheered at Symphony Hall

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Mr Chaliapin was suffering from a cold, which took some of the suavity out of his voice. The concert was needlessly dragged out by the inclusion on the program of numbers for a pianist and cellist, whose abilities do not qualify them for a Symphony Hall appearance.

The audience probably would have been perfectly satisfied with the 12 numbers Chaliapin himself sang, without the efforts of Mr Rabinowitsch and Mr Levienne. Mr Rabinowistch proved himself an excellent accompanist. Mr Levienne, among other things, played Rubinstein's "Melody in F" out of tune, very sentimentally, with a peculiarly husky tone.

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Post 12/10

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Chicago Opera Repertory—A New Ravel Sonata—The Beggar's Opera—Condemns Infant Prodigies

"Art!" said Feodor Chaliapin, prior to his concert in Symphony Hall. "There is no measuring it. There are no boundaries, there is no end. It is like life. It is like God."

We mentally compared this with the remarks of a young man from Harvard who asked us one day what our esthetic principles were. When we replied in all innocence and candor that we hadn't any he was confused and disturbed. "How can you be a critic," he said, "if you haven't esthetic standards by which to judge a work of art?"

We are glad, on such an issue as this, to be counted out. We make no professions of esthetic omniscience, or even of impersonating a "critic." We feel infinitely better listening to Chaliapin.

HIS IDEALS

We asked if there were other singers of his interpretive methods in Russia. Was his vocal art typically Russian, or was it simply the art of one individual, named Chaliapin?

This got him started. "I don't think," he said, "that many Russian singers agree with me. Perhaps I'm wrong, but I can't help feeling that my kind of interpretive art is made necessary by the music of our most racial composers. They are, roughly speaking, Dargomigsky and Moussorgsky. I had to fight in my small way, for a style of vocal art which would do justice to the intentions of Moussorgsky, just as Moussorgsky had to fight for a musical art which should represent Russia.

Died Misunderstood

"He gave his life for that. He died a drunkard, hurried to his end, because of the force of convictions which brought him into conflict with those around him and flung our great master on the mercy of a community which did not understand.

"Do you think, for an instant, that Russia understood Moussorgsky? Certainly not! Even Moussorgsky's colleagues of the neo-Russian school, those whom we might call nearest to him, only partly comprehended him. I know nothing more pathetic than the way that spirit progressed steadily, with bitter suffering, toward the truth, while comrades stood about, condoning what they termed his 'eccentricities' in his music, or regretting what many of them termed his artistic insanity.

"Narrowness, reactionary tendencies, are common to no one country. Was 'Boris Godunoff' a success when it was first given in Russia? Did 'Khevantchina' meet with the plaudits of the multitude? These operas fought their way, and very slowly came into favor. Indeed, it wasn't really until the outside world, as Paris in 1909, recognized the unique greatness of Moussorgsky, that his fame was securely established in his own country as well as beyond its borders.

Chaliapin's Struggle

"I—even I—had to fight to get away from a conventional Italian style of singing. It was good for me, I think. It taught me very, very much that was of the greatest value to my art. It necessitated a wide range of study—not only of singing, but music, not only of music, but the other arts. And a study of Russia—our culture and the true traditions and feelings of our people. This I consider necessary for a singer as well as a composer. The singer, too, must understand his people, and learn to express them."

I said: "Why don't you develop a Russian opera company, Mr. Challapin? You will be the principal singer and director of the organization."

Would Not Direct

"Me!" he interrupted, in perfect hororo. "Me the director? For what? To add up figures, make them balance, pay the interest on the money of those who have financed our company? And with other people's money you must be so much more careful than with your own! What have I to do with all that? It would be death to me—death!"

"Not financial director, of course, Mr. Challapin. I meant artistic director—director of the interpretation, the ensemble, the—man who selects the right artists to surround him."

"But, my dear sir," he says, with a twinkle in his eye, "you may not realize this. In every opera company—yes, in the finest opera company that money could buy, are artists great and artists small. The small artists—are difficult—not the great ones. I tell a man, 'You are a count in the drama, but you behave like a barber. If you are a count, walk like this, do this, and so forth.' He cannot understand, probably. Or he refuses. I discharge him from the company. A terrible scandal. Interviews in the press. Shades of Mary Garden! 'Chaliapin is a despot,' etc., etc., etc." —he repeated the words as the barber in Rossini's opera repeats the patter in "Largo al factotum."

Good-by to Himself

"It would never do," he continued. "I would go mad. I do not want to go mad. I do not want to say good-bye forever to my friend Feodor Chaliapin."

"Then why don't you start a Conservatory?"

I am happy to say that this seemed even more disgusting to him. "Conservatoire," he said, with most laughable imitations of professors, scholars and the like. (Did you ever see him, by the way, imitate a lion, roaring and swinging its tail? Unfortunately, the effect can't be transcribed.) "Conservatoire! Oh, my! Never a Conservatoire! Perhaps a school, a very small school, where all are artists, and where I am the Conservatoire!

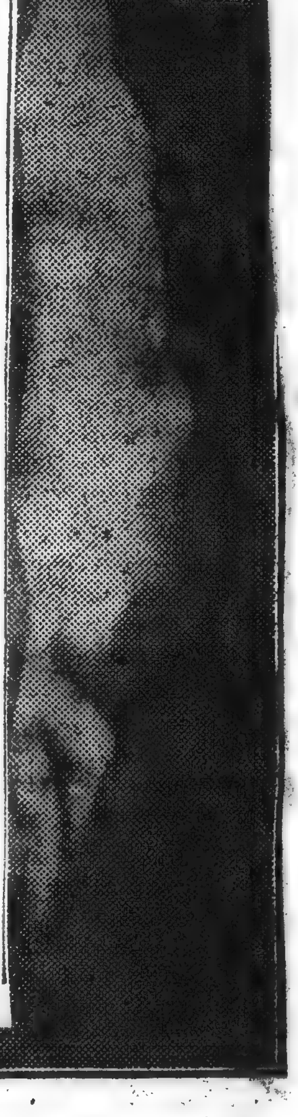
"The hardest thing in a school of art to attain and inspire is the creative spirit. This can be done only by individuals and through individual precept. It costs much, in money, in time, in the strength of one's life, to do it. But that is the only way in which such a thing can be done.

School of Art

"I would take, say, 25 young men. They would have to understand what art means. Art does not necessarily mean simply a piano, a voice, a violoncello. It means color-la-peinture. It means literature, drama, the dance, sculpture. Artists must understand all these things. They must feel them. I cannot play the piano, but I can tell many pianist things as essential for them as their finger exercises. To such purely technical matters, of course, a professor must attend. I would give them art. I am not a 'cellist, but I can show him nuance, phrasing, interpretation. He would learn from me, and I from him. We would work together.

"But I guess that isn't to be. I dreamed of it once. I had bought a rock." "Did he say a 'rock'?" I asked of the willing interpreter, willing at all times to help out a very meagre store of the language Mr. Challapine used. "Yes, that is right," said Challapine, nodding, "A rock. I had bought this rock on the shore of the Black Sea. That was before the revolution. Now that is gone. And perhaps, after all, it is just as well. There are things one can do, there are things one cannot do. Perhaps my idea was impossible. It is hard enough, anyhow, to be an artist yourself."

He is right. His task is cut out for ham, and it is imporatnt enough. It is—to be Chaliapin.



Shalyápin

As Mephistopheles in the Brocken Scene of Boito's Like-Named Opera

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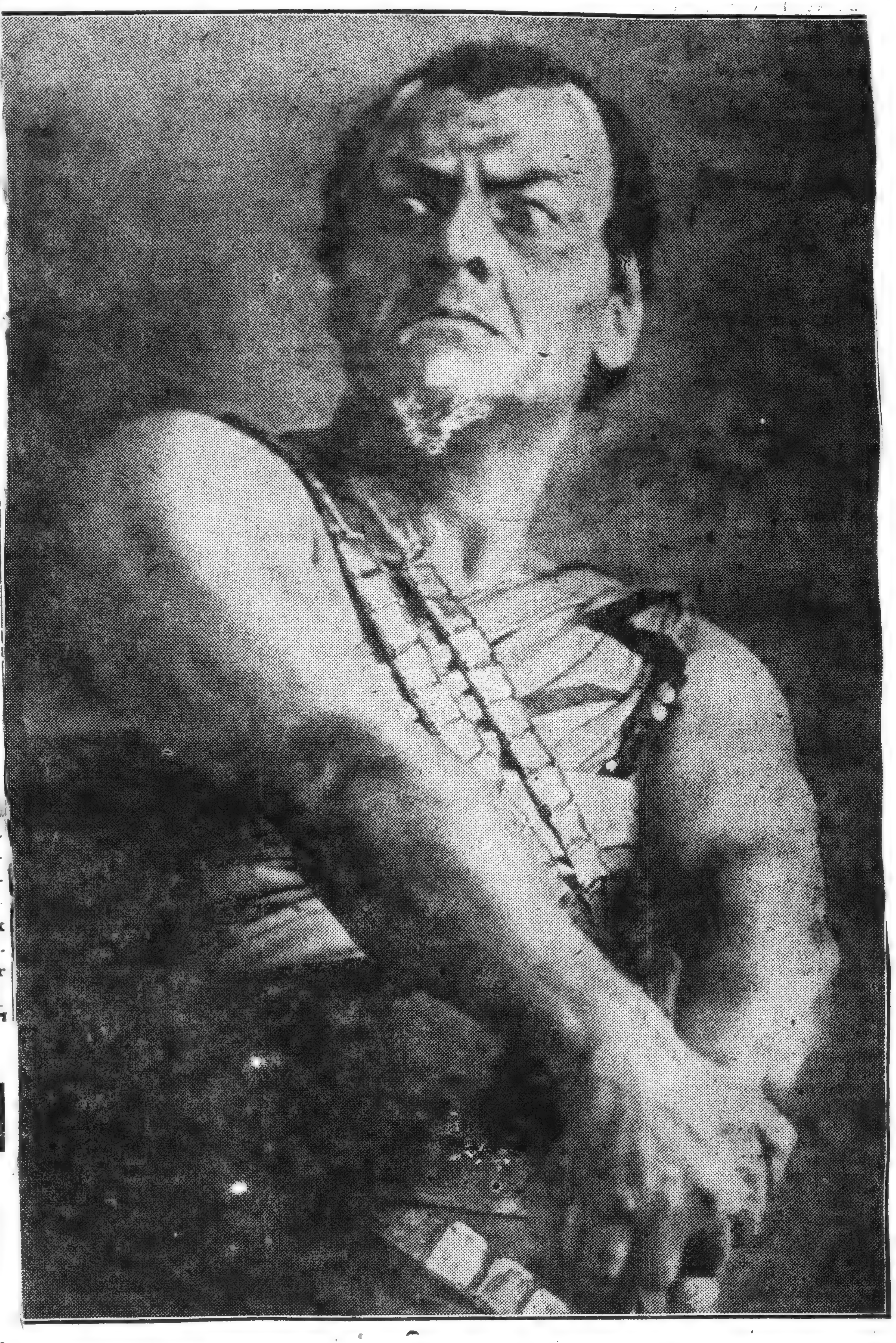
Trans 12-11

The Surge of Power



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Transcript Dec 11

Handel & Haydn

[illegible] Society has distinctly and creditably freshened its programme. In February, for example, it will undertake Elgar's setting of Newman's poem, "The Dream of Gerontius"—music of this, our day, not too often heard in Boston. In turn, the list of assisting singers announces Mr. Chamlee and Mr. Crooks, the tenors; Mr. Bender, the baritone—all new to Boston. Mr. Chamlee is a rising singer at the Metropolitan Opera House. Mr. Bender, long applauded in German theatres, lately came thither from Munich. Mr. Crooks was well received, the other day, at a concert in New York with Mr. Damrosch's orchestra. Here is the schedule of concerts—all at Symphony Hall, all with the chorus of the Society and Mr. Mollenhauer as conductor: Trans 11-27

Sunday afternoon, Dec. 17 and Monday evening, Dec. 18—Handel's "Messiah," with Mmes. Hayden and Peege; Messrs. Hackett and Dadmun.

Sunday afternoon, Feb. 11—Elgar's "Dream of Gerontius," with Mme. Alcock and Messrs. Chamlee and Whitehill.

Sunday afternoon, April 1—Gounod's "Redemption," with Mmes. Hink'e and Laval; Messrs. Crooks and Bender.

Transcript Nov 27

HANDEL AND HAYDN

The Handel and Haydn Society, the oldest in the country, will present three notable oratorios at Symphony Hall in the course of the coming season, under Emil Mollenhauer, with a large orchestra and distinguished soloists assisting at each concert. Amer 12-2

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American Dec 2

Sunday afternoon, Dec. 17, in Symphony Hall, the first of the annual performances of "The Messiah," with the practised chorus of the Handel and Haydn Society and Mmes. Hayden and Peege, Messrs. Hackett and Dadmun for solo singers. For a countless time Mr. Mollenhauer will conduct.

Transcript Dec 2

HANDEL AND HAYDN

Three oratorios will be performed at Symphony hall this season by the Handel & Haydn Society, led by Mr. Mollenhauer. The works to be performed are Handel's "Messiah" in the Christmas season, Sunday afternoon, Dec. 17, and Monday evening, Dec. 18, with the following soloists: Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor; Royal Dadmun, bass; on Sunday afternoon, Feb. 11, Elgar's "Dream of Gerontius," with Merle Alcock, contralto, as soloist, and two of the foremost men singers of the Metropolitan Opera Company, namely, Clarence Whitehill and Mario Chamlee. Easter Sunday afternoon, April 1, will be fittingly observed by the performance of Gounod's "Redemption." The soloists will be Florence Hinkle, soprano; Jeanne Laval, contralto; Richard Crooks, tenor, and Paul Bender, baritone. Her 12-3

Herald Dec 3

ORATORIOS BY HANDEL AND HAYDN

Three great oratorios are to be performed at Symphony Hall during the course of the season by the Handel and Hydn Society, the historical chorus of Boston which under Emil Mollenhauer, its conductor, and with orchestra, organ and noted soloists at each representation, give such splendid performances in this city. Adv 12/3

First to be performed is Handel's "Messiah," Sunday afternoon December 17, and Monday evening, December 18, with Ethel Hayden, Charlotte Peege, Arthur Hackett and Royal Dadmun as soloists. On Sunday afternoon February 11, Sir Edward Elgar's "Dream of Oerantius" will be presented, with Merle Alcock, Clarence Whitehill and Mario Chamlee as soloists. On Easter Sunday, Gounod's "Redemption" will be sung, with Florence Hinkle, Jeanne Laval, Richard Crooks and Paul Bender as soloists.

Advertiser Dec 3

Handel and Haydn Society Plans for the Season

Three great oratorios are to be performed at Symphony Hall during the course of the season by the Handel and Haydn Society, under Emil Mollenhauer, conductor, with orchestra, organ and noted soloists at each representation.

Handel's "Messiah" will be given in the Christmas season, Sunday afternoon, Dec 17, and Monday evening, Dec 18, with Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor; Royal Dadmun, bass.

Sunday afternoon, Feb 11, Sir Edward Elgar's great musical setting of Cardinel Newman's poem, "The Dream of Gerontius," will be presented, with Merle Alcock, contralto, as soloist, and two of the foremost men singers of the Metropolitan Opera Company, Clarence Whitehill, bass, and Mario Chamlee tenor. Globe 12-3

Easter Sunday afternoon, April 1, will be observed by the performance of Gounod's "Redemption," the soloists to be Florence Hinkle, soprano; Jeanne Laval, contralto; Richard Crooks, tenor and Paul Bender, baritone.

Globe Dec 3

Handel and Haydn

Post 12/3

Three great oratorios will be performed at Symphony Hall during the course of the season by the Handel and Haydn Society, Emil Mollenhauer, conductor, with orchestra, organ and noted soloists at each presentation.

The works to be performed are Handel's "Messiah" in the Christmas season, Sunday afternoon, Dec. 17, and Monday evening, Dec. 18, with the following soloists—Ethel Hayden, soprano, Charlotte Peege, contralto, Arthur Hackett, tenor, Royal Dadmun, bass, on Sunday afternoon, Feb. 11, Sir Edward Elgar's great musical setting of Cardinal Newman's poem, "The Dream of Gerontius," with Merle Alcock, contralto, as soloist, and two of the foremost men singers of the Metropolitan Opera Company, Clarence Whitehill, the bass, and Mario Chamlee, tenor, and on Easter Sunday afternoon, April 1, Gounod's "Redemption," with Florence Hinkle, soprano, Jeanne Laval, contralto, Richard Crooks, tenor, and Paul Bender, baritone.

The Cecilia Society is rehearsing under the leadership of Mr. Agide Jacchia, head of the Boston Conservatory of Music, conductor of the Pops and for the past two seasons conductor of the Cecilia Society. Frank H. Luker is accompanist.

The society has this year elected a new president, A. J. Jackson, of the A. J. Jackson Piano Company on Boylston street, who has been a member of the Cecilia Society for 20 years and whose aim is to bring the society back to the standard and purpose for which it was first organized; to perform works little known and pieces seldom done by other singing societies. There will be one concert given, probably in Jordan Hall, with organ and piano accompaniment. Soloists needed will be selected from the society.

Post Dec 3

CHRISTMAS "MESSIAH"

Handel's most popular of all oratorios, "The Messiah," will, as usual, open the season of the Handel and Haydn Society in Symphony Hall on Sunday afternoon, December 17, and Monday evening, December 18. Emil Mollenhauer is now rehearsing the great choral portions of the work while a quartet of soloists has been engaged, including Ethel Hayden, soprano, Charlotte Peege, contralto Arthur Hackett, tenor; and Royal Dadmun, bass. Amer 12-9

American Dec 9

SUNDAY afternoon, Dec. 17, in Symphony Hall, the first of the annual performances of "The Messiah," with the practised chorus of the Handel and Haydn Society and Mmes. Hayden and Peege, Messrs. Hackett and Dadmun for solo singers. For a countless time, Mr. Mollenhauer will conduct. Trans 12-9

Transcript Dec 9

Monday evening, Dec. 18, in Symphony Hall, the second of the annual performances of "The Messiah" by the Handel and Haydn Society as above specified.

Transcript Dec 10

"Messiah" Next Week

Globe 12/10

Next Sunday afternoon, Dec 17, at 3:30, and Monday evening, Dec 18, at 8:15 in Symphony Hall, the Handel and Haydn Society will open its season with two performances of Handel's "Messiah," according to the usual custom of this chorus in the Christmas season.

Emil Mollenhauer, conductor of the society, is rehearsing the chorus for these opening concerts. The performance of the most popular of all oratorios through 200 years will be made the more notable by the distinction of the quartet of soloists who are to appear. The soprano and contralto will be Ethel Hayden and Charlotte Peege, while Arthur Hackett, well known to Boston audiences, will be tenor. The bass will be Royal Dadmun, who in several appearances here has won high praise by the beauty of his voice and the dramatic felicity of his interpretations.

Globe Dec 10

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American Dec 9

HANDEL AND HAYDN

Next Sunday afternoon, Dec. 17, at 3:30, and Monday evening, Dec. 18, at 8:15, in Symphony hall, the Handel and Haydn Society, Mr. Mollenhauer conductor, will open its season with two performances of Handel's "Messiah."

The soloists will be Ethel Hayden, Charlotte Peege, Arthur Hackett and Royal Dadmun. Her 12-10

Herald Dec 10

"Messiah" for Handel and Haydn

Next Sunday afternoon, Dec. 17, at 3:30, and Monday evening, Dec. 18, at 8:15, in Symphony Hall, the Handel and Haydn Society will open its season with two performances of Handel's "Messiah," according to the usual custom of this chorus in the Christmas season.

The performance of the most popular of all oratorios will be given. Ethel Hayden, soprano, and Charlotte Peege, contralto, Arthur Hackett, tenor and Royal Dadmun, bass-baritone. Post 12-10

Post Dec 10

"MESSIAH" OPENS ORATORIO SEASON

Adv 12/10

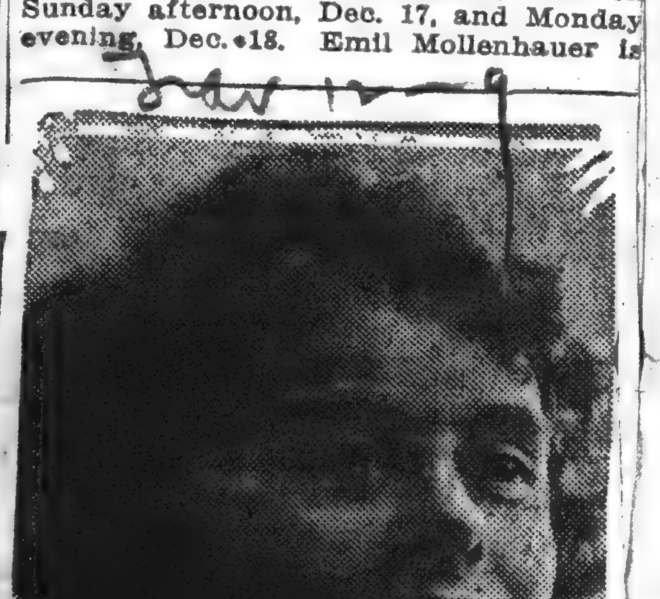
Next Sunday afternoon, December 17, and Monday evening, December 18, in Symphony Hall, the Handel and Haydn Society will open its season with two performances of Handel's "Messiah." Emil Mollenhauer is rehearsing the great chorus. The soprano and contralto will be Ethel Hayden and Charlotte Peege. Arthur Hackett, well known to Boston audiences, will be tenor. The base will be Royal Dadmun. Adv 12-10

Advertiser Dec 10

CHRISTMAS "MESSIAH"

Handel's most popular of all oratorios "Tho Messiah," will, as usual, open the season of the Handel and Haydn Society when that historical organization gives two performances in Symphony Hall on Sunday afternoon, Dec. 17, and Monday evening, Dec. 18. Emil Mollenhauer is

Trav 12-9



ETHEL HAYDEN

now rehearsing the great choral portions of the work, while a quartet of soloists, including Ethel Hayden, soprano, and Charlotte Peege, contralto; Arthur Hackett, the noted tenor, and Royal Dadmun, the bass, have been engaged.

SYMPHONY PROGRAM

Traveler Dec 9

See 5th page following

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Along the Way

Trans 12-16

In Symphony Hall, tomorrow afternoon and again on Monday evening befall the annual performances of Handel's oratorio, "The Messiah," masterpiece and institution in the English-speaking world. The practised chorus of the Handel and Haydn Society and Mmes. Hayden and Peege, Messrs. Hackett and Dadmun for solo singers will share in the performance. For a countless time, Mr. Mollenhauer will

Transcript Dec 16

"Messiah" to Have Two Performances

Trav 12-16

Tomorrow afternoon at 3:30 and Monday evening at 8:15 at Symphony hall, Handel's "Messiah" will receive two Christmas-time performances at the hands of the Handel and Haydn Society, Emil Mollenhauer, conductor.

To the chorus of 400 and the Symphony orchestra there will be added a splendid quartet of soloists. Ethel Hayden will be the soprano; Charlotte Peege, contralto; Arthur Hackett, tenor, and Royal Dadmun, bass.

Traveler Dec 16

"MESSIAH" TODAY

Post 12-17

Two Christmas performances of Handel's "Messiah" will be given by the Handel and Haydn Society, according to the usual custom, this afternoon in Symphony Hall at 3:30 and tomorrow evening at 8:15.

The four solo parts are splendidly cast for this opening of the society's season, with Ethel Hayden, the soprano, who was received with enthusiasm at her recital in Aeolian Hall, New York, last Thursday; Charlotte Peege, contralto, of similarly high standing in the cities where she has sung; Arthur Hackett, the tenor, well known in Boston, and Royal Dadmun, the bass, who is perhaps unexcelled among the bass singers who are now appearing in oratorio performances. The masterpiece of Handel should likewise have a fine performance at the hands of Emil Mollenhauer, the conductor of the society, the large chorus of 400 voices and a symphony orchestra.

Post Dec 17

First "Messiah" Performance Today

Adv 12/17

TWO Christmas performances of Handel's "Messiah" will be given by the Handel and Hadyn Society in Symphony Hall, one this afternoon and one tomorrow night.

The four solo parts will be sung by Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor, and Royal Dadmun, bass. Emil Mollenhauer, the conductor of the society, has trained the chorus of 400 voices and the orchestra.

Advertiser Dec 17

ETHYL [illegible] AND CHARLOTTE PEEGE, CONTRALT

Herald Dec 17

CHRISTMAS "MESSIAH"

Handel's "Messiah" will receive two Christmastime performances at the hands of the Handel and Haydn Society, Emil Mollenhauer, conductor, tomorrow afternoon and Monday evening at Symphony Hall.

To the chorus of 400 and the symphony orchestra there will be added a splendid quartet of soloists to do justice to the beautiful solo numbers of this most popular of all oratorios. Ethel Hayden will be the soprano, Charlotte Peege the contralto, Arthur Hackett the tenor and the fourth singer will be Royal Dadmun, considered one of the finest basses now appearing in oratorio performances.

American Dec 16

"MESSIAH" TODAY

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Two Christmas performances of Handel's "Messiah" will be given by the Handel and Haydn Society, according to the usual custom, this afternoon in Symphony Hall at 3:30 and tomorrow evening at 8:15. The four solo parts are entrusted to Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor, and Royal Dadmun, bass. Mr. Mollenhauer will conduct. The chorus of 400 voices will be assisted by a large orchestra.

Herald Dec 17

Handel and Haydn Society "Messiah" Performances

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Globe Dec 17

Adv 12/17

CHARLOTTE PEEGE IN "MESSIAH"—SYMPHONY HALL

Advertiser Dec 17

Handel & Haydn

Haydn Society has distinctly and gratefully freshened its programme. In February, for example, it will undertake Elgar's setting of Newman's poem, "The Dream of Geront us"—music of this, our day, not too often heard in Boston. In turn, the list of assisting singers announces Mr. Chamlee and Mr. Crooks, the tenors; Mr. Bender, the baritone—all new to Boston. Mr. Chamlee is a rising singer at the Metropolitan Opera House. Mr. Bender, long applauded in German theatres, latel came thither from Munich. Mr. Crooks was well received, the other day, at a concert in New York with Mr. Damrosch's orchestra. Here is the schedule of concerts—all at Symphony Hall, all with the chorus of the Society and Mr. Mollenhauer as conductor: Trans 11-27

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Transcript Nov 27

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American Dec 2

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Herald Dec 3

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Advertiser Dec 3

Handel and Haydn Society's Plans for the Season

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Globe Dec 3

Handel and Haydn

Post 12/3

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Post Dec 3

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American Dec 9

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Transcript Dec 9

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Transcript Dec 10

"Messiah" Next Week

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American Dec 9

HANDEL AND HAYDN

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Herald Dec 10

"Messiah" for Handel and Haydn

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Post Dec 10

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Advertiser Dec 10

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ETHEL HAYDEN

SYMPHONY PROGRAM

Traveler Dec 9

Along the Way

Trans 12-16

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Traveler Dec 16

"MESSIAH" TODAY

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First "Messiah" Performance Today

Adv 12/17

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Advertiser Dec 17

ETHYL HAYDEN, SOPRANO (ON LEFT) AND CHARLOTTE PEEGE, CONTRALT

Herald Dec 17

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Herald Dec 17

Handel and Haydn Society "Messiah" Performances

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Globe Dec 17

Adv 12/17

CHARLOTTE PEEGE IN "MESSIAH" - SYMPHONY HALL

Advertiser Dec 17

See 5th page following

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Harvard Glee Club

The concerts of the Harvard Glee Club, Archibald T. Davison, conductor, will take place in Symphony Hall on Thursday evenings, Dec. 14, Feb. 15 and April 5. The assisting artists will be Louise Homer, Frieda Hempel and Guiomar Novaes. The management is now ready to receive advance subscriptions prior to the public sale of tickets. John K. Watson, manager, Music building, Cambridge 38.

Herald Oct 2

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Post Oct 22

To good purpose Dr. Davison and the more ambitious spirits of the Harvard Glee Club have been searching for new pieces in the pages of living composers, French and English. They have found them in Bax and Holst, the maturing abilities of the younger English generation. and in Ropartz of the established Frenchmen. He, indeed, has written a piece directly for the club. Two Russians, virtually unknown—Schvedov and Tschesnokov—have also yielded promising numbers. For further exacting and novel venture, the Club and Mme. Homer will sing at the concert of Dec. 14 in Symphony Hall Brahms's seldom heard Rhapsody for alto and Men's Choir. Goethe's "Harzreise" affords the text. Trans 10-8

Transcript Oct 8

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The Harvard Glee Club, Dr. Archibald T. Davison, conductor, will be assisted by Mme. Louise Homer at its concert Dec. 14, in Symphony Hall. Compositions by Bach, Schvedov, Palestrina, Jacopo Peri, Gluck, Haydn, Strauss, Wolf, Brahms, Morley, Coleridge-Taylor, Sidney Homer, Respighi, Benvenuti, Warlock, Sullivan, Bossi and Beethov[illegible] the pro- gra

Post Dec 3

Harvard Glee Club Dec 14 With Louise Homer, Soloist

The Harvard Glee Club begins its annual series of concerts in Symphony Hall Thursday evening, Dec 14, with Louise Homer as assisting soloist. The noted contralto will sing two groups of songs, including the exquisite cavatina, "Vieni che poi sereno," from Gluck's "Semiramide," Richard Strauss' "Mit deinen blauen Augen," an unfamiliar song by Respighi, and numbers from Peri, Haydn, Brahms and Wolf, besides lesser composers. Globe 12-3

Dr Davison has selected several unfamiliar numbers to add to the repertory of the Glee Club, among them a Brahms rhapsody in which Mrs Homer will sing a solo part, and music by Schvedov, Bach, Beethoven and Bossi.

It should now be news to nobody hereabouts that this amateur chorus of university students under Dr Davison's extraordinarily skilled conductorship sings with a spirit and subtlety that have made leading critics in many American and European cities compare their work with that of the best professional choruses. Last year this series was sold out, so that advance purchase of tickets is desirable.

Globe Dec 3

The Harvard Glee Club, Mr. Davison conductor, will sing music by Bach, Schvedor, Palestrina, Morley, Brahms, Coleridge-Taylor, Sullivan, Bossi, Beethoven and a group of Russian folksongs in Symphony Hall on Thursday evening, Dec. 14. Louise Homer will contribute songs by Peri, Gluck, Haydn, Strauss, Brahms, Homer, Resphigi, Benvenuti and Warlock. Her 12-3

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Mme. Louise Homer will be the assisting artist at the Harvard Glee Club concert in Symphony Hall on Thursday night, December 14. She will sing at least a dozen songs. The famous glee club, under the direction of Dr. Archibald T. Davison, will present its usual well diversified program, including religious hymns by Bach, Beethoven, Palestrina and Schvedoff, Russian folk songs and other compositions by Brahms, Morley, Sullivan, Bossi and Coleridge-Taylor. Adv 12-3

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Mrs Homer will be herd in a group of classic concert songs and a lighter group including two pieces by her husband, Sidney Homer, well known as a composer.

This series of concerts is one of the three finest offered in Boston. It deserves the patronage of every one who cares about good music, sung with energy and delicacy.

Globe Dec 10

HARVARD GLEE CLUB

The Harvard Glee Club, Dr. Davison conductor, will be assisted by Mme. Louise Homer at its concert in Symphony hall next Thursday evening. The program will be as follows:

Crucifixus	Bach
We Praise Thee	Schvedov
Tenebrae Factae Sunt	Palestrina
Glee Club	
Invocazione di Orfeo	Peri
"Vieni che poi sereno," from "Semimide"	Gluck
The Mermaid's Song	Haydn
Mit deinen blauen Augen	Strauss
Elfenlied	Wolf
Bei dir sind meine Gedanken	Brahms
O liebliche Wangen	Brahms
Mme. Homer	
Fire, Fire, My Heart	Morley
Rhapsody	Brahms
(Assisted by Mme. Homer)	
Russian Folk Songs.	
Song of the Lifeboat Men	
Fireflies	
At Father's Door	
Drake's Drum	Coleridge-Taylor
How's My Boy	Homer
From the Brake the Nightingale	Homer
Pioggia	Respighi
Tramontarano la luna e le Piejadi	Benvenuti
As Ever I Saw	Warlock
Dedication	Warlock
Mme. Homer	
Echo	Sullivan
Noon Quiet in the Alps	Bossi
Hallelujah Chorus, from the "Mount of Olives"	Beethoven
Glee Club	

Her 12-10

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Harvard Glee Club's Concert Thursday Night

The Harvard Glee Club will open its season with a concert of choral pieces in Symphony Hall, Thursday evening, Dec. 14, instead of this evening as had been advertised. Madame Louise Homer will sing, as assisting soloist at the concert, arias of Peri and Gluck, songs by Hadyn, Strauss and Wolf, and modern numbers by Homer, Respighi, Benvenuti and Warlock. Post 12-12

The chorus, under Dr. Archibald T. Davison, will sing 17th and 18th century religious numbers of Bach, Palestrina and Schvedov, Brahms' Rhapsody (Madame Homer assisting), "Drake's Drum," songs by Morley and Sullivan, a group of Russian folk songs and the Hallelujah Chorus from Beethoven's "Mount of Olives."

Post Dec 12

The Harvard Glee Club will give its first concert of the season tonight in Symphony Hall aided and abetted by Mme. Louise Homer.

Herald Dec 14

HOMER PLEASES WITH HARVARD GLEE CLUB

Fine Program Well Sung at Symphony Hall Concert

The Harvard Glee Club, assisted by Louise Homer, began its annual series of concerts at Symphony Hall last night with a fine program sung with a precision and euphony that delighted the very large audience, as did the noted contralto's admirable performance.

Mrs Homer's voice and artistry have never seemed more enjoyable than they did in Strauss' "Mit deinen blauen Augen" last night. Her two groups of numbers were chosen with unusual musical discrimination. Gluck's cavatina from "Semiramide," Wolf's sprightly "Elfenlied," Respighi's "Pioggia" and Peri's Invocation of Orpheus, from one of the earliest of all operas are all well worth more frequent hearings than they get in Boston concert halls. Her singing of these and other numbers showed musical brains as well as a voice and a very skilful vocal technique.

Dr Davison, in his search for new pieces, has hit upon several distinct finds for the glee club. The arrangements of three Russian folk songs, the "Hallelujah Chorus" from Beethoven's oratorio, "The Mount of Olives," and the Bach and Palestrina numbers all proved noteworthy and enjoyable music.

The performance of the glee club was unusually well balanced, with no individual voices usurping prominence unintentionally. The diction was, as always, clear, but the enunciation sometimes was clipped and the vowel sounds occasionally imperfect in quality. [illegible]

Globe Dec 15

HARVARD GLEE CLUB CONCERT

Her 12/15

First of Series of Three for Season Is Given in Symphony Hall

MME. LOUISE HOMER, CONTRALTO, SOLOIST

Last night in Symphony hall the Harvard Glee Club, Dr. Archibald T. Davison, conductor, gave the first of its three concerts this season in Boston. Mme. Louise Homer, contralto, assisted. The Glee club sang the Crucifixus from Bach's Mass, "We Praise Thee" by the Russian Schoedov, "Tenebrae factae sunt" by Palestrina, with Mme. Homer; Brahms's Rhapsody, three Russian folk songs, "Song of the Lifeboat Men" (solo by James E. Mitchell), "Fireflies" and "At Father's Door," a song by Thomas Morley, "Drake's Drum" by Coleridge-Taylor, Sullivan's "Echo", "Noon Quiet in the Alps" by the Italian Bossi, and the "Hallelujah" chorus from Beethoven's "Mount of Olives." Mme. Homer, as well as the solo in the Brahms Rhapsody, sang a fragment from Peri's "Orfeo," the Gluck air "Vieni che pool sereno," Haydn's "Mermaid Song", Strauss's "Mit deinen blauen Augen," Wolf's "Elfenlied," two Brahms songs, "Bei dir sind meine Gedanken" and "O liebliche Wangen," two songs by Sidney Homer, "How's My Boy" and "From the Brake the Nightingale," two Italian songs, Respighi's "Pioggia" and "Tramontarono la luna e le Plajadi" by Benvenuti, and finally two songs by the English composer, Warlock, "That Ever I Saw" and "Dedication." Eleanor Scheib played Mme Homer's accompaniments; for the Glee club G. W. Woodworar was the accompanist, W. T. Ames the assistant accompanist and C. T. Leonard the organist.

Dr. Davison should feel himsel blessed when he compares his lot wit that of those remarkable but unfortunate conductors of the Russian oper who, poor souls, struggle night afte night—and, mind, mighty successfull too—with inadequate forces to mak things go as they should. Sympathy on feels for them every minute for th torments they must undergo, when, say they call on the orchestra for a blaz of sound—and get instead somethin like the flicker of a match.

With Dr. Davison at the head of h Glee Club one feels no call for sym pathy. Beyond any conductor, orches tral, choral or operatic, who has recent ly led a performance in Boston, D Davison has the air of getting fron his forces what he wants. He ha taught his choir an attack of exceptional neatness, a finish equally good, time of the strictest accuracy, distinct enunciation, the correct turning of a phrase, pure intonation, and, an achievement since last year, a smooth legato—a goodly schedule, truly, of excellences. Blessed, though, is not precisely the word to apply to Dr. Davison for the competence of the choir at his disposal, since this competence is not s entirely the result of his own rare skill Let praise then fall where it is justly due. Dr. Davison is manifestly of a power to make his chorus sing no very differently from the way he would have it sing.

Mme. Homer, who received ver warm applause, is to be thanked fo placing Brahms, Strauss and Wol once more on her program. The gracefully picturesque and atmospheric song of Respighi, nevertheless, overshadowed the rather mediocre songs of the greater masters Mme. Homer chose to sing.

The audience was very large, the second Glee Club concert will be given Feb. 15 with Guiomar Novaes assisting.

R. R. G.

Herald Dec 15

HARVARD'S GLEE CLUB ASTOUNDS

Post 12/15

Has Audience Marvelling at Perfection of Singing

The Harvard Glee Club, Dr. Archibald T. Davison, conductor, gave its first concert of the year in Symphony Hall last night, assisted by Mme. Louise Homer, contralto. In spite of the bad storm, the audience crowded the hall. And a distinguished audience it was, too. The Glee Club is fortunate in its audiences.

VERY NEAR PERFECTION

That this organization need fear nothing from a comparison with any men's chorus was shown again last night. One does not cease to marvel at the stage of perfection to which Dr. Davison now annually brings a group of men's voices which is constantly changing from year to year.

With absolutely no introduction, no easy piece with which to limber up the men's voices at the start of the concert, Mr. Davison began with a group of religious pieces including, for the first one, "Crucifixus" of Bach, which was beautifully sung. In the other two, as in many other songs during the course of the concert, the chorus sang unaccompanied.

Pianissimo Without Break

And it was here that one glimpsed why music is sometimes written without accompaniment. There wasn't the uncertainty of pitch, of phrasing that makes an audience ordinarily dread this type of choral music, with a feeling of uneasiness. For these men sang! Harmonies flowed in liquid procession; and when a song ended pianissimo, it was sung pianissimo without a break. The voices of the various sections were as one, doing the bidding of the conductor.

In the second group the men showed an ability for clear phrasing, accurat and crisp diction, an ability almost t declaim in chorus, that made th pieces minature dramas or stories. Th "Rhapsody" of Brahms, in which Mm Homer sang the solo, was beautiful done in every way, but the music i self was not as impressive as one might have hoped.

There was a group of Russian folksongs, including the beautiful and popular "Volga Boatmen's Song." We have often wondered how this song sounded if sung by a really good chorus, and last night we found that it is as marvellous as we hoped. To describe the men's singing is to use one superlative after another. At the close of every number, it seemed, the audience was simply overwhelmed. and it was a far-seeing conductor who inserted the note into the programme requesting the audience to ask for no repeats. Otherwise the men might still be singing.

Completing the last group of songs was the Hallelujah Chorus from Beethoven's "Mount of Olives," a piece in which the chorus piled on one gorgeous chord atop of another in breathtaking succession.

In between Mme. Homer sang two groups of songs. Hers is a glorious voice of amazing range and power. Last night she reached within five minutes low G and high A-flat. At the opening of her first group it was possible to complain of a lack of color variety; her sustained upper notes were rather hard. But as the night progressed she came into her own, and she has reason to be proud of her own, even if placed in the setting of last night.

Her most effective singing and acting was done in "How's my boy?" by her husband, Sidney Homer. "Pioggia," a colorful song by Respighi, she sang with fine tone and phrasing.

Post Dec 15

Harvard Glee Club

Last evening in Symphony Hall, the Harvard Glee Club, Dr. Archibald T. Davison, conductor, gave the first of a series of three concerts. Last evening the club was assisted by Louise Homer. The membership of an organization such as the Harvard Glee Club, of necessity changes from year to year, yet the influx of new voices makes surprisingly little change in the general effect of the singing. The same perfections so noticeable in the past are still to be observed and are still worthy of the praise and admiration so often accorded them, yet it must be confessed that certain defects remain as well. Is it not possible that in his search for refinement Dr. Davison has gone too far? A chorus of young men should give to their singing an enthusiasm, a youthful vigor, a freshness, which was often sadly missed last evening. This spirit of youth is too rare and precious a thing to be suppressed. Rarely did the club indulge in a resounding fortissimo, rarely did they sing with joyous abandon; all, for the most part, was in half tints, delicately modulated it is true and often of exquisite quality, yet over fastidious, often affected.

Mme. Homer sang 13 songs and in addition the solo part in a rhapsody by Brahms. Her 13 songs and the rhapsody might have been compressed into a single piece, so little variety of style or interpretation did the singer contrive to impart to the music, yet Mme. Homer was evidently well within the good will of her audience and gave evident pleasure by her singing.

The program was judiciously selected and fortunately contained none of the musical absurdities so often written for male voices. The lighter pieces were three Russian folg songs, (one of them the inevitable song of the Volga Boatmen) well calculated to exhibit the club's virtuosity. So, too, was Morley's "Fa la"—"Fire, fire, my heart." Bach's "Crucifixus" can hardly compare with Lotti's more familiar setting, although the combination of organ and piano in the accompaniment produced an original color effect. Brahms' rhapsody is decidedly not among the most inspired of that master's compositions.

S. M.

Monitor Dec 15

At the back of the heads of Dr. Davison and other directing powers of the Harvard Glee Club is a large prospect—no other than the singing of Brahms's "German Requiem," with the necessary orchestra and adequate "assisting artists." For long the music, accounted the composer's choral masterpiece, has gone unheard here. With it—there is good reason to believe—Dr. Davison and his choirs at Harvard and Radcliffe would succeed well. By another year they may even make the venture. Trans 12-21

Transcript Dec 21

over

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Post Dec 3

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Transcript Dec [illegible]

Harvard Glee Club and Mrs Homer Thursday

Glb 12-10

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Globe Dec 10

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Her 12-10

Crucifixus	Bach
We Praise Thee	Schvedov
Tenebrae Factae Sunt	Palestrina
Glee Club	
Invocazione di Orfeo	Peri
"Vieni che poi sereno," from "Semimide"	Gluck
The Mermaid's Song	Haydn
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Elfenlied	Wolf
Bei dir sind meine Gedanken	Brahms
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Mme. Homer	
Fire, Fire, My Heart	Morley
Rhapsody	Brahms
(Assisted by Mme. Homer)	
Russian Folk Songs.	
Song of the Lifeboat Men	
Fireflies	
At Father's Door	
Drake's Drum	Coleridge-Taylor
How's My Boy	Homer
From the Brake the Nightingale	Homer
Pioggia	Respighi
Tramontarano la luna e le Piejadi	Benvenuti
As Ever I Saw	Warlock
Dedication	Warlock
Mme. Homer	
Echo	Sullivan
Noon Quiet in the Alps	Bossi
Hallelujah Chorus, from the "Mount of Olives"	Beethoven
Glee Club	

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Post Dec 12

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Herald Dec 14

HOMER PLEASES WITH HARVARD GLEE CLUB

Globe 12-15

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Mrs Homer's voice and artistry have never seemed more enjoyable than they did in Strauss' "Mit deinen blauen Augen" last night. Her two groups of numbers were chosen with unusual musical discrimination. Gluck's cavatina from "Semiramide," Wolf's sprightly "Elfenlied," Respighi's "Pioggia" and Peri's Invocation of Orpheus, from one of the earliest of all operas are all well worth more frequent hearings than they get in Boston concert halls. Her singing of these and other numbers showed musical brains as well as a voice and a very skilful vocal technique.

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The performance of the glee club was unusually well balanced, with no individual voices usurping prominence unintentionally. The diction was, as always, clear, but the enunciation sometimes was clipped and the vowel sounds occasionally impure in quality.

The Harvard Glee Club, in its present estate, is rapidly becoming an established and indispensable Bostonian and American musical institution. [illegible]

Globe Dec 15

HARVARD GLEE CLUB CONCERT

Her 12-15

First of Series of Three for Season Is Given in Symphony Hall

MME. LOUISE HOMER, CONTRALTO, SOLOIST

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Herald Dec 15

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Post 12-15

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With absolutely no introduction, no easy piece with which to limber up the men's voices at the start of the concert, Mr. Davison began with a group of religious pieces including, for the first one, "Crucifixus" of Bach, which was beautifully sung. In the other two, as in many other songs during the course of the concert, the chorus sang unaccompanied.

Pianissimo Without Break

And it was here that one glimpsed why music is sometimes written without accompaniment. There wasn't the uncertainty of pitch, of phrasing that makes an audience ordinarily dread this type of choral music, with a feeling of uneasiness. For these men sang! Harmonies flowed in liquid procession; and when a song ended pianissimo, it was sung pianissimo without a break. The voices of the various sections were as one, doing the bidding of the conductor.

In the second group the men showed an ability for clear phrasing, accurate and crisp diction, an ability almost to declaim in chorus, that made the pieces minature dramas or stories. The "Rhapsody" of Brahms, in which Mme. Homer sang the solo, was beautifully done in every way, but the music itself was not as impressive as one might have hoped.

There was a group of Russian folk-songs, including the beautiful and popular "Volga Boatmen's Song." We have often wondered how this song sounded if sung by a really good chorus, and last night we found that it is as marvellous as we hoped. To describe the men's singing is to use one superlative after another. At the close of every number, it seemed, the audience was simply overwhelmed. and it was a far-seeing conductor who inserted the note into the programme requesting the audience to ask for no repeats. Otherwise the men might still be singing.

Completing the last group of songs was the Hallelujah Chorus from Beethoven's "Mount of Olives," a piece in which the chorus piled on one gorgeous chord atop of another in breathtaking succession.

In between Mme. Homer sang two groups of songs. Hers is a glorious voice of amazing range and power. Last night she reached within five minutes low G and high A-flat. At the opening of her first group it was possible to complain of a lack of color variety; her sustained upper notes were rather hard. But as the night progressed she came into her own, and she has reason to be proud of her own, even if placed in the setting of last night.

Her most effective singing and acting was done in "How's my boy?" by her husband, Sidney Homer. "Pioggia," a colorful song by Respighi, she sang with fine tone and phrasing.

Post Dec 15

Harvard Glee Club

Mon 12-15

Last evening in Symphony Hall, the Harvard Glee Club, Dr. Archibald T. Davison, conductor, gave the first of a series of three concerts. Last evening the club was assisted by Louise Homer. The membership of an organization such as the Harvard Glee Club, of necessity changes from year to year, yet the influx of new voices makes surprisingly little change in the general effect of the singing. The same perfections so noticeable in the past are still to be observed and are still worthy of the praise and admiration so often accorded them, yet it must be confessed that certain defects remain as well. Is it not possible that in his search for refinement Dr. Davison has gone too far? A chorus of young men should give to their singing an enthusiasm, a youthful vigor, a freshness, which was often sadly missed last evening. This spirit of youth is too rare and precious a thing to be suppressed. Rarely did the club indulge in a resounding fortissimo, rarely did they sing with joyous abandon; all, for the most part, was in half tints, delicately modulated it is true and often of exquisite quality, yet over fastidious, often affected.

Mme. Homer sang 13 songs and in addition the solo part in a rhapsody by Brahms. Her 13 songs and the rhapsody might have been compressed into a single piece, so little variety of style or interpretation did the singer contrive to impart to the music, yet Mme. Homer was evidently well within the good will of her audience and gave evident pleasure by her singing.

The program was judiciously selected and fortunately contained none of the musical absurdities so often written for male voices. The lighter pieces were three Russian folg songs, (one of them the inevitable song of the Volga Boatmen) well calculated to exhibit the club's virtuosity. So, too, was Morley's "Fa la"—"Fire, fire, my heart. "Bach's "Crucifixus" can hardly compare with Lotti's more familiar setting, although the combination of organ and piano in the accompaniment produced an original color effect. Brahms' rhapsody is decidedly not among the most inspired of that master's compositions.

S. M.

Monitor Dec 15

At the back of the heads of Dr. Davison and other directing powers of the Harvard Glee Club is a large prospect—no other than the singing of Brahms's "German Requiem," with the necessary orchestra and adequate "assisting artists." For long the music, accounted the composer's choral masterpiece, has gone unheard here. With it—there is good reason to believe—Dr. Davison and his choirs at Harvard and Radcliffe would succeed well. By another year they may even make the venture. Trans 12-21

Transcript Dec 21

over

Newman Travel talks

NEWMAN'S TRAVEL TALK

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In motion pictures and color views, the journey starts as Masindi Port and proceeds in and around Albert Nyanza, on to Nimule, then down the Nile, visiting Fashoda, Kosti, Wady Halfa, Assuan, Luxor, Karnak and many other points of interest on the trail leading to Cairo.

Herald Dec 10

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Post Dec 10

NEWMAN AGAIN

So remarkable have been the animal motion pictures which featured E. M. Newman's series of travel talks, traversing Africa, that the explorer will give an extra pair of lectures in Symphony Hall next Friday evening and Saturday afternoon, showing his best pictures of animals and natives.

American Dec 17

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Herald Dec 17

NEWMAN SHOWS BIG PYRAMIDS

Buildings of Early Egyptians Also Pictured in Traveltalk

AUDIENCE SEES HIPPOPOTAMI SHOT

To the regret of many, Mr. Newman brings to an end this week his series of entertaining and instructive Traveltalks about Africa, from Cape Town to Cairo. Those who had the pleasure of attending this series are certainly better acquainted with the nature of the country, its great natural wealth, its magnificent scenery, the native inhabitants of various degrees of intelligence, their manners and customs, the improvements by the whites, the vision and the accomplishments of Cecil Rhodes and others, than they would have gained by reading many books.

For the informing talk of Mr. Newman, founded on several journeys in Africa, the keenness of his observations and his sane conclusions, these have been supplemented by many remarkable photographs, motion pictures, and still. The photographs of all manner of birds and beasts, wild and in the open, are enough to make these Traveltalks memorable.

Last night from Masindi port, the Albert Nyanza was visited with views of the Nile natives, the Shilluks and their strange coiffures; the skilled bowmen. There was Fashoda associated in the mind with Marchand; Khartum with the Gordon tragedy. Hippopotami and crocodiles were shot from the steamer's deck. Then came more familiar sights: The marvellous buildings of the early Egyptians: Luxor, Thebes and Memnon—all the manuments of Egypt passed in review, until one looked down from the great pyramid as the centuries looked on Napoleon.

Among the pictures of bird and animal life shown last night were those of pelicans, herons, weavers (at work on their nests), the Nile buffalo, hippopotami of the Nile, wild boars, vultures and other carrion birds peculiar to the venerable river.

The Traveltalk will be repeated this afternoon.

There will be extra Traveltalks on Friday evening, Dec. 22, and Saturday afternoon, Dec. 23, when the pictures of wild animals in the open shown through the series will be collected in [illegible] lecture. P. H.

Herald Dec 16

Newman Traveltalk

Resuming his traveltalk journey from the Cape to Cairo in Symphony Hall last night Mr. Newman took his party from Masindi up the Nile to Cairo and from there to Port Said, where they embarked for home. Not the least interesting of this delightful series of African pictures was this one of a land of contrasts, with its beautiful scenery, its strange peoples, its huge engineering feats, its customs that have remained unchanged from early Bible days, its pyramids and sphinx, together with its wild animals in their natural haunts. Most remarkable of numerous noteworthy pictures were some of the strange weaver bird actually weaving his nest. Modern Egypt was shown and spots and places made memorable by events of recent years. These will stay in memory for they impress the imagination as souvenirs of a land of ancient days. Even so, to those who have so lately traversed it in Symphony Hall, Egypt remains a slumbrous country, vibrant with undeciphered meanings. The lecture is repeated this afternoon.

Monitor Dec 16

WILD ANIMAL PICTURES

An extra travel talk will be given by E. M. Newman in Symphony Hall next Friday evening and Saturday afternoon, in which the remarkable animal motion pictures which featured his series now drawn to a close—"Across Africa, from Cape to Cairo"—will be concentrated. Likewise, some very unusual pictures of natives living in the interior and remote from any trace of civilization, will be shown.

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American Dec 16

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Traveler Dec 16

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Globe Dec 17

TEDIUM OF PERFECTIONS

THE HARVARD GLEE CLUB SINGS FLAWLESSLY

Feats of Choral Virtuosity Until They Cloyed—The Choir at Vocal and Technical Acme, Yet Somehow Less Interesting Than Heretofore—None Too Well Chosen a Programme and None Too Able an Assisting Singer

UPON a choir of youthful virtuosi—the Harvard Glee Club—Dr. Davison is beginning to play the part of virtuoso-conductor. For the beginning of a third series of concerts he assembled his student-singers in Symphony Hall last evening and bade a public, nearly filling the room, look and listen. For the time, evidently, the university abounds in fit and willing youth, since the choir was more numerous than in previous years; while the quality of the voices and the play of intelligence in song considerably excelled the attainable standards of last winter. From the nucleus of continuing singers, practised in his ways, Dr. Davison has brought the chorus, far earlier than usual, to high degree of accomplishing virtue. It keeps to the pitch, wary of every pitfall of unaccompanied song. As one man, it takes and releases a phrase, yet never hardens into machine-like mechanics. Over interval or modulation it goes sure-voiced. It is alert to pace and quick to rhythm. As Dr. Davison would shape a phrase, round a period, sus[illegible] a melodic curve, so does the choir. It is elastic to varying weight and [illegible] of tone. Over it, so far as he permit[illegible] [illegible]day, plays color. Always the [illegible] Glee Club is in motion; as [illegible] warms and wings it. Add to these virtues the exceptional quality of the present voices—tenors of ampler body and firmer staying power than of old; basses smoother and more plastic. Count also the sensibility and the surety with which Dr. Davidson blends, proportions, contrasts them—and the temptation to feats of virtuosity is nearly irresistible.

Possibly there was over-much of this prowess through the course of the concert. Possibly the manifestations of it tended now and then to monotony. First upon the programme, for example, stood three churchly pieces—a sentence of Bach about the Crucifixion; a verse of praise from the young Russian Schvédov, who in pre-Bolshevik days, wrote music for the Holy Synod; a piece from Palestrina recounting the death of Jesus. Over each, according to the requirements of the music, played the virtues of choral song already recited. As plainly conductor and choir assimilated the characteristics of each composer—the Russian's liking for contrast between the lighter or the darker hued voices; the sense of rapt song in church, out of a shadowed sanctuary, that once more descended from Bach; the manner with Palestrina that forswears accent and color and lets the partings and the meetings of the voices express (as we should say nowadays) the content as well as the form of the music. Beyond questioning we listeners received the pious contemplation of Bach; the grace of music by the altar according to Schvédov; the devout austerities of Palestrina. As full were our ears of the choir's perfections in choral song. Yet the medium that conveyed them was a persistent half-voice, fused, mellowed, refined above a fault, susceptible within narrow range to light and shadow, sustained flawlessly; yet none the less monotonous in that very narrowness. Vaughan Williams himself in the Pastoral Symphony has not carried further the making of music as act of contemplation. So to transfer that act to a choir was indeed feat of virtuosity, for both director and singers. Yet brief as it was, the ear longed for some bolder change in the dynamics of song. Perhaps by prescription of the composers such continuous half-voice was unescapable. If so, Dr. Davison might have chosen more variegated pieces.

To these churchly numbers succeeded secular or semi-secular pieces—and with them in degree more deeds of virtuosity. In Morley's music out of sixteen-century England; in a Russian folk-song or two arranged for choral singing, conductor and choir did feats of fleet, sustained tone kept in flawless beat to light rhythms. To these, as occasion prompted, they added the swift weaving, unravelling and overlapping of such threads of song, with the running web kept in perpetual motion; or else the establishment of a tonal background as bed and frame to a single voice—to Mr. Mitchell's well directed and well sounding baritone in a Russian piece; to Mme. Homer's rising alto in Brahms's Rhapsody. From all these doings came less sense of monotony, as with the music of the church, than sense of pains and prowess bestowed for their own sake upon music, possibly most considered as vehicle.

True, Brahms's Rhapsody is seldom heard since in full panoply it exacts alto voice, men's choir and an orchestra. The orchestra was, of course, lacking yesterday, and once and again it was possible to miss it as goading or sustaining force upon music and singers. Nor may Mme. Homer now sound the gravities, the austerities of Brahms's gray and breeding measures for the solo-singer of the fate-haunted fugitive. Perhaps he labored with these mysteries; certainly did she. The music silvered when the chorus entered with its vision of compassion. Together they rose to Brahms's solaces and serenities, far less of calm ecstasy than of subdued resignation. Beyond doubt the choir came, sang and overcame; but Brahms calling himself rhapsodic, remains Brahms brooding. . . . The Russian folk-songs were of such—in rhythmic energies, in vocal hilarities. And it was the way of the Elizabethan purveyors of madrigals and rounds, many times exemplified at the concerts of the Glee Club, to make intricacies sound like simplicities—fresh, bright, dewy.

Larger and warmer was pleasure from the four remaining numbers for the choir. One that it has often sung was Coleridge-Taylor's setting to Newbolt's ballad of "Drake's Drum" and England, mistress of the seas. Therewith, upon ears cloyed with vocal virtuosities and choral refinements fell full-throated sonorities, square-cut progressions, boldly marching rhythms, broad-spread phrases. From the other wing of the Glee Club's and Dr. Davison's powers came this relief and it was freshening. Akin, at the end of the concert, was a chorus of exultation from Beethoven's little searched oratorio, "Mount of Olives." Quite as in the Choral Symphony, the listener felt that the composer heard and shaped his voices as he might instruments; that the postlude for piano (as substitute for orchestra) gave him freer wing. Yet here again were up-swinging, outflung, brave, ascendant sonorities and modulations—not churchly music super-refined to the voices of a nuns' chapel; not madrigal or folk-piece as kaleidoscope of virtuosities. To write so is not to insist upon biggishness and boldness as superlative virtues of choral music and choral singing. They become as monotonous as the opposite virtues insistently deployed yesterday. Happy contrasts were the gentle graces in piece and performance of Sullivan's "Echo-Song," once and again almost a Mozartean dallying; or the glistening suavities through Bossi's Alpine tone-picture in melody. As though they were a single voice, Dr. Davison has persuaded eighty to sustained and arc-like song.

For "assisting artist" the choice fell upon Mme. Homer, though the Glee Club may hardly have had hand in an array of pieces no more interesting in themselves than those assembled by Dr. Davison. Nor is the singer herself exactly at the fullness of powers that could do them justice. She must now exercise and warm her voice until it gains gradually light, heat and obedience to her will. Out of the lower tones has gone the dark richness remembered; the upper have lost body and gained shrillness. Even in the middle range technical shortcomings and the penalties of the years return to plague Mme. Homer. Hardly for her nowadays are Peri's declamatory periods or Gluck's and Haydn's exercises in supple, lightly moving, glinting eighteenth-century song. No longer become her the rushing elation of Brahms's "Liebliche Wangen" or the scintillant gossamer of Wolf's "Elfin-Song." Better invite her the slower, thicker, sentimentalized measures of Strauss's "Bleuen Augen" the musing Brahms of "Bei dir sind meine Gedanken"; the quivering tone-picturing, gradually calmed of Respighi; another Italian's still and wistful watercolor. And when Mme. Homer bestowed her usual wifely devotion and also introduced the Englishman who in song-writing names himself "Peter Warlock," she descended close to balladry none too well fulfilling its thin, frank purpose. . . . And so it went. Between the insistent perfections of the conductor's choir and the persistent imperfections of the assisting singer, through a programme meagre in vivid pieces, somehow tedium, if not dulness, came. The reserve in the applause of the audience was clearer witness than aught reviewer may say. H. T. P.

Transcript Dec 14

[118]

Newman Travel Talks

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In motion pictures and color views, the journey starts as Masindi Port and proceeds in and around Albert Nyanza, on to Nimule, then down the Nile, visiting Fashoda, Kosti, Wady Halfa, Assuan, Luxor, Karnak and many other points of interest on the trail leading to Cairo.

Herald Dec 10

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Advertiser Dec 17

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Her 12/17

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P. H.

Herald Dec 16

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12-16

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Globe Dec 17

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Trans 12/15

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To these churchly numbers succeeded secular or semi-secular pieces—and with them in degree more deeds of virtuosity. In Morley's music out of sixteen-century England; in a Russian folk-song or two arranged for choral singing, conductor and choir did feats of fleet, sustained tone kept in flawless beat to light rhythms. To these, as occasion prompted, they added the swift weaving, unravelling and overlapping of such threads of song, with the running web kept in perpetual motion; or else the establishment of a tonal background as bed and frame to a single voice —to Mr. Mitchell's well directed and well sounding baritone in a Russian piece; to Mme. Homer's rising alto in Brahms's Rhapsody. From all these doings came less sense of monotony, as with the music of the church, than sense of pains and prowess bestowed for their own sake upon music, possibly most considered as vehicle.

True, Brahms's Rhapsody is seldom heard since in full panoply it exacts alto voice, men's choir and an orchestra. The orchestra was, of course, lacking yesterday, and once and again it was possible to miss it as goading or sustaining force upon music and singers. Nor may Mme. Homer now sound the gravities, the austerities of Brahms's gray and brooding measures for the solo-singer of the fate-haunted fugitive. Perhaps he labored with these mysteries; certainly did she. The music silvered when the chorus entered with its vision of compassion. Together they rose to Brahms's solaces and serenities, far less of calm ecstasy than of subdued resignation. Beyond doubt the choir came, sang and overcame; but Brahms calling himself rhapsodic, remains Brahms brooding. . . . The Russian folk-songs were of such—in rhythmic energies, in vocal hilarities. And it was the way of the Elizabethan purveyors of madrigals and rounds, many times exemplified at the concerts of the Glee Club, to make intricacies sound like simplicities—fresh, bright, dewy.

Larger and warmer was pleasure from the four remaining numbers for the choir. One that it has often sung was Coleridge-Taylor's setting to Newbolt's ballad of "Drake's Drum" and England, mistress of the seas. Therewith, upon ears cloyed with vocal virtuosities and choral refinements fell full-throated sonorities, square-cut progressions, boldly marching rhythms, broad-spread phrases. From the other wing of the Glee Club's and Dr. Davison's powers came this relief and it was freshening. Akin, at the end of the concert, was a chorus of exultation from Beethoven's little searched oratorio, "Mount of Olives." Quite as in the Choral Symphony, the listener felt that the composer heard and shaped his voices as he might instruments; that the postlude for piano (as substitute for orchestra) gave him freer wing. Yet here again were up-swinging, outflung, brave, ascendant sonorities and modulations—not churchly music super-refined to the voices of a nuns' chapel; not madrigal or folk-piece as kaleidoscope of virtuosities. To write so is not to insist upon biggishness and boldness as superlative virtues of choral music and choral singing. They become as monotonous as the opposite virtues insistently deployed yesterday. Happy contrasts were the gentle graces in piece and performance of Sullivan's "Echo-Song," once and again almost a Mozartean dallying; or the glistening suavities through Bossi's Alpine tone-picture in melody. As though they were a single voice, Dr. Davison has persuaded eighty to sustained and arc-like song.

For "assisting artist" the choice fell upon Mme. Homer, though the Glee Club may hardly have had hand in an array of pieces no more interesting in themselves than those assembled by Dr. Davison. Nor is the singer herself exactly at the fullness of powers that could do them justice. She must now exercise and warm her voice until it gains gradually light, heat and obedience to her will. Out of the lower tones has gone the dark richness remembered; the upper have lost body and gained shrillness. Even in the middle range technical shortcomings and the penalties of the years return to plague Mme. Homer. Hardly for her nowadays are Peri's declamatory periods or Gluck's and Haydn's exercises in supple, lightly moving, glinting eighteenth-century song. No longer become her the rushing elation of Brahms's "Liebliche Wangen" or the scintillant gossamer of Wolf's "Elfin-Song." Better invite her the slower, thicker, sentimentalized measures of Strauss's "Bleuen Augen" the musing Brahms of "Bei dir sind meine Gedanken"; the quivering tone-picturing, gradually calmed of Respighi; another Italian's still and wistful watercolor. And when Mme. Homer bestowed her usual wifely devotion and also introduced the Englishman who in song-writing names himself "Peter Warlock," she descended close to balladry none too well fulfilling its thin, frank purpose. . . . And so it went. Between the insistent perfections of the conductor's choir and the persistent imperfections of the assisting singer, through a programme meagre in vivid pieces, somehow tedium, if not dulness, came. The reserve in the applause of the audience was clearer witness than aught reviewer may say.

H. T. P.

Transcript Dec 18

Werrenrath Jan. 7, 1923

The good news comes that Mr. Werrenrath, with voice, skill and ardors above most American "men-singers," will have to himself the whole of the concert at Symphony Hall on Sunday afternoon, Jan. 7. For two seasons he has not so been heard in Boston.

Transcript Dec 11

WERRENRATH HERE

Reinald Werrenrath is to give a concert in Symphony Hall on Sunday afternoon, January 7.

Advertiser Dec 17

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Globe Dec 17

WERRENRATH

Reinald Werrenrath, the celebrated American baritone, is to visit Boston and give a concert in Symphony hall on Sunday afternoon, Jan. 7, at 3:30.

Traveler Dec 16

Werrenrath

Post 12/17

Reinald Werrenrath, the celebrated American baritone, is to visit Boston and give a concert in Symphony Hall on Sunday afternoon, January 7th, at 3:30. In beauty of voice and artistry of interpretation, this young American singer is scarcely rivalled.

Post Dec 17

REINALD WERRENRATH

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Herald Dec 24

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Advertiser Dec 24

WERRENRATH

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Traveler Dec 23

Sunday afternoon, Jan. 7, in Symphony Hall, a concert of widely ranging songs, chiefly German, English and American, sung by Reinald Werrenrath, in the prime of voice, skill, intelligence, imagination. The play of these qualities sets him high among American "men-singers." He commands also sympathies.

Transcript Dec 23

SUNDAY AFTERNOON, Jan. 7, in Symphony Hall, a concert of widely ranging songs—from Schubert, Schumann, Scandinavian and American composers—sung by Reinald Werrenrath, in the prime of voice, skill, intelligence, imagination. The play of these qualities sets him high among American "men-singers." He commands also sympathies.

Transcript Dec 31

WERRENRATH PROGRAM

For his concert that is to take place in Symphony Hall on Sunday afternoon, January 7, Reinald Warrenrath, the celebrated baritone, has made a program which is to include songs by Schubert and Schumann, a group of Scandinavian songs, Massenet's aria "Vision Fugitive," three Salt Water Ballads by John Masefield, set by Keel, and a group of American songs.

Werrenrath

American Dec 30

Paris,
Internatio
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G.C.B.,
Athens,

When Mr. Werrenrath returns to Symphony Hall on Sunday afternoon, Jan. 7, he will sing these German, Scandinavian, French and American numbers:

Du bist die Ruh'—Der Doppelgänger...Schubert
Widmung—Die beiden Grenadiere....Schumann
Landscab—Hvis du har warme Tanker.Börresen
Irmelin Rose.....................Nielsen
Silde ved Nat hin kolde..........Lange-Müller
Air, "Vision Fugitive," from "Herodiade"
Massenet
Three Salt-Water Ballads..........Keel
Port of Many Ships—Trade Winds—
Mother Carey.
The Blind Ploughman................Clarke
The Wreck of the Julie Plante..........O'Hara
Duna...............................McGill
On the Road to Mandalay.............Speaks

Transcript Dec 29

Sunday, Jan 7, at 3:30—Reinald Werrenrath, baritone. "Du bist die Ruh," and "Der Doppelganger," Schubert; "Widmung" and "Die beiden Grenadiere," Schumann; "Landscape" and "Hvis du har warme Tanker," Hakon Borresen; "Irmelin Rose," Carl Nielsen; "Silde ved Nat hin kolde," P. E. Lange-Muller; aria, "Vision Fugitive," from "Herodiade," Massenet; three salt-water ballads, "Port of Many Ships," "Trade Winds," "Mother Carey," Frederick Keel; "The Blind Ploughman," Robert Coningsby Clarke; "The Wreck of the 'Julie Plante,'" Geoffrey O'Hara; "Duna," Josephine McGill; "On the Road to Mandalay," Oley Speaks.

Globe Dec 31

WERRENRATH RECITAL

At his concert in Symphony Hall next Sunday afternoon Reinald Werrenrath will sing classic songs by Schubert and Schumann, the aria "Vision Fugitif" from Massenet's "Herodiade," Frederick Keel's setting of Masefield's "Salt-water Ballads," and other modern songs.

Advertiser Dec 31

REINALD WERRENRATH

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Traveler Dec 30

REINALD WERRENRATH, who gives a song recital at Symphony Hall next Sunday afternoon.

Advertiser Dec 31

Werrenrath's Recital

Reinald Werrenrath will give a song recital in Symphony Hall next Sunday afternoon, Jan. 7. He will sings songs by Schubert, Schumann, Hakon Borresen, Carl Nielsen, P. E. Lange-Muller, Massenet, Frederick Keel, Robert Coningsby Clarke, Geoffrey O'Hara, Josephine McGill, Oley Speaks.

Post Dec 31

WERRENRATH SUNDAY

At his only appearance of the season, which will take place in Symphony Hall tomorrow afternoon, Reinald Werrenrath, the baritone, will sing two songs, each by Schubert and Schumann; a group of Scandinavian songs, Massenet's "Vision Fugitive," and a group of American songs by Clarke, O'Hara, McGill and Speaks.

American Jan 6

To Symphony Hall tomorrow afternoon comes Reinald Werrenrath, baritone singer in the prime of voice, skill, intelligence and imagination—qualities that have set him high in American and English concert-halls and that command also sympathies. He will be heard in widely ranging pieces—from Schubert, Schumann, Scandinavian and American composers, with an air from Massenet's "Herodiade" for operatic intermezzo.

Transcript Jan 6

Herald Dec 31

Programmet

för den berömda danske sångaren Reinald Werrenraths konsert i Symphony Hall nästa söndag kl. 3.30 e. m. blir af följande intressanta beskaffenhet:

I.

a. Du bist die Ruh'...Frans Cchubert
b. Der Doppelgänger..Frans Schubert
c. Widmung ....Rob. Schumann
d. Die beiden Grenadiere, R. Schumann

II.

a. Landscab ....Hakon Börresen
b. Hvis du har warme Tanker
Hakon Börresen
c. Irmelin Rose ....Carl Nielsen
d. Silde ved Nat hin kolde
P. E. Lange-Müller

III.

Aria: "Vision Fugitive" (Herodiade).
Jules Massenet

IV.

Three Salt-water Ballads (John Masefield) .... Frederick Keel
Port of Many Ships.
Trade Winds.
Mother Carey.

V.

a. The Blind Ploughman, R. C. Clarke
b. The Wreck of the "Julie Plante". (W. H. Drummond).....G. O'Hara
c. Duna .... Josephine McGill
d. On the Road to Mandalay (Kipling) .... Oley Speaks

Se annonsen!

Sång- och musikälskare

komma nog att bevista konserten i Symphony Hall nästa söndags e. m. kl. 3.30, då den ryktbare danske baritonisten Reinald Werrenrath uppträder därstädes. Detta blir hans enda uppträdande i Boston denna säsong.

Svea Jan 3

WERRENRATH TOMORROW

At his only appearance of the season, which will take place in Symphony hall, tomorrow afternoon, at 3:30, Reinald Werrenrath, the popular baritone, will sing two songs, each by Schubert and Schumann, a group of Scandinavian songs, Massenet's "Vision Fugitive" from "Herodiade," settings by Keel of Masefield's salt water ballads, and a group of American songs by Clarke, O'Hara, McGill and Speaks.

Traveler Jan 6

WERRENRATH TODAY

Reinald Werrenrath will give a recital in Symphony hall this afternoon at 3:30. He will present the following program:

Du bist die Ruh', Der Doppelganger, Schubert
Widmung, Die beiden Grenadiere, Schumann
Landscab, Hvis du har warme Tanker, Borresen
Irmelin Rose ....Nielsen
Silde ved Nat hin kolde.....Lange-Muller
Aria, "Vision Fugitive" (Herodiade), Massenet
Three Salt-water Ballads (John Masefield) ....Keel
Port of Many Ships, Trade Winds, Mother Carey.
The Blind Ploughman............Clarke
The Wreck of the "Julie Plante"..O'Hara
Duna ....McGill
On the Road to Mandalay..........Speaks

Herald Jan 7

Werranrath Today

Reinald Werrenrath, baritone, will give a recital in Symphony Hall this afternoon at 3:30. He will sing songs and arias by Schubert, Schumann,

Hakon Borresen, Carl Nielsen, P. E. Lange-Muller, Massenet, Frederick Keel, Robert Coningsby Clarke, Geoffrey O'Hara, Josephine McGill and Oley Speaks.

Post Jan 7

SYMPHONY HALL—Today at 3:30, Reinald Werrenrath, baritone. "Du bist die Ruh'" and "Der Doppelganger," Schubert; "Widmung" and "Die beiden Grenadiere," Schumann; "Landscab" and "Hvis du har warme Tanker," Hakon Borresen; "Irmelin Rose," Carl Nielsen; "Silde ved Nat hin kolde," P. E. Lange-Muller; aria, "Vision Fugitive" (Herodiade), Massenet; "Three Salt-water Ballads," Frederick Keel; "The Blind Ploughman," Robert Coningsby Clarke; "The Wreck of the 'Julie Plante,'" Geoffrey O'Hara; "Duna," Josephine McGill; "On the Road to Mandalay," Oley Speaks.

Globe Jan 6

WERRENRATH IS TO BE HEARD AT SYMPHONY

Tel. 1/6

REINALD WERRENRATH

Reinald Werrenrath, the celebrated baritone, will be heard in Symphony hall tomorrow at 3:30.

Telegram Jan 6

WERRENRATH TODAY

Reinald Werrenrath will be heard in the following program at Symphony Hall this afternoon:

Du bist die Ruh' } Der Doppelganger } ...Frans Schubert
Widmung } Die beiden Grenadiere } .Robert Schumann
Hvis du har warme Tanker } Landscab } Hakon Borresen
Irmelin Rose ....Carl Nielsen
Silde ved Nat hin kolde..P. E. Lange-Muller
Aria: "Vision Fugitive"......Jules Massenet (Herodiade)
Three Salt-water Ballads....Frederick Keel (John Masefield)
The Blind Ploughman
Robert Coningsby Clarke
The Wreck of the "Julie Plante" (W. H. Drummond) Geoffrey O'Hara
Duna ....Josephine McGill
On the Road to Mandalay (Kipling) Oley Speaks

Advertiser Jan 7

WERRENRATH RECITAL

Reinald Werrenrath, baritone, gave a recital in Symphony Hall yesterday afternoon. Harry Spear played the pianoforte accompaniments. There was a large audience.

The programme, while it avoided, for the most part, the hackneyed pieces that are so much sung at concerts, was not too interesting. What does make Mr. Werrenrath so popular with audiences and with professional musicians is his fine style in singing. Of him, as with so few American singers, one is able to mention style without blushing, so to speak. His voice is resonant, has very fine quality and was yesterday, from the very start of the concert, in excellent condition. Mr. Werrenrath sings with rare finish anything he attempts, whether it be trifle (which it is too often) or masterpiece.

Post Jan 8

REINALD WERRENRATH GIVES SONG RECITAL HERE

Reinald Werrenrath, the popular American baritone, gave a recital yesterday afternoon at Symphony Hall which greatly pleased an audience of good size. Mr Werrenrath's fine voice, and his skillful use of it, have won him many admirers here.

Yesterday's program was akin to the many other Mr Werrenrath has sung in the past, with rather more familiar pieces than usual on it. He began by a carefully wrought and suave performance of Schubert's "Du bist die Ruh." Schumann's "The Two Grenadiers," sung in English, particularly pleased the audience, and elicited "Du bist wie eine Blume" as an encore.

The second group of unfamiliar Scandinavian songs was also cordially received. Mr Werrenrath repeated Nielsen's "Irmelin Rose" in place of an encore. "Vision Fugitive," from Massenet's opera, "Herodiade," pleased, as did the lighter numbers which made the final group. Although Werrenrath's "Danny Deever," "Fuzzy Wuzzy," "On the Road to Mandalay," "Salt Water Ballads" and other robust songs are always cordially applauded, his voice is better suited to the suavities of "Duna" and greater lyrics. If he were a tenor he would not be doing big dramatic numbers from the Caruso repertory, but lyrics.

Among the five final encores, "Drink to Me Only With Thine Eyes" and "A Little Winding Road" gave especial pleasure.

Globe Jan 8

WERRENRATH AT SYMPHONY

Baritone Rouses His Audience to Wild Enthusiasm

IS SWAMPED WITH REQUESTS FOR SONGS

Reinald Werrenrath, baritone, gave a song recital yesterday afternoon in Symphony hall, Harry Speare playing his accompaniments. Mr. Werrenrath sang:

Du bist die Ruh', Der Doppelganger, Schubert; Widmung, Die beiden Grenadiere, Schumann; Lankskab, Hvis du har warme Tanker, Borresen; Irmelin Rose, Neilsen; Silde ved Nat hin kolde, Lange-Muller; Aria, "Vision Fugitive" (Herodiade), Massenet; Three Salt-water Ballads, Frederick Keel; Port of Many Ships, Trade Winds, Mother Carey; The Blind Ploughman, Robert Coningsby Clarke; The Wreck of the "Julie Plante" Geoffrey O'Hara; Duna, Josephine McGill; On the Road to Mandalay, Oley Speaks.

Was Mr. Werrenrath put about by the stolidity of his audience, or does he feel most at home in modern songs, sturdy or sentimental, of the "ballad" type, or, perhaps, was he suffering from too much frosty air? Whatever the explanation, for an hour yesterday Mr. Werrenrath sang in a way to make one wonder how he had contrived to gain his high repute. Try as he would, he could not make his tones sound smooth and clear. Though he strove stoutly to reproduce the tragic note of "Der Doppelganger," the patriotic fervor of the grenadier, the passion of Massenet's theatrical Herod, his efforts availed him not; only his fine intelligence made its mark.

The attractive Scandinavian songs, to be sure, went better. It was only nevertheless, with Frederick Keel's excellent settings—genuinely characteristic, and free from an attempt to be knowing—that Mr. Werrenrath came into his own. From then on he sang with a free tone often beautiful, always good, an able mezza voce and pianissimo, enunciation a model of clearness, and with strong powers of characterization, above all when he had an old sailor to suggest or a cockney soldier. The audience, roused to wild enthusiasm, called for more and more, shouting out their wishes for this song or that.

Swamped with written requests, said Mr. Werrenrath, he could not sing all the songs people asked for, surely not those he had never even heard of, nor yet, "Ah fors' e lui"! He would do, though, what he could. And he did, with all generosity.

Would it answer, at another recital, for Mr. Werrenrath to sing the ballads first? Then, his voice once "warmed," and the audience as well, undoubtedly he could do greater justice than he did yesterday to the songs of higher worth.

R. R. G.

Herald Jan 8

Mind, Measure, Voice, Skill

Few singers of this day give better-rounded pleasure in the concert-hall than Mr. Werrenrath. The records have not yet made him common upon ten thousand ears. To Boston and to other major cities, he returns not too often or too insistently. Coming anew, as he did to Symphony Hall yesterday afternoon, he orders his programme with both open and discriminating mind. Familiar classics from Schubert and Schumann began it. Next stood four songs of Scandinavian composers—no masterpieces, but each of both intrinsic and novel interest. For intermezzo, as it were, and for further channeling of his powers, Mr. Werrenrath then sang the familiar air of amorous vision from Massenet's "Hérodiade." To it ensued three settings by Keel of sea-verses by Masefield—music to which the singer of himself added much. Finally, he turned to four songs, narrative or rhapsodic by minor American writers of the sort that do one piece in twenty individually and well. Mr. Werrenrath usually pitches upon the one.

As with programme, so with powers. The singer's voice is a baritone in prime. It is not a big voice, rolling and sonorous, according, say, to Italian standards. No more is it sensuous for the delight of those who set titillation of the ear above every other pleasure of the concert-hall. At beginnings, it was not even a voice that promised much. Yet, as Mr. Werrenrath has developed and practised it, smoothness, suppleness, resonance and flexibility now distinguish it. He has bent it to his own artfulness of song; at will he can give it color and character. So doing, he is instructed, prepared, resourceful singer. No tone passes unshapen; no phrase goes unmoulded. Mr. Werrenrath profiles a melody, gives it rhythmic beat, leads it from modulation to modulation, foreseeing from the outset the design and the process that shall bring the end. Yet so doing, he is not the obviously calculating singer, least of all the singer who with "effects" would snare a too susceptible audience.

Similarly with the play of sentiment

Transcript Jan 8

Werrenrath Jan. 7, 1923

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Werrenrath

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Werrenrath

American Dec 30

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Widmung—Die beiden Grenadiere....Schumann
Landscab—Hvis du har warme Tanker.Börresen
Irmelin Rose........................Nielsen
Silde ved Nat hin kolde............Lange-Müller
Air, "Vision Fugitive," from "Hérodiade" Massenet
Three Salt-Water Ballads....................Keel
Port of Many Ships—Trade Winds—Mother Carey.
The Blind Ploughman.......................Clarke
The Wreck of the Julie Plante..........O'Hara
Duna ....McGill
On the Road to Mandalay..................Speaks

Transcript Dec 29

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Globe Dec 31

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Advertiser Dec 31

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Transcript Jan 6

Herald Dec 31

Programmet

för den berömda danske sångaren Reinald Werrenraths konsert i Symphony Hall nästa söndag kl. 3.30 e. m. blir af följande intressanta beskaffenhet:

I.
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b. Der Doppelgänger..Frans Schubert
c. Widmung ....Rob. Schumann
d. Die beiden Grenadiere, R. Schumann

II.
a. Landscab ....Hakon Börresen
b. Hvis du har warme Tanker Hakon Börresen
c. Irmelin Rose ....Carl Nielsen
d. Silde ved Nat hin kolde P. E. Lange-Müller

III.
Aria: "Vision Fugitive" (Herodiade). Jules Massenet

IV.
Three Salt-water Ballads (John Masefield) .... Frederick Keel
Port of Many Ships.
Trade Winds.
Mother Carey.

V.
a. The Blind Ploughman, R. C. Clarke
b. The Wreck of the "Julie Plante". (W. H. Drummond).....G. O'Hara
c. Duna .... Josephine McGill
d. On the Road to Mandalay (Kipling) .... Oley Speaks

Se annonsen!

Sång- och musikälskare komma nog att bevista konserten i Symphony Hall nästa söndags e. m. kl. 3.30, då den ryktbare danske baritonisten Reinald Werrenrath uppträder därstädes. Detta blir hans enda uppträdande i Boston denna säsong.

Svea Jan 3

WERRENRATH TOMORROW

At his only appearance of the season, which will take place in Symphony hall, tomorrow afternoon, at 3:30, Reinald Werrenrath, the popular baritone, will sing two songs, each by Schubert and Schumann, a group of Scandinavian songs, Massenet's "Vision Fugitive" from "Herodiade," settings by Keel of Masefield's salt water ballads, and a group of American songs by Clarke, O'Hara, McGill and Speaks.

Traveler Jan 6

WERRENRATH TODAY

Reinald Werrenrath will give a recital in Symphony hall this afternoon at 3:30. He will present the following program:

Du bist die Ruh', Der Doppelganger, Schubert
Widmung, Die beiden Grenadiere, Schumann
Landscab, Hvis du har warme Tanker, Borresen
Irmelin Rose ....Nielsen
Silde ved Nat hin kolde.....Lange-Muller
Aria, "Vision Fugitive" (Herodiade), Massenet
Three Salt-water Ballads (John Masefield) ....Keel
Port of Many Ships, Trade Winds, Mother Carey.
The Blind Ploughman...............Clarke
The Wreck of the "Julie Plante"..O'Hara
Duna ....McGill
On the Road to Mandalay..........Speaks

Herald Jan 7

Werranrath Today

Reinald Werrenrath, baritone, will give a recital in Symphony Hall this afternoon at 3:30. He will sing songs and arias by Schubert, Schumann, Hakon Borresen, Carl Nielsen, P. E. Lange-Muller, Massenet, Frederick Keel, Robert Coningsby Clarke, Geoffrey O'Hara, Josephine McGill and Oley Speaks.

Post Jan 7

SYMPHONY HALL—Today at 3:30, Reinald Werrenrath, baritone. "Du bist die Ruh'" and "Der Doppelganger," Schubert; "Widmung" and "Die beiden Grenadiere," Schumann; "Landscab" and "Hvis du har warme Tanker," Hakon Borresen; "Irmelin Rose," Carl Nielsen; "Silde ved Nat hin kolde," P. E. Lange-Muller; aria, "Vision Fugitive" (Herodiade), Massenet; "Three Salt-water Ballads," Frederick Keel; "The Blind Ploughman," Robert Coningsby Clarke; "The Wreck of the "Julie Plante," Geoffrey O'Hara; "Duna," Josephine McGill; "On the Road to Mandalay," Oley Speaks.

Globe Jan 6

WERRENRATH IS TO BE HEARD AT SYMPHONY

Tel. 1/6

REINALD WERRENRATH

Reinald Werrenrath, the celebrated baritone, will be heard in Symphony hall tomorrow at 3:30.

Telegram Jan 6

WERRENRATH TODAY

Reinald Werrenrath will be heard in the following program at Symphony Hall this afternoon:

Du bist die Ruh' / Der Doppelganger } ...Frans Schubert
Widmung / Die beiden Grenadiere } .Robert Schumann
Hvis du har warme Tanker / Landscab } Hakon Borresen
Irmelin Rose ....Carl Nielsen
Silde ved Nat hin kolde..P. E. Lange-Muller
Aria: "Vision Fugitive".....Jules Massenet (Herodiade)
Three Salt-water Ballads....Frederick Keel (John Masefield)
The Blind Ploughman Robert Coningsby Clarke
The Wreck of the "Julie Plante" (W. H. Drummond) Geoffrey O'Hara
Duna .... Josephine McGill
On the Road to Mandalay (Kipling) Oley Speaks

Advertiser Jan 7

WERRENRATH RECITAL

Reinald Werrenrath, baritone, gave a recital in Symphony Hall yesterday afternoon. Harry Spear played the pianoforte accompaniments. There was a large audience.

The programme, while it avoided, for the most part, the hackneyed pieces that are so much sung at concerts, was not too interesting. What does make Mr. Werrenrath so popular with audiences and with professional musicians is his fine style in singing. Of him, as with so few American singers, one is able to mention style without blushing, so to speak. His voice is resonant, has very fine quality and was yesterday, from the very start of the concert, in excellent condition. Mr. Werrenrath sings with rare finish anything he attempts, whether it be trifle (which it is too often) or masterpiece.

Post Jan 8

REINALD WERRENRATH GIVES SONG RECITAL HERE

Reinald Werrenrath, the popular American baritone, gave a recital yesterday afternoon at Symphony Hall which greatly pleased an audience of good size. Mr Werrenrath's fine voice, and his skillful use of it, have won him many admirers here.

Yesterday's program was akin to the many other Mr Werrenrath has sung in the past, with rather more familiar pieces than usual on it. He began by a carefully wrought and suave performance of Schubert's "Du bist die Ruh." Schumann's "The Two Grenadiers," sung in English, particularly pleased the audience, and elicited "Du bist wie eine Blume" as an encore.

The second group of unfamiliar Scandinavian songs was also cordially received. Mr Werrenrath repeated Nielsen's "Irmelin Rose" in place of an encore. "Vision Fugitive," from Massenet's opera, "Herodiade," pleased, as did the lighter numbers which made the final group. Although Werrenrath's "Danny Deever," "Fuzzy Wuzzy," "On the Road to Mandalay," "Salt Water Ballads" and other robust songs are always cordially applauded, his voice is better suited to the suavities of "Duna" and greater lyrics. If he were a tenor he would not be doing big dramatic numbers from the Caruso repertory, but lyrics.

Among the five final encores, "Drink to Me Only With Thine Eyes" and "A Little Winding Road" gave especial pleasure.

Globe Jan 8

WERRENRATH AT SYMPHONY

Baritone Rouses His Audience to Wild Enthusiasm

IS SWAMPED WITH REQUESTS FOR SONGS

Reinald Werrenrath, baritone, gave a song recital yesterday afternoon in Symphony hall, Harry Speare playing his accompaniments. Mr. Werrenrath sang:

Du bist die Ruh', Der Doppelganger, Schubert; Widmung, Die beiden Grenadiere, Schumann; Lankskab, Hvis du har warme Tanker, Borresen; Irmelin Rose, Neilsen; Silde ved Nat hin kolde, Lange-Muller; Aria, "Vision Fugitive" (Herodiade), Massenet; Three Salt-water Ballads, Frederick Keel; Port of Many Ships, Trade Winds, Mother Carey; The Blind Ploughman, Robert Coningsby Clarke; The Wreck of the "Julie Plante" Geoffrey O'Hara; Duna, Josephine McGill; On the Road to Mandalay, Oley Speaks.

Was Mr. Werrenrath put about by the stolidity of his audience, or does he feel most at home in modern songs, sturdy or sentimental, of the "ballad" type, or, perhaps, was he suffering from too much frosty air? Whatever the explanation, for an hour yesterday Mr. Werrenrath sang in a way to make one wonder how he had contrived to gain his high repute. Try as he would, he could not make his tones sound smooth and clear. Though he strove stoutly to reproduce the tragic note of "Der Doppelganger," the patriotic fervor of the grenadier, the passion of Massenet's theatrical Herod, his efforts availed him not; only his fine intelligence made its mark.

The attractive Scandinavian songs, to be sure, went better. It was only nevertheless, with Frederick Keel's excellent settings—genuinely characteristic, and free from an attempt to be knowing—that Mr. Werrenrath came into his own. From then on he sang with a free tone often beautiful, always good, an able mezza voce and pianissimo, enunciation a model of clearness, and with strong powers of characterization, above all when he had an old sailor to suggest or a cockney soldier. The audience, roused to wild enthusiasm, called for more and more, shouting out their wishes for this song or that.

Swamped with written requests, said Mr. Werrenrath, he could not sing all the songs people asked for, surely not those he had never even heard of, nor yet, "Ah fors' e lui"! He would do, though, what he could. And he did with all generosity.

Would it answer, at another recital, for Mr. Werrenrath to sing the ballads first? Then, his voice once "warmed," and the audience as well, undoubtedly he could do greater justice than he did yesterday to the songs of higher worth.

R. R. G.

Herald Jan 8

Mind, Measure, Voice, Skill

Few singers of this day give better-rounded pleasure in the concert-hall than Mr. Werrenrath. The records have not yet made him common upon ten thousand ears. To Boston and to other major cities, he returns not too often or too insistently. Coming anew, as he did to Symphony Hall yesterday afternoon, he orders his programme with both open and discriminating mind. Familiar classics from Schubert and Schumann began it. Next stood four songs of Scandinavian composers—no masterpieces, but each of both intrinsic and novel interest. For intermezzo, as it were, and for further channeling of his powers, Mr. Werrenrath then sang the familiar air of amorous vision from Massenet's "Hérodiade." To it ensued three settings by Keel of sea-verses by Masefield—music to which the singer of himself added much. Finally, he turned to four songs, narrative or rhapsodic by minor American writers of the sort that do one piece in twenty individually and well. Mr. Werrenrath usually pitches upon the one.

As with programme, so with powers. The singer's voice is a baritone in prime. It is not a big voice, rolling and sonorous, according, say, to Italian standards. No more is it sensuous for the delight of those who set titillation of the ear above every other pleasure of the concert-hall. At beginnings, it was not even a voice that promised much. Yet, as Mr. Werrenrath has developed and practised it, smoothness, suppleness, resonance and flexibility now distinguish it. He has bent it to his own artfulness of song; at will he can give it color and character. So doing, he is instructed, prepared, resourceful singer. No tone passes unshapen; no phrase goes unmoulded. Mr. Werrenrath profiles a melody, gives it rhythmic beat, leads it from modulation to modulation, foreseeing from the outset the design and the process that shall bring the end. Yet so doing, he is not the obviously calculating singer, least of all the singer who with "effects" would snare a too susceptible audience.

Similarly with the play of sentiment

Transcript Jan 8

[119]

Werrenrath Jan. 7, 1923

The good news comes that Mr. Werrenrath, with voice, skill and ardors above most American "men-singers," will have to himself the whole of the concert at Symphony Hall on Sunday afternoon, Jan. 7. For two seasons he has not so been heard in Boston.

Transcript Dec 11

WERRENRATH HERE

Reinald Werrenrath is to give a concert in Symphony Hall on Sunday afternoon, January 7.

Advertiser Dec 17

Reinald Werrenrath, baritone, is at last to venture an appearance by himself in Symphony Hall, Jan. 7, at the Sunday concert.

Globe Dec 17

WERRENRATH

Reinald Werrenrath, the celebrated American baritone, is to visit Boston and give a concert in Symphony hall on Sunday afternoon, Jan. 7, at 3:30.

Traveler Dec 16

Werrenrath

Post 12/17

Reinald Werrenrath, the celebrated American baritone, is to visit Boston and give a concert in Symphony Hall on Sunday afternoon, January 7th, at 3:30. In beauty of voice and artistry of interpretation, this young American singer is scarcely rivalled.

Post Dec 17

REINALD WERRENRATH

On Sunday afternoon, Jan. 7, at 3:30, Reinald Werrenrath, baritone, will give a concert in Symphony hall. His program will include German lieder, some unusual Scandinavian songs, and American and other interesting songs.

Herald Dec 24

WERRENRATH COMING

On Sunday afternoon, January 7, Reinald Werrenrath will give a concert in Symphony Hall. His program will include a group of German lieder, some unusual Scandinavian songs and other selections.

Advertiser Dec 24

WERRENRATH

Probably no American singer now appearing in concert is more highly regarded than Reinald Werrenrath, the celebrated baritone, who is to give a concert in Symphony hall on Sunday afternoon, Jan. 7, at 3:30. His program will include a group of German lieder, some unusual Scandinavian songs and American and other interesting numbers.

Traveler Dec 23

Sunday afternoon, Jan. 7, in Symphony Hall, a concert of widely ranging songs, chiefly German, English and American, sung by Reinald Werrenrath, in the prime of voice, skill, intelligence, imagination. The play of these qualities sets him high among American "men-singers." He commands also sympathies.

Transcript Dec 23

SUNDAY AFTERNOON, Jan. 7, in Symphony Hall, a concert of widely ranging songs—from Schubert, Schumann, Scandinavian and American composers—sung by Reinald Werrenrath, in the prime of voice, skill, intelligence, imagination. The play of these qualities sets him high among American "men-singers." He commands also sympathies.

Transcript Dec 31

WERRENRATH PROGRAM

For his concert that is to take place in Symphony Hall on Sunday afternoon, January 7, Reinald Warrenrath, the celebrated baritone, has made a program which is to include songs by Schubert and Schumann, a group of Scandinavian songs, Massenet's aria "Vision Fugitive," three Salt Water Ballads by John Masefield, set by Keel, group of American songs.

Werrenrath

Amer 12/30

American Dec 30

When Mr. Werrenrath returns to Symphony Hall on Sunday afternoon, Jan. 7, he will sing these German, Scandinavian, French and American numbers:

Du bist die Ruh'—Der Doppelgänger...Schubert
Widmung—Die beiden Grenadiere....Schumann
Landscab—Hvis du har warme Tanker.Börresen
Irmelin Rose ....Nielsen
Silde ved Nat hin kolde.........Lange-Müller
Air, "Vision Fugitive," from "Herodiade"
Massenet
Three Salt-Water Ballads.....................Keel
Port of Many Ships—Trade Winds—
Mother Carey.
The Blind Ploughman.......................Clarke
The Wreck of the Julie Plante..........O'Hara
Duna ....McGill
On the Road to Mandalay................Speaks

Transcript Dec 29

Sunday, Jan 7, at 3:30—Reinald Werrenrath, baritone. "Du bist die Ruh," and "Der Doppelganger," Schubert; "Widmung" and "Die beiden Grenadiere," Schumann; "Landscape" and "Hvis du har warme Tanker," Hakon Borresen; "Irmelin Rose," Carl Nielsen; "Silde ved Nat hin kolde," P. E. Lange-Muller; aria, "Vision Fugitive," from "Herodiade," Massenet; three salt-water ballads, "Port of Many Ships," "Trade Winds," "Mother Carey," Frederick Keel; "The Blind Ploughman," Robert Coningsby Clarke; "The Wreck of the 'Julie Plante,'" Geoffrey O'Hara; "Duna," Josephine McGill; "On the Road to Mandalay," Oley Speaks.

Globe Dec 31

WERRENRATH RECITAL

At his concert in Symphony Hall next Sunday afternoon Reinald Werrenrath will sing classic songs by Schubert and Schumann, the aria "Vision Fugitif" from Massenet's "Herodiade," Frederick Keel's setting of Masefield's "Salt-water Ballads," and other modern songs.

Adv 12/31

Advertiser Dec 31

REINALD WERRENRATH

For his Boston concert of the season, to take place in Symphony hall on Sunday afternoon, Jan. 7, at 3:30, Reinald Werrenrath, baritone, has made a program which is to include songs by Schubert and Schumann, a group of Scandinavian songs, Massenet's aria "Vision Fugitive," three salt water ballads by John Masefield, set by Keel, and a group of American songs.

Trav 12/30

Traveler Dec 30

REINALD WERRENRATH, who gives a song recital at Symphony Hall next Sunday afternoon.

Adv 12/31

Advertiser Dec 31

Werrenrath's Recital

Reinald Werrenrath will give a song recital in Symphony Hall next Sunday afternoon, Jan. 7. He will sings songs by Schubert, Schumann, Hakon Borresen, Carl Nielsen, P. E. Lange-Muller, Massenet, Frederick Keel, Robert Coningsby Clarke, Geoffrey O'Hara, Josephine McGill, Oley Speaks.

Post Dec 31

WERRENRATH SUNDAY

At his only appearance of the season, which will take place in Symphony Hall tomorrow afternoon, Reinald Werrenrath, the baritone, will sing two songs, each by Schubert and Schumann; a group of Scandinavian songs, Massenet's "Vision Fugitive," and a group of American songs by Clarke, O'Hara, McGill and Speaks.

Amer 1-6

American Jan 6

To Symphony Hall tomorrow afternoon comes Reinald Werrenrath, baritone singer in the prime of voice, skill, intelligence and imagination—qualities that have set him high in American and English concert-halls and that command also sympathies. He will be heard in widely ranging pieces—from Schubert, Schumann, Scandinavian and American composers, with an air from Massenet's "Herodiade" for operatic intermezzo.

Transcript Jan 6

Herald Dec 31

Programmet

för den berömda danske sångaren Reinald Werrenraths konsert i Symphony Hall nästa söndag kl. 3.30 e. m. blir af följande intressanta beskaffenhet:

I.

a. Du bist die Ruh'...Frans Cchubert
b. Der Doppelgänger..Frans Schubert
c. Widmung ....Rob. Schumann
d. Die beiden Grenadiere, R. Schumann

II.

a. Landscab ....Hakon Börresen
b. Hvis du har warme Tanker
Hakon Börresen
c. Irmelin Rose ....Carl Nielsen
d. Silde ved Nat hin kolde
P. E. Lange-Müller

III.

Aria: "Vision Fugitive" (Herodiade).
Jules Massenet

IV.

Three Salt-water Ballads (John Masefield) .... Frederick Keel
Port of Many Ships.
Trade Winds.
Mother Carey.

V.

a. The Blind Ploughman, R. C. Clarke
b. The Wreck of the "Julie Plante". (W. H. Drummond).....G. O'Hara
c. Duna .... Josephine McGill
d. On the Road to Mandalay (Kipling) .... Oley Speaks

Se annonsen!

Sång- och musikälskare komma nog att bevista konserten i Symphony Hall nästa söndags e. m. kl. 3.30, då den ryktbare danske baritonisten Reinald Werrenrath uppträder därstädes. Detta blir hans enda uppträdande i Boston denna säsong.

Svea Jan 3

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Traveler Jan 6

WERRENRATH TODAY

Reinald Werrenrath will give a recital in Symphony hall this afternoon at 3:30. He will present the following program:

Herald 1-7

Du bist die Ruh', Der Doppelganger, Schubert
Widmung, Die beiden Grenadiere, Schumann
Landscab, Hvis du har warme Tanker, Borresen
Irmelin Rose ....Nielsen
Silde ved Nat hin kolde.....Lange-Muller
Aria, "Vision Fugitive" (Herodiade), Massenet
Three Salt-water Ballads (John Masefield) ....Keel
Port of Many Ships, Trade Winds, Mother Carey.
The Blind Ploughman.............Clarke
The Wreck of the "Julie Plante"..O'Hara
Duna ....McGill
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Herald Jan 7

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Post Jan 7

SYMPHONY HALL—Today at 3:30, Reinald Werrenrath, baritone. "Du bist die Ruh'" and "Der Doppelganger," Schubert; "Widmung" and "Die beiden Grenadiere," Schumann; "Landscab" and "Hvis du har warme Tanker," Hakon Borresen; "Irmelin Rose," Carl Nielsen; "Silde ved Nat hin kolde," P. E. Lange-Muller; aria, "Vision Fugitive" (Herodiade), Massenet; "Three Salt-water Ballads," Frederick Keel; "The Blind Ploughman," Robert Coningsby Clarke; "The Wreck of the 'Julie Plante,'" Geoffrey O'Hara; "Duna," Josephine McGill; "On the Road to Mandalay," Oley Speaks.

Globe Jan 6

WERRENRATH IS TO BE HEARD AT SYMPHONY

Tel. 1/6

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Telegram Jan 6

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Du bist die Ruh'
Der Doppelganger } ...Frans Schubert
Widmung
Die beiden Grenadiere } .Robert Schumann
Hvis du har warme Tanker
Landscab } ...
Irmelin Rose ...
Silde ved Nat hin kolde, P. E. ...
Aria: "Vision Fugitive" ...Ju...
(Herodiade)
Three Salt-water Ballads....Fr...
(John Masefield)
The Blind Ploughman
Robert Coni...
The Wreck of the "Julie Plan...
(W. H. Drummond) Geo...
Duna .... Josep...
On the Road to Mandalay
(Kipling) O...

Advertiser Ja...

WERRENRATH RE...

Reinald Werrenrath, bariton... recital in Symphony Hall ... afternoon. Harry Spear pla... pianoforte accompaniments. Th... a large audience.

The programme, while it avoid... the most part, the hackneyed ... that are so much sung at concer... not too interesting. What does ... Mr. Werrenrath so popular with ... ences and with professional mus... is his fine style in singing. Of hi... with so few American singers, or ... able to mention style without bl... ing, so to speak. His voice is reson... has very fine quality and was yes... day, from the very start of the con... in excellent condition. Mr. Werren... sings with rare finish anything he ... tempts, whether it be trifle (which ... too often) or masterpiece.

Post Jan 8

REINALD WERRENRATH GIVES SONG RECITAL HERE

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Yesterday's program was akin to the many other Mr Werrenrath has sung in the past, with rather more familiar pieces than usual on it. He began by a carefully wrought and suave performance of Schubert's "Du bist die Ruh." Schumann's "The Two Grenadiers," sung in English, particularly pleased the audience, and elicited "Du bist wie eine Blume" as an encore.

The second group of unfamiliar Scandinavian songs was also cordially received. Mr Werrenrath repeated Nielsen's "Irmelin Rose" in place of an encore. "Vision Fugitive," from Massenet's opera, "Herodiade," pleased, as did the lighter numbers which made the final group. Although Werrenrath's "Danny Deever," "Fuzzy Wuzzy," "On the Road to Mandalay," "Salt Water Ballads" and other robust songs are always cordially applauded, his voice is better suited to the suavities of "Duna" and greater lyrics. If he were a tenor he would not be doing big dramatic numbers from the Caruso repertory, but lyrics.

Among the five final encores, "Drink to Me Only With Thine Eyes" and "A Little Winding Road" gave especial pleasure.

Globe Jan 8

WERRENRATH AT SYMPHONY

Baritone Rouses His Audience to Wild Enthusiasm

IS SWAMPED WITH REQUESTS FOR SONGS

Reinald Werrenrath, baritone, gave a song recital yesterday afternoon in Symphony hall, Harry Speare playing his accompaniments. Mr. Werrenrath sang:

Du bist die Ruh', Der Doppelganger, Schubert; Widmung, Die beiden Grenadiere, Schumann; Lankskab, Hvis du har warme Tanker, Borresen; Irmelin Rose, Neilsen; Silde ved Nat hin kolde, Lange-Muller; Aria, "Vision Fugitive," (Herodiade), Massenet; Three Salt-water Ballads, Frederick Keel; Port of Many Ships, Trade Winds, Mother Carey; The Blind Ploughman, Robert Coningsby Clarke; The Wreck of the "Julie Plante" Geoffrey O'Hara; Duna, Josephine McGill; On the Road to Mandalay, Oley Speaks.

Was Mr. Werrenrath put about by the stolidity of his audience, or does he feel most at home in modern songs, sturdy or sentimental, of the "ballad" type, or, perhaps, was he suffering from too much frosty air? Whatever the explanation, for an hour yesterday Mr. Werrenrath sang in a way to make one wonder how he had contrived to gain his high repute. Try as he would, he could not make his tones sound smooth and clear. Though he strove stoutly to reproduce the tragic note of "Der Doppelganger," ...

... over tones, with the narrating, the picturing or the characterizing quality with which a singer may clothe them. On all these scores Mr. Werrenrath has the perception that is ripening into imagination. He understands and he feels; but he also measures and proportions. "Nothing too much" may now and then seem as bond upon him. Yet better these sincere reticences than the extravagances that to Anglo-Saxon ears sometimes bear less easily the tests of honesty. Seldom does Mr. Werrenrath dull or dilute the quality of music or of verse, though he measure them. He is not the singer to say to the composer with a chuck under the chin: "Let me do it my way, old fellow." He began with a sense of style; steadily he adjusts and refines upon it.

Degree by degree, these qualities shone out of Mr. Werrenrath's singing yesterday afternoon. It was good to hear "Du Bist die Ruh'," "Widmung" and "Der Doppelgänger"—all songs of masculine sentiment and masculine vision—sung, as they should be, in masculine tones. It was pleasure to follow the sustained progress of the music and verse, the flow of each detail into the stream of melody and emotion; while beauty of tone and skill in song were the means—and the halo—to these satisfactions. Some will say that in these pieces Mr. Werrenrath lacked expansive ardor; yet thereby he gained what to as many ears were depth and integrity of mood. So, too, with his more rhetorical exercises in song. Mr. Shalyápin's grenadier indeed volleys and thunders with fanatic loyalties; but in the charge the hapless Schuman, setting him to music, is nigh beaten under. More fortunate, he still catches Mr. Werrenrath's ear and the soldier speaks the musical speech set down for him. Unflooded by a torrent of temperament, it still tells. Deployed graces succeeded these measured energies. "Mademoiselle" Massenet turns his soft, caressing periods, never so deftly. Like unto them, Mr. Werrenrath spins the web of his tones. Refinements of sentiment, refinements of skill, rustle through both.

Spare and sinewy was one and another of the Scandinavian songs—of the gauntness and the directness that haunt this northern music. Grayed was the picturing: bleak the relating or the contrasting of scene and sentiment. As bare were Mr. Werrenrath's tones; not once did he prettify, even though one balladist, Nielsen, tempted with a refrain. As the composers mixed their palettes, so did he mix his tones. Once more stood clear the thin fineness, the stripped visioning, of these songs. Sibelius is key to them. Between Masefield's verse and Mr. Werrenrath's warmths, Mr. Keel's sea-ballads gained a rhythmic vigor, a pictorial richness hardly intrinsic in them—the singer (as singers can do) glorifying both matter and medium. Likewise profited the Americans of the final balladry, the last jets of mood and sentiment. Messrs. Clarke and O'Hara, Miss McGill, whoever they may all be, should hold Mr. Werrenrath in their hearts. He persuades the listener that they had something to sing and felt as they sang it.

H. T. P.

[119]

REDUCTION RATIO

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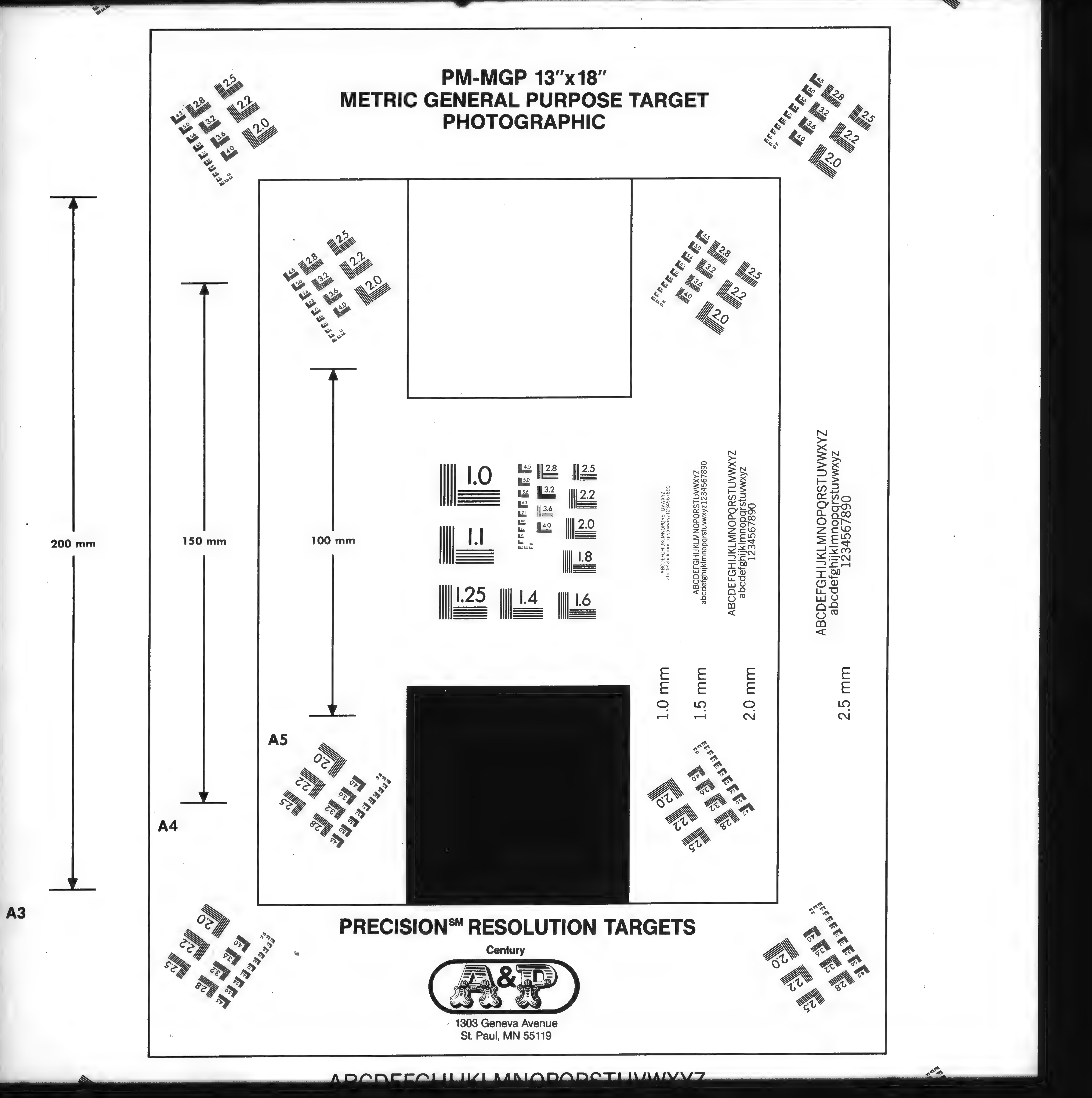
REDUCTION
RATIO
14x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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By J R Milne

Roland Hayes

"The only really good new tenor who has come along lately," said Ernest Newman, England's foremost critic, recently, "is the Negro, Roland Hayes. His voice is genuine, pure, warm, and rich, and his artistic instincts are of the finest. He is one of the three or four singers we have in England today whom I would hear from choice as distinct from professional necessity."

Some few years ago Roland Hayes achieved his first success when he sang at Symphony Hall. He was received cordially. Now the Continent has gone wild over him. He has returned—but only for a short visit to his mother—and he will sng again in the city of his professional debut. Afterwards, contracts in Italy, Germany, France, Austria and England, will keep him busy for some time to come.

The peronality of a genuine artist is always interesting. One expects to be impressed merely by the fire of genius silently radiating from the man.

Yet Roland Hayes fails to impress—until he opens his mouth and either speaks or sings. The powerful body of Chaliapin, the Russian base-baritone, could draw the attention of a world's series crowd from a score board when there were three men on bases and Ruth up; Paderewski's mop of hair is a distinctive badge of genius to us; there are many others, and as for our women artists, we usually look for and find the flashing eye or the queenly carriage, and we have Raisa, and Farrar, and Garden.

Sang for Royalty

And he must open his mouth to display that.

Roland Hayes has only one peculiarity. He speaks interestingly of people. Perhaps it was this peculiarity, when he appeared by royal command at Buckingham Palace, that impelled the King and Queen of England to continue his audience long after the time when it should, by every rule of the royal household, have terminated.

"I sang to them," Mr. Hayes told me, "and then I talked to them about myself, and about my work, and about my determination to help my race make its own contribution to the music of the world. And do you know—perhaps it doesn't speak very well for my singing!—they seemed to be more interested in what I told them about myself and my work than they were in the songs I sang!"

He laughed. He could afford to. With all the great musicians of the world welcoming him to their fellowship, conceding that he too is great, he has little reason to worry over compliments—even royal compliments.

"Mr. Hayes can hold his own with any tenor I have heard in my long life," says the critic of the English "Time and Tide," referring to his rendering of typical concert songs. And the "New Age" adds: "But ordinary phrases fail when one comes to the last part of the programme, which consisted of negro spirituals. Any criticism of Mr. Hayes' actual singing in these would be an impertinence, but much could be said of the spirituals themselves."

The Spirituals

Roland Hayes first learned the songs which were to set him apart as unique among great singers in the cotton field of Georgia, as a worker on his parents' farm.

Picking cotton with his brothers, he sang as he worked:

"Swing low sweet chariot, coming for to
carry me home,
Swing low sweet chariot, coming for to
carry me home.
I looked over Jordan what did I see, coming for to carry me home,
A band of angels coming after me, coming
for to carry me home.

If you get there before I do, coming for
to carry me home,
Tell all my friends I'm coming too, coming for to carry me home.

The Negro spirituals of the South are generally believed to be the origin of the world's jazz and of the famous "Blues."

"The origin of the Negro spirituals is unique," Mr. Hayes told me. "They are never 'composed' after the manner of ordinary music, but spring into life ready made from the white heat of religious fervor during some protracted meeting in church or camp. They were never associated with comic or minstrel entertainments, and those who insist in characterizing them as such, or use them in such connection, are in error, and certainly commit an act of irreverence."

Negro spirituals, sometimes called Jubilee songs, are distinct from "Blues," and yet these two forms of expression are rather closely related in that both have the same minor quality. And the "Beal Street Blues" is perhaps the best popular rendering of this quality, for it was written by a Negro.

Boston Man Discovered Him

"When I was 16," Roland Hayes explained, "my mother took me and one of my brothers and went to Chattanooga, Tenn., so that we might go to school. My brother and I took turns about at going to school, and when I was not studying I worked in an iron foundry. Some time after, my school teacher's brother visited her from the Oberlin Conservatory of Musici, and because she was interested in my singing, he heard my voice, and pronounced it good. Up to that time I'd paid no particular attention to singing; but now it was decided that I should go to Fiske University, and work hard with an eventual concert success as my goal. I did work hard, both at my studies and at jobs that provided the money for these studies. In my fourth year at Fiske, I worked as waiter in a Louisville hotel, and during a great convention, a Mr. Putnam of Boston heard me sing and was much impressed.

"Nothing came of that episode until a band of Fiske singers left for the North, to sing in Boston, and I was one of them. I was told of Mr. Putnam's opinion of my voice, and when I arrived in Boston I had a letter to him. He arranged to have a number of voice teachers hear me, and their report was favorable, so from that day I made Boston my home."

Work, work, and more work, then, for Roland Hayes. A successful debut in Boston. A tour of America. And now a continental triumph such as comes to very few singers. It is seldom that the continent loses its head over a singer, particularly if he is an American. And English critics are even more phlegmatic.

Now he's going to the jungles of Africa for the true music of the Negro! Why?

"Four years ago, in California, a man came to me after I had finished singing, and said to me:

"'I have enjoyed your singing immensely, Mr. Hayes, but I'm puzzled. Your voice is well trained, and you have splendid technique, and yet when you sing I feel as no other singers have ever made me feel, so it is not your training nor your technique that does that. Why do you impress me this way? What have you that others have not?'

Didn't Understand Himself!

"As a matter of fact, I couldn't tell him. I didn't know myself!

"But of course I couldn't admit that. So I pleaded, and quite reasonably enough, that the crowd that pressed about us made talking difficult, and asked him if he wouldn't come to see

American Jan 6

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(London Daily Telegraph, Nov. 27)

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But Mr. Hayes has not been content merely to make these things known to us; he has also used well his time to apply the idiom of his voice and vocal style to representative examples of European song. He has especially devoted himself to Brahms, Schubert, and contemporary English composers such as Roger Quilter. All this goes to show that his musical outlook is wide and enlightened. His interpretations of European songs are interesting by reason of their orginality, and if they have not always conformed to orthodoxy they never lost sight of one important point, which Northern European singers often forget, that the song is in the first place for singing, and the rest must follow therefrom. The individual beauty of this tenor's voice is of such quality that whatever he sings is at least certain to make its appeal as an instance of Nature's rich endowment, and at the most it is a memorable experience. For his recital on Friday night the Wigmore Hall was filled with an audience which was ever intent upon letting him know how highly he was favored. His program was almost entirely devoted to the "originals" which he has made us learn to love, and with Mr. Lawrence Brown as his indispensable accompanist he provided an evening of untold delight, which the audience extended well beyond the limits of his program.

Herald Dec 24

Returning to Boston laurelled with European praises, Roland Hayes, the tenor, will be heard in the following programme at Symphony Hall on Sunday evening, Jan. 7.

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Quando Miro	Mozart
Amarilli	Caccini
Eviva Rosa Bella	Galuppi
L'Invitation au Voyage	Duparc
Le Thé	Koechlin
Clair de Lune	Fauré
Chevauchée Cosaque	Fourdrain
Waldeseinsamkeit—Botschaft	Brahms
Verborgenheit	Wolf
A Dream	Grieg

Negro Spirituals:
Steal Away.
Sit Down.
I've Got a Robe.
Go Down, Moses.

Transcript Dec 29

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Transcript Dec 30

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American Dec 30

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Telegram Jan 6

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Globe Jan 7

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Her 1-7

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do Miro (Canzanetta)	Mozart
rilli	Caccini
a Rosa Bella (La Calamita de uri)	Galuppi
itation au Voyage	Duparc
The	Koechlin
e de Lune	G. Faure
auchee Cosaque	Fourdrain
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borgenheit	Wolf
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l Away	Arr by Lawrence Brown
Down	Arr by Roland Hayes
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Steal Away	Arranged by Lawrence Brown
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Globe Jan 14

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American Dec 30

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"As a matter of fact, I couldn't tell him. I didn't know myself!

"But of course I couldn't admit that. So I pleaded, and quite reasonably enough, that the crowd that pressed about us made talking difficult, and asked him if he wouldn't come to see me the next day, and I would explain to him.

"Let me tell you that I did an immense amount of thinking that night! Until that time I had given all my thoughts to my music and the training of my voice. That night I took stock of myself and realized that the answer to his question was to be found in myself.

"I had trained myself in the white man's school. I had learned to sing as he sang. Therefore, my voice had the qualities of the white man's voice—but it had something else in addition.

"It is difficult to explain—almost impossible to put into words. But perhaps it may be said that as the natural quality of the white man's voice has been handed down to him from his ancestors, so has the quality of the Negro's voice been handed down to him from his ancestors.

"'Do you understand the Negro?' I asked this man the next day.

"'No,' he replied. 'My father was a slave owner, but I do not understand them.'

"'If you did,' I said, 'you would understand why I made you feel as I did. The explanation is in me, in my race. When I sang my Negro spirituals you heard the soul of my race.'

Will Study "at Root"

"That talk, by the way, was the turning point in my life. From that time on I put my heart and all my energy into the studying of myself! I studied the minor strains of our American plantation songs, and tried in that way to reconstruct in my mind's eye the background of my race, so that I might be able to understand the Negro songs I sang as well as I could understand the songs of white men.

"And at last I knew that I could never reach a satisfactory conclusion by studying our Southern melodies. Though in them the soul of the Negro sang, the songs were not purely Negro, but were instead the songs of an expatriated people. The white influence had crept in.

To African Jungle

"I made up my mind to continue my quest in the home of my ancestors—the African jungle."

And in conclusion, Roland Hayes told me a story of his own early life which, he feels, serves to illustrate the Negro's instinctive loyalty to the "old days"—the days before he became a free man.

"When I was a boy," he said, "I used to go rabbit hunting with my dog, Tibby. I wasn't allowed to use a gun, and Tibby and I had a method of our own. He'd rout out the rabbit, and I'd try to catch him with my hands as he came flying my way.

"When I was 15, I was allowed to take my father's gun one day to hunt rabbits. I went out into the woods, singing, with Tibby scurrying beside me.

"Tibby went nosing about for rabbit holes. At least he was successful. I stood waiting, gun in hand, ready to shoot.

"The rabbit came darting toward me. Still I waited, and didn't shoot. At last he was just a few feet away. I forgot I had the gun, dropped it, and made a flying leap for the rabbit, and caught him in my hands."

A world-famous Negro tenor will seek the true music of his race in the jungles of Africa.

Roland W. Hayes of Boston, who has just returned from an extended tour of Europe, where his genius was acclaimed by the leading critics, believes that in the songs of his ancestors he will find the key to the soul of the American Negro.

It is that queer, haunting melody that grips all who hear it which he will study—the sighing melody which has its place in all the Negro's folk songs and spirituals.

"The American Negro has a real contribution to make to the world's music," Mr. Hayes said to a Sunday Post reporter the other day, "but not until he understands himself can he give his best. For four years I have been studying myself, and the music—unlike that of the white man—which is a part of me. And now I am going to my African ancestors."

In an exclusive interview for the Sunday Post, the other day, Mr. Hayes told of his life and of his hard fight from obscurity to world fame, and discussed the future of the American Negro.

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Globe Jan 14

REDUCTION

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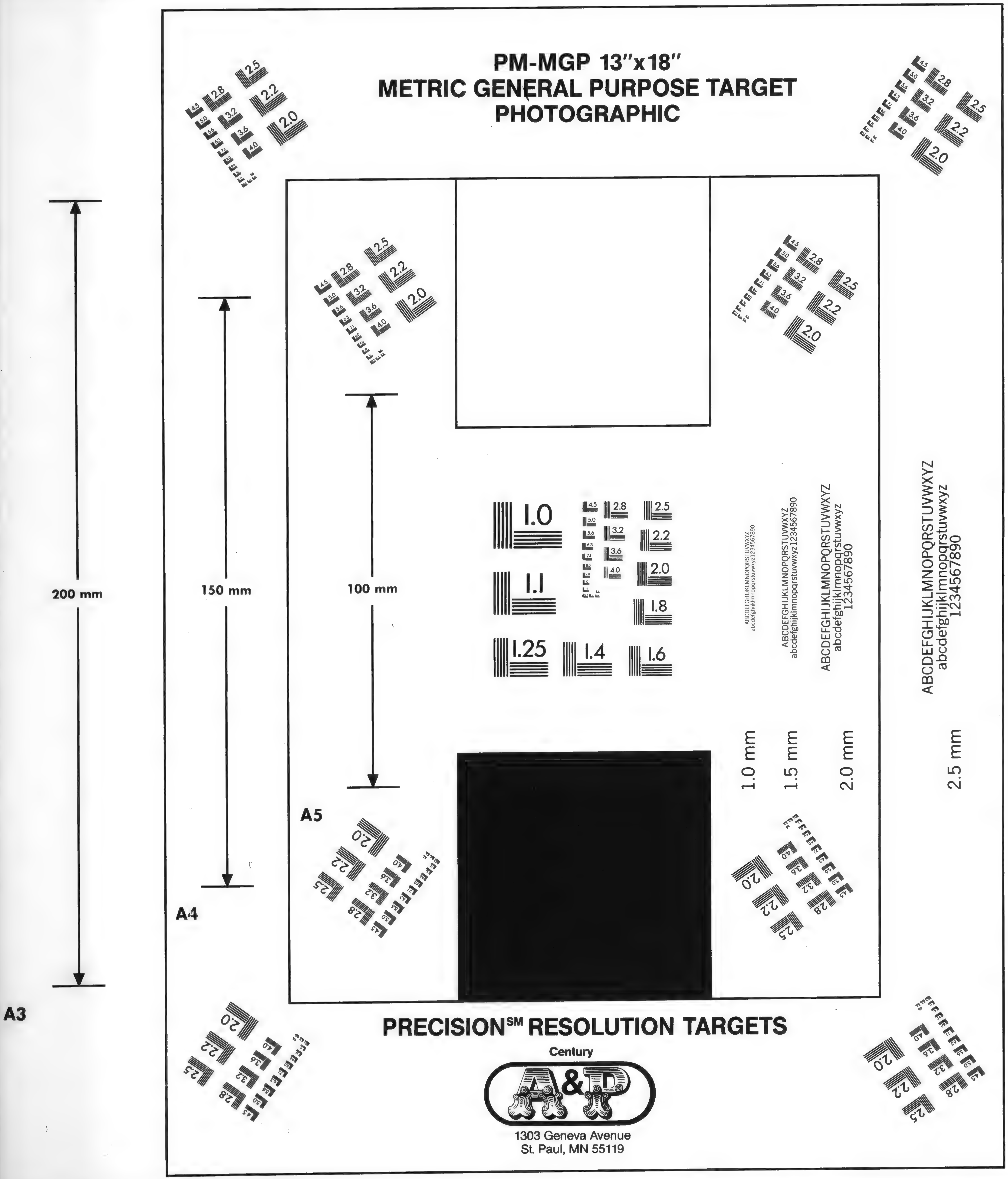
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PRECISION℠ RESOLUTION TARGETS

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Roland Hayes Jan 7th

After a lengthy visit to Europe, where he gained new laurels in concerts of his own and as "assisting artist" to notable orchestras, Roland Hayes, the tenor, is on the way back to his own city. He will be heard first in it at Symphony Hall on Sunday evening, Jan. 7. By all accounts he keeps the qualities of voice that first commended him, while now a sharpened musical intelligence directs them.

Transcript Dec 12

The American negro singer, Roland Hayes, well known in Boston, appeared at one of the Colonne concerts in Paris, where he sang an air from Handel's "Semele" and the prize song from "The Mastersingers of Nuremberg," also negro popular songs. His voice is called very sympathetic and managed with great certainty and a great care of nuances. His negro songs were found to express dramatically melancholy, hopes and desires; he sang them with conviction. Globe 12-10

Globe Dec 10

ROLAND HAYES

Jan 7-16

Roland Hayes, the American tenor from Boston, who, having been favorably received here, went to Europe and was applauded in the highest degree in his concerts in London and Paris, is now returning to America. He will again sing in Boston, in Symphony hall, on Sunday evening, Jan. 7, at 8:15.

Transcript Dec 16

Roland Hayes

Post 12/17

Having begun his career in this city, Roland Hayes recently went to Europe and in both London and Paris was applauded and acclaimed as one of the finest tenors who had been heard in those cities for a considerable period. After this splendid success he is returning to America and is singing again in Boston. He will give his concert in Boston, in Symphony Hall, on Sunday evening, Jan. 7, at 8:15.

Post Dec 17

ROLAND HAYES COMING

Having begun his career in this city, Roland Hayes is returning to give a concert in Symphony Hall on Sunday evening, January 7. London and Paris recently hailed him as a great American tenor.

Advertiser Dec 17

ROLAND HAYES

Roland Hayes, tenor, of Boston, who was enthusiastically received for the beauty of his voice and artistry in several concerts here, has spent the last two seasons in Europe, where he impressed his audiences to an extraordinary degree by his singing of the standard arias and songs of the past and present and by the negro spirituals. In London he gave at least six recitals to crowded audiences, and sang especially for King George in Buckingham Palace. He also gave concerts in Plymouth, Halifax, Croydon, Llandudno, and other cities, and subsequently in Paris, where he sang in recitals and with the Colonne Orchestra, led by Pierne. Mr. Hayes is now on his way to America. He will give a concert in Boston on Sunday evening, Jan. 7, in Symphony hall. Her. 12-24

Herald Dec 24

Roland Hayes to Sing Here After European Triumphs

Roland Hayes, the negro tenor of Boston, who was so enthusiastically received for the beauty of his voice and artistry in several concerts here, has spent the last two seasons in Europe, where he impressed his audiences to an extraordinary degree both by his singing of the standard songs of the past and present and by the negro spirituals, which hitherto were scarcely known in Europe.

In London he gave no less than six recitals to crowded audiences, and sang especially for King George in Buckingham Palace. He also gave concerts in Plymouth, Halifax, Croyden, Llandudno, and other cities, and subsequently in Paris, where he sang with the Colonne Orchestra under M Pierne.

Mr Hayes is now on his way to America once more, and will give a concert in Boston Sunday evening, Jan 7, in Symphony Hall.

Globe Dec 24

ROLAND HAYES HERE

Roland Hayes, the tenor, of Boston, who has spent the last two seasons in Europe, where he won fame singing modern songs and negro spirituals, will give a concert on Sunday evening, January 7 in Symphony Hall. Adv. 12-24

Advertiser Dec 24

Sunday evening, Jan. 7, in Symphony Hall, a concert of operatic pieces, assorted songs and negro melodies sung by Roland Hayes, not long ago familiar and applauded tenor in Boston, now returning after lengthy stay in London and in Paris in ripened abilities and fresh laurels.

Transcript Dec 22

HAYES TO RETURN

No tenor has had a more enthusiastic reception in Europe the last two seasons than Roland Hayes of Boston, who, after several successful concerts here, gave no less than six recitals in London to crowded audiences, and sang especially for King George in Buckingham Palace. Mr. Hayes is now returning to America and will give a concert in Symphony Hall on Sunday evening, January 7. Amer 12-23

American Dec 23

ROLAND HAYES TO RETURN

Trav 12-23

No tenor has had a more enthusiastic reception in Europe the last two seasons than Roland Hayes of Boston, who, after several successful concerts here, gave no less than six recitals in London to crowded audiences and sang especially for King George in Buckingham Palace. Mr. Hayes is now returning to America and will give a concert in Symphony hall on Sunday evening, Jan. 7.

Traveler Dec 23

ROLAND HAYES

Her 12/24

(London Daily Telegraph, Nov. 27)

It behooves us to tell Mr. Roland Hayes, before he leaves for his American tour, that he has established himself among us as a singer who counts, that he may be persuaded to return again and sing to us those strange, sweet, melancholy songs. Since he has been in London he has revealed to us more convincingly than any others have done the innate musical sense and the mystical mentality of the negro race. For at first those curiously worded "Spirituals" seem shallow and hysterical, a mere outlet for the self-suppression which slavery enforces. But after hearing Mr. Hayes sing them, it is clear that they are a living force, and the expression of such conviction as we of more divided mind can hardly hope to experience. For whatever we may say of conviction, we cannot deny that it is the only supernatural force in the universe, the only force that can hurl mountains and quell rebellion. These songs are the living witness of the power of music over darker and baser things.

But Mr. Hayes has not been content merely to make these things known to us; he has also used well his time to apply the idiom of his voice and vocal style to representative examples of European song. He has especially devoted himself to Brahms, Schubert, and contemporary English composers such as Roger Quilter. All this goes to show that his musical outlook is wide and enlightened. His interpretations of European songs are interesting by reason of their orginality, and if they have not always conformed to orthodoxy they never lost sight of one important point, which Northern European singers often forget, that the song is in the first place for singing, and the rest must follow therefrom. The individual beauty of this tenor's voice is of such quality that whatever he sings is at least certain to make its appeal as an instance of Nature's rich endowment, and at the most it is a memorable experience. For his recital on Friday night the Wigmore Hall was filled with an audience which was ever intent upon letting him know how highly he was favored. His program was almost entirely devoted to the "originals" which he has made us learn to love, and with Mr. Lawrence Brown as his indispensable accompanist he provided an evening of untold delight, which the audience extended well beyond the limits of his program.

Herald Dec 24

Returning to Boston laurelled with European praises, Roland Hayes, the tenor, will be heard in the following programme at Symphony Hall on Sunday evening, Jan.7.

Where'er You Walk	Händel
Quando Miro	Mozart
Amarilli	Caccini
Eviva Rosa Bella	Galuppi
L'Invitation au Voyage	Duparc
Le Thé	Koechlin
Clair de Lune	Fauré
Chevauchée Cosaque	Fourdrain
Waldeseinsamkeit—Botschaft	Brahms
Verborgenheit	Wolf
A Dream	Grieg

Negro Spirituals:
Steal Away.
Sit Down.
I've Got a Robe.
Go Down, Moses.

Transcript Dec 29

Sunday evening, Jan. 7, in Symphony Hall, a concert of old airs, assorted songs and negro melodies sung by Roland Hayes, not long ago familiar and applauded tenor in Boston, now returning after lengthy stay in London and in Paris in ripened abilities and fresh laurels. His programme ranges from Handel and Mozart through Brahms, Wolf and Grieg to Duparc, Fauré and other Parisians. Negro "Spirituals" bring the end. Tr 12/30

Transcript Dec 30

HAYES' RECITAL

The concert to be given by Roland Hayes in Symphony Hall on Sunday evening, January 7, will include a group of negro spirituals, with which particularly he electrified the public of London, and also songs by Handel, Mozart and the early Italians Caccini and Calpuppi, a French group by Duparc, Koechlin, Faure and Fourdrain, and a German group by Brahms, Wolf and Grieg.

American Dec 30

ROLAND HAYES

The concert to be given by Roland Hayes in Symphony hall on Sunday evening, Jan. 7, at 8:15, will probably be the only appearance of the noted American tenor, since he is shortly to sail for Europe. His Boston program will include a group of negro spirituals and songs by Handel, Mozart and other composers. Trav 12-30

Traveler Dec 30

Sunday, Jan 7, at 8:15—Roland Hayes, tenor. "Where'er You Walk," Handel; "Amarilli," Caccini; "Quando Miro," Mozart; "Eviva Rosa Bella," Galuppi; "L'Invitation au Voyage," Duparc; "Le The," Koechlin; "Claire de Lune," Faure; "Chevauchee Cosaque," Fourdrain; "Waldeseinsamkeit" and "Botschaft," Brahms; "Verborgenheit," Wolf; "A Dream," Grieg; "Steal Away," arranged by Lawrence Brown; "Sit Down" and "I've Got a Robe," arranged by Roland Hayes; "Go Down, Moses," arranged by H. T. Burleigh. Globe 12-31

Globe Dec 31

HAYES CONCERT

Adv 12/31

The concert to be given by Roland Hayes in Symphony Hall next Sunday evening will be his only appearance in America, since the celebrated tenor is to sail for Europe shortly afterwards to fulfil engagements in London and Paris, where he has been received during the last two seasons with such unprecedented enthusiasm. His program includes classic and modern songs and negro spirituals.

Advertiser Dec

ROLAND HAYES PROGRAM

The concert to be given by Roland Hayes in Symphony hall next Sunday evening, Jan. 7, at 8:15, will be his only appearance in America. He will sail for Europe shortly afterward to meet engagements in London and Paris, where he has been received during the last two seasons with unprecedented enthusiasm. The program, including a group of negro spirituals, with which particularly he took London by storm, is as follows:

Where'er You Walk (Semele)	Handel
Quando Miro (Canzonetta)	Mozart
Amarilli	Caccini
Eviva Rosa Bella (La Calamita de Couri)	Galuppi
L'Invitation au Voyage	Duparc
Le The	Koechlin
Claire de Lune	G. Faure
Chevauchee Cosaque	Fourdrain
Waldeseinsamkeit Botschaft	Brahms
Verborgenheit	Wolf
A Dream	Grieg
Steal Away	Arr. by Lawrence Brown
Sit Down	Arr. by Roland Hayes
I've Got a Robe	Arr. by Roland Hayes
Go Down, Moses	Arr. by H. T. Burleigh

Herald Dec 31

sang as well as I could understand the songs of white men.

"And at last I knew that I could never reach a satisfactory conclusion by studying our Southern melodies. Though in them the soul of the Negro sang, the songs were not purely Negro, but were instead the songs of an expatriated people. The white influence had crept in.

To African Jungle

"I made up my mind to continue my quest in the home of my ancestors—the African jungle."

And in conclusion, Roland Hayes told me a story of his own early life which, he feels, serves to illustrate the Negro's instinctive loyalty to the "old days"—the days before he became a free man.

"When I was a boy," he said, "I used to go rabbit hunting with my dog, Tibby. I wasn't allowed to use a gun, and Tibby and I had a method of our own. He'd rout out the rabbit, and I'd try to catch him with my hands as he came flying my way.

"When I was 15, I was allowed to take my father's gun one day to hunt rabbits. I went out into the woods, singing, with Tibby scurrying beside me.

"Tibby went nosing about for rabbit holes. At least he was successful. I stood waiting, gun in hand, ready to shoot.

"The rabbit came darting toward me. Still I waited, and didn't shoot. At last he was just a few feet away. I forgot I had the gun, dropped it, and made a flying leap for the rabbit, and caught him in my hands."

Post Dec 24

HAYES CONCERT

Amer 1-6

Roland Hayes, the celebrated American tenor, will give his only concert in this country this season in Symphony Hall tomorrow evening. Shortly after this appearance he is to sail for Europe to meet further engagements there. At tomorrow's concert Mr. Hayes will sing the negro spirituals, "Steal Away," "Sit Down," "I've Got a Robe," "Go Down Moses"; also songs by Handel, Mozart, Caccini and Caluppi, French composers, Duparc, Koechlin, Faure and Fourdrain, and a group of songs by Brahms, Wolfe and Greig.

American Jan 6

[120]

Tomorrow evening in Symphony hall at 8:15 Roland Hayes, the celebrated American tenor, will give his only concert in this country this season, following his great recent successes in London and Paris. He will sing the negro spirituals, "Steal Away," "Sit Down," "I've Got a Robe," "Go Down, Moses"; also songs by Handel, Mozart, Caccini, and Galuppi, French composers, Dupare, Koechlin, Faure and Fourdrain, and a group of songs by Brahms, Wolf and Grieg. Tel 1-6

Telegram Jan 6

Today at 8:15, Roland Hayes, tenor. "Where'er you Walk," Handel; "Quando Miro," Mozart. "Amarilli," Caccini; "Eviva Rosa Bella," Galuppi; "L'Invitation au Voyage," Duparc; "Le The," Koechlin; "Claire de Lune," Faure; "Chevauchee Cosaque," Fourdrain; "Waldeseinsamkeit" and "Botschaft," Brahms; "Verborgenheit," Wolf; "A Dream," Grieg; "Steal Away," arranged by Lawrence Brown; "Sit Down" and "I've Got a Robe," Roland Hayes; "Go Down, Moses," H. T. Burleigh. Gl 1-7

Globe Jan 7

To Symphony Hall tomorrow evening returns Roland Hayes not long ago familiar and applauded tenor in Boston, more recently sojourning in Paris and London, ripening abilities and gaining fresh laurels. A public, both remembering and anticipating, here awaits him. His programme ranges from Handel and Mozart through Brahms, Wolf and Grieg to Duparc, Fauré and other Parisians. Negro "Spirituals" bring the end. Jan 16

Transcript Jan 6

ROLAND HAYES

Tomorrow evening, in Symphony hall, at 8:15, Roland Hayes, the celebrated American tenor, will give his only concert in this country this season, following his great recent successes in London and Paris. Shortly after this appearance he is to sail for Europe to meet further engagements there. Trav 1-6

Traveler Jan 6

ROLAND HAYES TONIGHT

Roland Hayes, the American tenor, will sing in Symphony hall tonight at 8:15, following his recent return from Europe, where he has had unprecedented success in London, Paris and elsewhere. Tonight's concert will probably be his only appearance in America, since he will shortly sail for Europe to meet further engagements. Accompanied by Margaret Kent Hubbard, he will present the following program, including a group of negro spirituals: Her 1-7

Where'er You Walk (Semele)	Handel
Quando Miro (Canzanetta)	Mozart
Amarilli	Caccini
Eviva Rosa Bella (La Calamita de Courl)	Galuppi
L'Invitation au Voyage	Duparc
Le The	Koechlin
Claire de Lune	G. Faure
Chevauchee Cosaque	Fourdrain
Waldeseinsamkeit, Botschaft	Brahms
Verborgenheit	Wolf
A Dream	Grieg
Steal Away	Arr by Lawrence Brown
Sit Down	Arr by Roland Hayes
I've Got a Robe	Arr by Roland Hayes
Go Down, Moses	Arr by H. T. Burleigh

Herald Jan 7

Roland Hayes Tonight

Post 1/7

Roland Hayes, the American tenor, will sing in Symphony Hall tonight at 8:15, following his recent return from Europe, where he has had such unprecedented success in London, Paris and elsewhere.

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Accompanied by Margaret Kent Hubbard, he will sing the following programme, including a group of negro spirituals:

Where'er You Walk (Semele)	Handel
Quando Miro (Canzonetta)	Mozart
Amarilli	Caccini (1546-1614)
Eviva Rosa Bella (La Calamita de Couri)	Galuppi (1700)
L'Invitation au Voyage	Duparc
Le The	Koechlin
Claire de Lune	Faure
Chevauchee Cosaque	Fourdrain
Waldeseinsamheit	Brahms
Botschaft	Brahms
Verborgenheit	Brahms
A Dream	Brahms
Steal Away	Arranged by Lawrence Brown
Sit Down	Arranged by Roland Hayes
I've Got a Robe	Arranged by Roland Hayes
Go Down, Moses	Arranged by H. T. Burleigh

Post Jan 7

HAYES HERE TONIGHT

Adv 1/7

Roland Hayes, the American tenor, will sing in Symphony Hall tonight. Accompanied by Margaret Kent Hubbard, he will offer the following program, including a group of negro spirituals:

Where'er you Walk (Semele)	Handel
Quando Miro (Canzanetta)	Mozart
Amarilli	Cacchi (1546-1014)
Eviva Rosa Bella (La Calamita de Cour)	Galuppi (1700)
L'Invitation au Voyage	Duparc
Le The	Koechlin
Claire de Lune	Faure
Chevauchee Cosaque	Fourdrain
Waldeseinsamkeit Botschaft	Brahms
Vorborgenheit	Wolf
A Dream	Greig
Steal Away	Lawrence Brown
Sit Down	Robert Hayes
I've Got a Robe	Robert Hayes
Go Down, Moses	H. T. Burleigh

Advertiser Jan 7

Roland Hayes proved last Sunday night his clear right to be invited to sing as a soloist with the Boston Symphony Orchestra in Boston. He is one of the finest living singers, and now so recognized in Europe. Globe 1-14

Globe Jan 14

Roland Hayes Jan. 7th

After a lengthy visit to Europe, where he gained new laurels in concerts of his own and as "assisting artist" to notable orchestras, Roland Hayes, the tenor, is on the way back to his own city. He will be heard first in it at Symphony Hall on Sunday evening, Jan. 7. By all accounts he keeps the qualities of voice that first commended him, while now a sharpened musical intelligence directs them.

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Globe Dec 10

ROLAND HAYES

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Transcript Dec 16

Roland Hayes

Having begun his career in this city, Roland Hayes recently went to Europe and in both London and Paris was applauded and acclaimed as one of the finest tenors who had been heard in these cities for a considerable period. After this splendid success he is returning to America and is singing again in Boston. He will give his concert in Boston, in Symphony Hall, on Sunday evening, Jan. 7, at 8:15.

Post Dec 17

ROLAND HAYES COMING

Having begun his career in this city, Roland Hayes is returning to give a concert in Symphony Hall on Sunday evening, January 7. London and Paris recently hailed him as a great American tenor.

Advertiser Dec 17

ROLAND HAYES

Roland Hayes, tenor, of Boston, who was enthusiastically received for the beauty of his voice and artistry in several concerts here, has spent the last two seasons in Europe, where he impressed his audiences to an extraordinary degree by his singing of the standard arias and songs of the past and present and by the negro spirituals. In London he gave at least six recitals to crowded audiences, and sang especially for King George in Buckingham Palace. He also gave concerts in Plymouth, Halifax, Croydon, Llandudno, and other cities, and subsequently in Paris, where he sang in recitals and with the Colonne Orchestra, led by Pierne. Mr. Hayes is now on his way to America. He will give a concert in Boston on Sunday evening, Jan. 7, in Symphony hall.

Herald Dec 24

Roland Hayes to Sing Here After European Triumphs

Roland Hayes, the negro tenor of Boston, who was so enthusiastically received for the beauty of his voice and artistry in several concerts here, has spent the last two seasons in Europe, where he impressed his audiences to an extraordinary degree both by his singing of the standard songs of the past and present and by the negro spirituals, which hitherto were scarcely known in Europe.

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Globe Dec 24

ROLAND HAYES HERE

Roland Hayes, the tenor, of Boston, who has spent the last two seasons in Europe, where he won fame singing modern songs and negro spirituals, will give a concert on Sunday evening, January 7 in Symphony Hall.

Advertiser Dec 24

Sunday evening, Jan. 7, in Symphony Hall, a concert of operatic pieces, assorted songs and negro melodies sung by Roland Hayes, not long ago familiar and applauded tenor in Boston, now returning after lengthy stay in London and in Paris in ripened abilities and fresh laurels.

Transcript Dec 23

HAYES TO RETURN

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American Dec 23

ROLAND HAYES TO RETURN

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Traveler Dec 23

ROLAND HAYES

(London Daily Telegraph, Nov. 27)

It behooves us to tell Mr. Roland Hayes, before he leaves for his American tour, that he has established himself among us as a singer who counts, that he may be persuaded to return again and sing to us those strange, sweet, melancholy songs. Since he has been in London he has revealed to us more convincingly than any others have done the innate musical sense and the mystical mentality of the negro race. For at first those curiously worded "Spirituals" seem shallow and hysterical, a mere outlet for the self-suppression which slavery enforces. But after hearing Mr. Hayes sing them, it is clear that they are a living force, and the expression of such conviction as we of more divided mind can hardly hope to experience. For whatever we may say of conviction, we cannot deny that it is the only supernatural force in the universe, the only force that can hurl mountains and quell rebellion. These songs are the living witness of the power of music over darker and baser things.

But Mr. Hayes has not been content merely to make these things known to us; he has also used well his time to apply the idiom of his voice and vocal style to representative examples of European song. He has especially devoted himself to Brahms, Schubert, and contemporary English composers such as Roger Quilter. All this goes to show that his musical outlook is wide and enlightened. His interpretations of European songs are interesting by reason of their orginality, and if they have not always conformed to orthodoxy they never lost sight of one important point, which Northern European singers often forget, that the song is in the first place for singing, and the rest must follow therefrom. The individual beauty of this tenor's voice is of such quality that whatever he sings is at least certain to make its appeal as an instance of Nature's rich endowment, and at the most it is a memorable experience. For his recital on Friday night the Wigmore Hall was filled with an audience which was ever intent upon letting him know how highly he was favored. His program was almost entirely devoted to the "originals" which he has made us learn to love, and with Mr. Lawrence Brown as his indispensable accompanist he provided an evening of untold delight, which the audience extended well beyond the limits of his program.

Herald Dec 24

Returning to Boston laurelled with European praises, Roland Hayes, the tenor, will be heard in the following programme at Symphony Hall on Sunday evening, Jan. 7.

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Quando Miro	Mozart
Amarilli	Caccini
Eviva Rosa Bella	Galuppi
L'Invitation au Voyage	Duparc
Le Thé	Koechlin
Clair de Lune	Fauré
Chevauchée Cosaque	Fourdrain
Waldeseinsamkeit—Botschaft	Brahms
Verborgenheit	Wolf
A Dream	Grieg

Negro Spirituals:
Steal Away.
Sit Down.
I've Got a Robe.
Go Down, Moses.

Transcript Dec 19

Sunday evening, Jan. 7, in Symphony Hall, a concert of old airs, assorted songs and negro melodies sung by Roland Hayes, not long ago familiar and applauded tenor in Boston, now returning after lengthy stay in London and in Paris in ripened abilities and fresh laurels. His programme ranges from Handel and Mozart through Brahms, Wolf and Grieg to Duparc, Fauré and other Parisians. Negro "Spirituals" bring the end.

Transcript Dec 30

HAYES' RECITAL

The concert to be given by Roland Hayes in Symphony Hall on Sunday evening, January 7, will include a group of negro spirituals, with which particularly he electrified the public of London, and also songs by Handel, Mozart and the early Italians Caccini and Calpuppi, a French group by Duparc, Koechlin, Faure and Fourdrain, and a German group by Brahms, Wolf and Grieg.

American Dec 30

ROLAND HAYES

The concert to be given by Roland Hayes in Symphony hall on Sunday evening, Jan. 7, at 8:15, will probably be the only appearance of the noted American tenor, since he is shortly to sail for Europe. His Boston program will include a group of negro spirituals and songs by Handel, Mozart and other composers.

Traveler Dec 30.

Sunday, Jan 7, at 8:15—Roland Hayes, tenor. "Where'er You Walk," Handel; "Amarilli," Caccini; "Quando Miro," Mozart; "Eviva Rosa Bella," Galuppi; "L'Invitation au Voyage," Duparc; "Le The," Koechlin; "Claire de Lune," Faure; "Chevauchee Cosaque," Fourdrain; "Waldeseinsamkeit" and "Botschaft," Brahms; "Verborgenheit," Wolf; "A Dream," Grieg; "Steal Away," arranged by Lawrence Brown; "Sit Down" and "I've Got a Robe," arranged by Roland Hayes; "Go Down, Moses," arranged by H. T. Burleigh.

Globe Dec 31

HAYES CONCERT

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Advertiser Dec

ROLAND HAYES PROGRAM

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L'Invitation au Voyage	Duparc
Le The	Koechlin
Claire de Lune	G. Faure
Chevauchee Cosaque	Fourdrain
Waldeseinsamkeit } Botschaft }	Brahms
Verborgenheit	Wolf
A Dream	Grieg
Steal Away	Arr. by Lawrence Brown
Sit Down	Arr. by Roland Hayes
I've Got a Robe	Arr. by Roland Hayes
Go Down, Moses	Arr. by H. T. Burleigh

Herald Dec 31

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"And at last I knew that I could never reach a satisfactory conclusion by studying our Southern melodies. Though in them the soul of the Negro sang, the songs were not purely Negro, but were instead the songs of an expatriated people. The white influence had crept in.

To African Jungle

"I made up my mind to continue my quest in the home of my ancestors—the African jungle."

And in conclusion, Roland Hayes told me a story of his own early life which, he feels, serves to illustrate the Negro's instinctive loyalty to the "old days"—the days before he became a free man.

"When I was a boy," he said, "I used to go rabbit hunting with my dog, Tibby. I wasn't allowed to use a gun, and Tibby and I had a method of our own. He'd rout out the rabbit, and I'd try to catch him with my hands as he came flying my way.

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"Tibby went nosing about for rabbit holes. At least he was successful. I stood waiting, gun in hand, ready to shoot.

"The rabbit came darting toward me. Still I waited, and didn't shoot. At last he was just a few feet away. I forgot I had the gun, dropped it, and made a flying leap for the rabbit, and caught him in my hands."

Post Dec 24

HAYES CONCERT

Roland Hayes, the celebrated American tenor, will give his only concert in this country this season in Symphony Hall tomorrow evening. Shortly after this appearance he is to sail for Europe to meet further engagements there. At tomorrow's concert Mr. Hayes will sing the negro spirituals, "Steal Away," "Sit Down," "I've Got a Robe," "Go Down Moses"; also songs by Handel, Mozart, Caccini and Caluppi, French composers, Duparc, Koechlin, Faure and Fourdrain, and a group of songs by Brahms, Wolfe and Greig.

American Jan 6

Tomorrow evening in Symphony Hall at 8:15 Roland Hayes, the celebrated American tenor, will give his only concert in this country this season, following his great recent successes in London and Paris. He will sing the negro spirituals, "Steal Away," "Sit Down," "I've Got a Robe," "Go Down, Moses"; also songs by Handel, Mozart, Caccini, and Galuppi, French composers, Duparc, Koechlin, Faure and Fourdrain, and a group of songs by Brahms, Wolf and Grieg.

Telegram Jan 6

Today at 8:15, Roland Hayes, tenor. "Where'er you Walk," Handel; "Quando Miro," Mozart. "Amarilli," Caccini; "Eviva Rosa Bella," Galuppi; "L'Invitation au Voyage," Duparc; "Le The," Koechlin; "Claire de Lune," Faure; "Chevauchee Cosaque," Fourdrain; "Waldeseinsamkeit" and "Botschaft," Brahms; "Verborgenheit," Wolf; "A Dream," Grieg; "Steal Away," arranged by Lawrence Brown; "Sit Down" and "I've Got a Robe," Roland Hayes; "Go Down, Moses," H. T. Burleigh.

Globe Jan 7

To Symphony Hall tomorrow evening returns Roland Hayes not long ago familiar and applauded tenor in Boston, more recently sojourning in Paris and London, ripening abilities and gaining fresh laurels. A public, both remembering and anticipating, here awaits him. His programme ranges from Handel and Mozart through Brahms, Wolf and Grieg to Duparc, Fauré and other Parisians. Negro "Spirituals" bring the end.

Transcript Jan 6

ROLAND HAYES

Tomorrow evening, in Symphony hall, at 8:15, Roland Hayes, the celebrated American tenor, will give his only concert in this country this season, following his great recent successes in London and Paris. Shortly after this appearance he is to sail for Europe to meet further engagements there.

Traveler Jan 6

ROLAND HAYES TONIGHT

Roland Hayes, the American tenor, will sing in Symphony hall tonight at 8:15, following his recent return from Europe, where he has had unprecedented success in London, Paris and elsewhere. Tonight's concert will probably be his only appearance in America, since he will shortly sail for Europe to meet further engagements. Accompanied by Margaret Kent Hubbard, he will present the following program, including a group of negro spirituals:

Where'er You Walk (Semele)	Handel
Quando Miro (Canzanetta)	Mozart
Amarilli	Caccini
Eviva Rosa Bella (La Calamita de Couri)	Galuppi
L'Invitation au Voyage	Duparc
Le The	Koechlin
Claire de Lune	G. Faure
Chevauchee Cosaque	Fourdrain
Waldeseinsamkeit, Botschaft	Brahms
Verborgenheit	Wolf
A Dream	Grieg
Steal Away	Arr by Lawrence Brown
Sit Down	Arr by Roland Hayes
I've Got a Robe	Arr by Roland Hayes
Go Down, Moses	Arr by H. T. Burleigh

Herald Jan 7

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Tonight's concert will probably be his only appearance in America, since he is shortly to sail for Europe to meet further engagements there.

Accompanied by Margaret Kent Hubbard, he will sing the following programme, including a group of negro spirituals:

Where'er You Walk (Semele)	Handel
Quando Miro (Canzonetta)	Mozart
Amarilli	Caccini (1546-1614)
Eviva Rosa Bella (La Calamita de Couri)	Galuppi (1700)
L'Invitation au Voyage	Duparc
Le The	Koechlin
Claire de Lune	Faure
Chevauchee Cosaque	Fourdrain
Waldeseinsamheit	Brahms
Botschaft	Brahms
Verborgenheit	Brahms
A Dream	Brahms
Steal Away	Arranged by Lawrence Brown
Sit Down	Arranged by Roland Hayes
I've Got a Robe	Arranged by Roland Hayes
Go Down, Moses	Arranged by H. T. Burleigh

Post Jan 7

HAYES HERE TONIGHT

Roland Hayes, the American tenor, will sing in Symphony Hall tonight. Accompanied by Margaret Kent Hubbard, he will offer the following program, including a group of negro spirituals:

Where'er you Walk (Semele)	Handel
Quando Miro (Canzanetta)	Mozart
Amarilli	Cacchi (1546-1014
Eviva Rosa Bella (La Calamita de Cour)	Galuppi (1700
L'Invitation au Voyage	Duparc
Le The	Koechlin
Claire de Lune	Faure
Chevauchee Cosaque	Fourdrain
Waldeseinsamkeit	
Botschaft	Brahms
Vorborgenheit	Wolf
A Dream	Greig
Steal Away	Lawrence Brown
Sit Down	Robert Hayes
I've Got a Robe	Robert Hayes
Go Down, Moses	H. T. Burleigh

Advertiser Jan 7

Roland Hayes proved last Sunday night his clear right to be invited to sing as a soloist with the Boston Symphony Orchestra in Boston. He is one of the finest living singers, and now so recognized in Europe.

Globe Jan 14

[120]

Handel & Haydn Society.

LARGE AUDIENCE HEARS 'MESSIAH'

Handel and Haydn Society Sings Oratorio for 145th Time

Her 12/18

EMIL MOLLENHAUER CONDUCTS MUSICIANS

Yesterday afternoon, in Symphony hall, the Handel and Haydn Society, Emil Mollenhauer, conductor, gave its 145th performance of "The Messiah." The Boston Festival orchestra, John W. Crowley, principal, played. The soloists were Ethel Hayden, soprano; Charlotte Peege, alto; Arthur Hackett, tenor, and Royal Dadmun, bass. The audience was large.

This 145th performance had much to commend it. Why should it not, since Mr. Mollenhauer conducted? For Mr. Mollenhauer knows well how to make the forces under his command, orchestra and chorus alike, do his will. His big chorus he has taught to sing with absolute accuracy, with excellent tone ranging from piano to fortissimo, with a nice attack and finish, also with some degree of skill in the moulding of a phrase. The orchestra, yesterday, he had play with an attention that secured correctness, if not marked tonal beauty. Mr. Mollenhauer, in short, has been able to give his chorus, and in a lesser degree his orchestra, an exceptionally competent technique; a very considerable feat.

Why, however, he should rest content with his present level of performance—no low level, to be sure, since never once yesterday was it slovenly—is a puzzle. One would think that it must be a pleasure to teach these able singers a pianissimo, how to color their tones, the way to mount a climax, the power of imagination, of sentiment. It well may be that the staunch Handel and Haydn public is amply satisfied with the standard of performance that holds today; better it surely is than that of 20 years ago. A public exists, nevertheless, ignorant, unfortunately, of the possibilities of choral singing, which might well be attracted to Handel and Haydn concerts if this ancient society would gird up its loins and do the fine work it is capable of doing.

The solo singers yesterday were of a high average of excellence. Miss Hayden, possessor of a charming, well-trained voice, sang admirably her recitatives and such music as did not demand the services of a brilliant dramatic soprano. Miss Peege, always free of sentimentality, sang "He Shall Feed His Flock" notably well. Mr. Dadmun sang "Why Do the Nations" smoothly and with fine spirit. Mr. Hackett, as always, pleased by the beauty of his excellently schooled voice. R. R. G.

Herald Dec 18

NOTABLE PRODUCTION OF "MESSIAH" GIVEN

Globe 12/18

Soloists Sing With Skill and Understanding

First of Two Handel and Haydn Christmas Performances

The Handel and Haydn Society gave the first of its two Christmas performances of Hendel's oratorio "The Messiah" yesterday afternoon to an audience that filled Symphony Hall. Under Mr Mollenhauer's practiced direction the chorus sang with its usual degree of skill. The Boston Festival Orchestra assisted, with Walter Smith playing the trumpet solo in the accompaniment to the aria "The Trumpet Shall Sound."

The four soloists were notably and pleasingly superior to those heard in "The Messiah" in recent seasons. Handel's music exacts more from the solo singers than almost anything else ever given by local choral societies, but it is not necessary to lure people to hear his best known oratorio by advertising famous assisting artists.

The soprano yesterday, Ethel Hayden, is a young singer who has studied with Mme Sembrich, and appeared with marked success in recital in New York. She used an extraordinarily lovely lyric soprano voice with unpretentious technical skill, and showed an appreciation of the elaborately lilting graces of Handelian melody which has nowadays become even rarer than of old.

Not in recent years has any previously unknown singer in oratorio so favorably impressed one. Her "I Know That My Redeemer Liveth" had a beauty to remember.

Arthur Hackett has been heard here more than once as tenor soloist in various choral works. He has never sung better than yesterday, when he accomplished the rare feat of getting through the florid parts of his airs with every note clear and distinct, yet suavely legato.

Charlotte Peege, contralto has also a beautiful voice. Her singing of "He Shall Feed His Flock" achieved the requisite simplicity and dignity. Royal Dadmun, the bass soloist, again displayed familiar powers to advantage.

"The Messiah" will be repeated tonight at 8:15 with the same assisting artists.

Globe Dec 18

HANDEL-HAYDN SOCIETY SING 'MESSIAH'

Amer 12/18

The 145th performance of Handel's "Messiah" by the Handel and Hadyn Society of Boston took place in Symphony Hall with Emil Mollenhauer conducting a chorus of 400 voices, with a background of orchestra and organ.

Mr. Mollenhauer chose for his soloists for this occasion Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor, and Royal Dadmun, bass. Mr. Hackett and Mr. Dadmun both sang as well as usual and that was very well indeed. Of Miss Hayden and Miss Peege—the clear and perfectly true voice of Ethel Hayden proved to be surprisingly good. Quality is there and excellent training back of it. Her solos were thoroughly enjoyable. Miss Peege's voice has less inherent fine quality than Miss Hayden's but her parts were satisfactorily sung.

The ensemble—chorus, orchestra and organ—was very impressive and great credit is due to the unflagging energy of Mr. Mollenhauer. "The Messiah" was an auspicious beginning for the 108th season of the Handel-Hadyn Society. The concert will be repeated tonight at Symphony Hall.

American Dec 18

GREAT CHORUS IN "MESSIAH"

Post 12/18

Handel and Haydn Society Gives Annual Oratorio

The Handel and Haydn Society gave the annual Christmas performances of Handel's "Messiah" yesterday afternoon in Symphony Hall. Emil Mollenhauer conducted. The soloists were: Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor, and Royal Dadmun, bass. The Boston Festival Orchestra assisted, and Walter Smith played the trumpet solo in the last part of the oratorio.

Handel's great work has some very inspiring music, music that can be made to sound well even under the most unfavorable circumstances, and so it is always difficult to go away with a clear notion of the merits of the performers. Of the soloists, Royal Dadmun seemed to have done the best singing yesterday; and he was by all odds the most intelligent musically. Miss Hayden has a crystal soprano, somewhat too crystallized in the high tones, but otherwise the quality was uniformly good. Mr. Hackett and Miss Peege sang their parts creditably, but there was lacking the inspiration that ought to go with this music. The same can be said in degree of the conductor.

Mr. Mollenhauer knows very well what he wants, but he doesn't seem to want it badly enough to get the best efforts from singers and players. The chorus was well trained and sang well, for which Mr. Mollenhauer deserves credit. The same may be said of the orchestra.

The oratorio will be repeated tonight.

Post Dec 18

Annually

In another nineteen years Handel's "Messiah" will have been in existence a full two centuries, yet even then its usefulness as ritual, if not as music, will by no means be exhausted. Nor is there anyone rash enough to predict the year in which this venerable oratorio will cease to be heard here as inevitable concommitant to the Christmas season. Yesterday afternoon in Symphony Hall there befell the first of the customary two performances of the piece at the hands of the Handel and Haydn Society. Tonight, in the same auditorium, will come the repetition of it, unchanged in every detail. Yesterday, as on all the innumerable "previous occasions," the chorus sang its measures with fulness of tone, firmness of rhythm and precision of accent. Be it said to Mr. Mollenhauer's credit that he never conducts this music indifferently, though by this time any lapse of interest on his part would be readily excusable. As it is, if a soloist lag behind, if the accompanying orchestra play but a shade too loudly, his hand is quick to rectify and readjust. Of the solo singers of yesterday the two men, Mr. Arthur Hackett and Mr. Dadmun had, as their greater reputations would suggest, a little the better of it. Both Miss Ethel Hayden and Miss Charlotte Peege have voices somewhat too light for this music in such ample performance, but they sang agreeably and tastefully. And the audience, like all "Messiah" audiences, predisposed to enjoyment, essentially uncritical of piece or of performance, plainly relished all that it heard. Trans 12-18 W. S. S.

Transcript Dec 18

'THE MESSIAH' SUNG AT SYMPHONY

Trav 12-18

In spite of yesterday's inclement weather, a capacity audience was on hand to greet the Handel and Haydn Society singers at their annual Christmas performance of Handel's "Messiah." It will be repeated this evening. The first performance of this famous work was given by the society Dec. 25, 1818, in Boylston Hall. The present performances mark the 145th and 146th.

The soloists yesterday were Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor, and Royal Dadmun, bass. Their voices, for the most part, are well suited to recitative singing. Miss Hayden sings sweet and true, but her voice lacks flexibility and her higher notes were noticeably strained. Mr. Dadmun has an excellent voice, and his singing yesterday was essentially dramatic. Miss Peege and Mr. Hackett both gave artistic interpretations of the alto and tenor parts.

A chorus of 400 well trained voices was another feature of the afternoon. The familiar "Hallelujah" chorus was well done. The Boston Festival orchestra, with John Crowley principal and Walter Smith trumpet, ably supported the singers. Emil Mollenhauer conducted, and his results were enthusiastically applauded. It is no easy task to train 400 voices for chorus work, and yesterday's performance was noted for its smoothness and tonal beauty.

Traveler Dec 18

A performance of Elgar's famous setting of Cardinal Newman's poem, "The Dream of Gerontius," will be given by the Handel and Haydn Society, in Symphony Hall on Sunday afternoon, February 11. The soloists will be Clarence Whitehill, of the Metropolitan Opera Company, Richard Crooks, tenor, and Merle Alcock, the contralto. Amer 1-13

American 1/13.

HANDEL & HAYDN Trav 1-13

A magnificent performance of Elgar's famous setting of Cardinal Newman's poem, "The Dream of Gerontius," is planned to be given by the Handel & Haydn Society, Emil Mollenhauer, conductor, in Symphony hall, on Sunday afternoon, Feb. 11. The soloists will be Clarence Whitehill; Richard Crooks, tenor, and Merle Alcock, contralto.

Traveler Jan 13

HANDEL AND HAYDEN Trav 1/27

The masterpiece of Sir Edward Elgar, "The Dream of Gerontius," is to be performed by the Handel and Hayden Society, Emil Mollenhauer, conductor, in Symphony hall on Sunday afternoon, Feb. 4. The solo parts will be taken by Richard Crooks, the young American tenor. Merle Alcock, contralto, and Clarence Whitehill, the celebrated Wagnerian baritone of the Metropolitan Opera Company.

Traveler Jan 27

ELGAR CANTATA

The Handel and Haydn Society will perform Sir Edward Elgar's cantata, "The Dream of Gerontius," in Symphony Hall on Sunday afternoon, February 11, under the direction of Emil Mollenhauer. Richard Crooks, Merle Alcock and Clarence Whitehill will be the soloists. Adv 1-28

Advertiser Jan 28

"DREAM OF GERONTIUS"

Elgar's religious cantata "The Dream of Gerontius," will be given by the Handel and Haydn Society in Symphony Hall on Sunday afternoon, Feb 11, under the direction of Emil Mollenhauer. Her 1-28

The tenor soloist will be Richard Crooks, the young American who appeared for the first time in concert in New York last fall; the contralto will be Merle Alcock; the baritone will be Clarence Whitehill.

Herald Jan 28

The Handel and Haydn Society is to be commended for giving us so good an unfamiliar oratorio as Elgar's "Dream of Gerontius" for its midseason concert, Feb 11, instead of a "chestnut" like "Elijah." Gl 1-28

Globe Jan 28

ELGAR ORATORIO

Sir Edward Elgar's oratorio, "The Dream of Gerontius," is to be given by the Handel and Haydn Society next Sunday afternoon in Symphony Hall. Emil Mollenhauer is rehearsing the chorus of 400 voices. An enlarged orchestra will assist; also a splendid trio of singers, including Richard Crooks, a noted tenor new to Boston; Merle Alcock, contralto, and Clarence Whitehill, baritone.

Advertiser Feb 4

DREAM OF GERONTIUS Post 2/4

The oratorio, "The Dream of Gerontius," to the text of Cardinal Newman, which is generally acknowledged to be the masterpiece of Sir Edward Elgar, is to be given by the Handel and Haydn Society next Sunday afternoon, Feb. 11, at 3:30 in Symphony Hall. Emil Mollenhauer is now rehearsing the society chorus of 400 in the many complexities of the score. An enlarged orchestra will be used and the trio of singers who will take the solo parts of Gerontius, the Angel and the Priest, are Richard Crooks, tenor; Merle Alcock, contralto, and Clarence Whitehill, Wagnerian baritone of the Metropolitan Opera Company.

Post Feb 4

"DREAM OF GERONTIUS" Her 2/4

Elgar's "The Dream of Gerontius," text by Cardinal Newman, will be performed by the Handel and Haydn Society next Sunday afternoon, Feb. 11, at 3:30 in Symphony hall. Mr. Mollenhauer will conduct. An enlarged orchestra will be used and an excellent trio of singers has been engaged to sing the music of Gerontius, the Angel and the Priest. The tenor will be Richard Crooks who, appearing in New York for the first time on the concert stage this season, has ranked with the finest singers of the day. The other two singers have been heard in Boston numerous times—Merle Alcock, contralto, and Clarence Whitehill, baritone.

Herald Feb 4

Elgar's "Gerontius" Feb 11

The oratorio, "The Dream of Gerontius," to the text of Cardinal Newman, which is generally acknowledged to be the masterpiece of Sir Edward Elgar and which is not performed more often only because of its formidable difficulties, both choral and symphonic, is to be given by the Handel and Haydn Society next Sunday afternoon, Feb 11, at 3:30, in Symphony Hall.

Emil Mollenhauer is now rehearsing the society chorus of 400 in the many complexities of the score. An enlarged orchestra will be used and a splendid trio of singers has been engaged to take the solo parts of Gerontius, the Angel and the Priest. Globe 2/4

The tenor will be Richard Crooks who, appearing in New York for the first time on the concert stage this season, has been enthusiastically ranked with the finest singers of the day. On this occasion he will make his Boston debut. The other two singers, however, have been heard in Boston numerous times—Merle Alcock, contralto, and Clarence Whitehill, the Wagnerian baritone and leading singer of the Metropolitan Opera Company.

Globe Feb 4

THE DREAM OF GERONTIUS

Sir Edward Elgar's masterpiece, the "Dream of Gerontius," a wonderfully inspired setting of the poem of Cardinal Newman, promises to have a memorable performance by the Handel and Haydn Society, Emil Mollenhauer, conductor, at Symphony hall, tomorrow afternoon at 3:30. Trav 2-10

A large Symphony orchestra has been engaged to do justice to the elaborate symphonic requirements of the score, while Mr. Mollenhauer has called special rehearsals of the chorus of 400, which comprises the society.

The soloists will be Richard Crooks, tenor; Merle Alcock, contralto, and the baritone, Clarence Whitehill, of the Metropolitan Opera Company.

Traveler Feb 10

HANDEL AND HAYDN Amer 2/10

Sir Edward Elgar's masterpiece, the "Dream of Gerontius," a setting of the poem of Cardinal Newman, promises to have a memorable performance by the Handel and Haydn Society, Emil Mollenhauer conductor, at Symphony Hall tomorrow afternoon. Of the soloists to appear at this concert, Richard Crooks, a young tenor of New York, has not yet sung in Boston.

American Feb 10

"DREAM OF GERONTIUS"

"The Dream of Gerontius," Elgar's setting of the poem of Cardinal Newman, will be performed by the Handel and Haydn Society this afternoon in Symphony hall at 3:30. To meet the exactions of the score a large symphony orchestra has been engaged. The chorus of 400 has been especially rehearsed by Mr. Mollenhauer, the conductor of the society. The "Dream of Gerontius" occupied a number of years of Elgar's life. Before he wrote this music he was scarcely known outside of England. Its first performance led to further performances all over Europe and in America, and upon this work more than any other his international reputation rests. Of the soloists to appear this afternoon, Richard Crooks, tenor, of New York, has not yet sung in Boston. His concerts in New York and appearances with orchestra immediately ranked him with the best. The contralto will be Merle Alcock, and the baritone, Clarence Whitehill. Her 2/11

Herald Feb 11

Post GERONTIUS TODAY

"The Dream of Gerontius," Sir Edward Elgar's famous setting of the poem of Cardinal Newman, will be performed by the Handel and Haydn Society this afternoon in Symphony Hall at 3:30. To meet the exactions of this great score a large symphony orchestra has been engaged and the chorus of 400 especially rehearsed by Emil Mollenhauer, the conductor of the society. The "Dream of Gerontius" occupied a number of years of Elgar's life. Before he wrote this music he was scarcely known outside of England. Its first performance led to further performances all over Europe and in America, and upon this work more than any other his international reputation rests.

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Post Feb 11th

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Globe Feb 11

Elgar's Cantata Will Be Sung Today

Adv 2/11

SIR EDWARD ELGAR'S famous cantata, "The Dream of Gerontius," based upon the poem by Cardinal Newman, will be performed by the Handel and Haydn Society this afternoon in Symphony Hall. A large Symphony orchestra has been engaged to assist the chorus of 400. Emil Mollenhauer will conduct.

The soloists will be Richard Crooks, tenor; Merle Alcock, contralto and Clarence Whitehill, noted baritone of the Metropolitan Opera Company.

MERLE ALCOCK, who sings this afternoon at Symphony Hall.

Advertiser Feb 11

For Reviews see 12th page ahead

[121]

Handel & Haydn Society.

LARGE AUDIENCE HEARS 'MESSIAH'

Handel and Haydn Society Sings Oratorio for 145th Time

Her 17/18

EMIL MOLLENHAUER CONDUCTS MUSICIANS

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Why, however, he should rest content with his present level of performance—no low level, to be sure, since never once yesterday was it slovenly—is a puzzle. One would think that it must be a pleasure to teach these able singers a pianissimo, how to color their tones, the way to mount a climax, the power of imagination, of sentiment. It well may be that the staunch Handel and Haydn public is amply satisfied with the standard of performance that holds today; better it surely is than that of 20 years ago. A public exists, nevertheless, ignorant, unfortunately, of the possibilities of choral singing, which might well be attracted to Handel and Haydn concerts if this ancient society would gird up its loins and do the fine work it is capable of doing.

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Herald Dec 18

NOTABLE PRODUCTION OF "MESSIAH" GIVEN

Globe 12-18

Soloists Sing With Skill and Understanding

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"The Messiah" will be repeated tonight at 8:15 with the same assisting

Globe Dec 18

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Amer 17/18

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Mr. Mollenhauer chose for his soloists for this occasion Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor, and Royal Dadmun, bass. Mr. Hackett and Mr. Dadmun both sang as well as usual and that was very well indeed. Of Miss Hayden and Miss Peege—the clear and perfectly true voice of Ethel Hayden proved to be surprisingly good. Quality is there and excellent training back of it. Her solos were thoroughly enjoyable. Miss Peege's voice has less inherent fine quality than Miss Hayden's but her parts were satisfactorily sung.

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American Dec 18

GREAT CHORUS IN "MESSIAH"

Post 17/18

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The oratorio will be repeated tonight.

Post Dec 18

Annually

In another nineteen years Handel's "Messiah" will have been in existence a full two centuries, yet even then its usefulness as ritual, if not as music, will by no means be exhausted. Nor is there anyone rash enough to predict the year in which this venerable oratorio will cease to be heard here as inevitable concommitant to the Christmas season. Yesterday afternoon in Symphony Hall there befell the first of the customary two performances of the piece at the hands of the Handel and Haydn Society. Tonight, in the same auditorium, will come the repetition of it, unchanged in every detail. Yesterday, as on all the innumerable "previous occasions," the chorus sang its measures with fulness of tone, firmness of rhythm and precision of accent. Be it said to Mr. Mollenhauer's credit that he never conducts this music indifferently, though by this time any lapse of interest on his part would be readily excusable. As it is, if a soloist lag behind, if the accompanying orchestra play but a shade too loudly, his hand is quick to rectify and readjust. Of the solo singers of yesterday the two men, Mr. Arthur Hackett and Mr. Dadmun had, as their greater reputations would suggest, a little the better of it. Both Miss Ethel Hayden and Miss Charlotte Peege have voices somewhat too light for this music in such ample performance, but they sang agreeably and tastefully. And the audience, like all "Messiah" audiences, predisposed to enjoyment, essentially uncritical of piece or of performance, plainly relished all that it heard. W. S. S.

Trans 12-18

Transcript Dec 18

'THE MESSIAH' SUNG AT SYMPHONY

Trav 12-18

In spite of yesterday's inclement weather, a capacity audience was on hand to greet the Handel and Haydn Society singers at their annual Christmas performance of Handel's "Messiah." It will be repeated this evening. The first performance of this famous work was given by the society Dec. 25, 1818, in Boylston Hall. The present performances mark the 145th and 146th.

The soloists yesterday were Ethel Hayden, soprano; Charlotte Peege, contralto; Arthur Hackett, tenor, and Royal Dadmun, bass. Their voices, for the most part, are well suited to recitative singing. Miss Hayden sings sweet and true, but her voice lacks flexibility and her higher notes were noticeably strained. Mr. Dadmun has an excellent voice, and his singing yesterday was essentially dramatic. Miss Peege and Mr. Hackett both gave artistic interpretations of the alto and tenor parts.

A chorus of 400 well trained voices was another feature of the afternoon. The familiar "Hallelujah" chorus was well done. The Boston Festival orchestra, with John Crowley principal and Walter Smith trumpet, ably supported the singers. Emil Mollenhauer conducted, and his results were enthusiastically applauded. It is no easy task to train 400 voices for chorus work, and yesterday's performance was noted for its smoothness and tonal beauty.

Traveler Dec 18

A performance of Elgar's famous setting of Cardinal Newman's poem, "The Dream of Gerontius," will be given by the Handel and Haydn Society, in Symphony Hall on Sunday afternoon, February 11. The soloists will be Clarence Whitehill, of the Metropolitan Opera Company, Richard Crooks, tenor, and Merle Alcock, the contralto. Amer 1-13

American 1/13

HANDEL & HAYDN

Trav 1-13

A magnificent performance of Elgar's famous setting of Cardinal Newman's poem, "The Dream of Gerontius," is planned to be given by the Handel & Haydn Society, Emil Mollenhauer, conductor, in Symphony hall, on Sunday afternoon, Feb. 11. The soloists will be Clarence Whitehill; Richard Crooks, tenor, and Merle Alcock, contralto.

Traveler Jan 13

HANDEL AND HAYDEN

Trav 1-27

The masterpiece of Sir Edward Elgar, "The Dream of Gerontius," is to be performed by the Handel and Hayden Society, Emil Mollenhauer, conductor, in Symphony hall on Sunday afternoon, Feb. 4. The solo parts will be taken by Richard Crooks, the young American tenor. Merle Alcock, contralto, and Clarence Whitehill, the celebrated Wagnerian baritone of the Metropolitan Opera Company.

Traveler Jan 27

ELGAR CANTATA

The Handel and Haydn Society will perform Sir Edward Elgar's cantata, "The Dream of Gerontius," in Symphony Hall on Sunday afternoon, February 11, under the direction of Emil Mollenhauer. Richard Crooks, Merle Alcock and Clarence Whitehill will be the soloists. Adv 1-28

Advertiser Jan 28

"DREAM OF GERONTIUS

Elgar's religious cantata "The Dream of Gerontius," will be given by the Handel and Haydn Society in Symphony Hall on Sunday afternoon, Feb 11, under the direction of Emil Mollenhauer.

Her 1-28

The tenor soloist will be Richar Crooks, the young American who appeared for the first time in conce in New York last fall; the contrali will be Merle Alcock; the ba will be Clarence Whitehill.

Herald Jan 28

The Handel and Haydn Society is to be commended for giving us so good an unfamiliar oratorio as Elgar's "Dream of Gerontius" for its midseason concert, Feb 11, instead of a "chestnut" like "Elijah." Gl 1-28

Globe Jan 28

ELGAR ORATORIO

Sir Edward Elgar's oratorio, "The Dream of Gerontius," is to be given by the Handel and Haydn Society next Sunday afternoon in Symphony Hall. Emil Mollenhauer is rehearsing the chorus of 400 voices. An enlarged orchestra will assist; also a splendid trio of singers, including Richard Crooks, a noted tenor new to Boston; Merle Alcock, contralto, and Clarence Whitehill, baritone.

Advertiser Feb 4

DREAM OF GERONTIUS

Post 2/4

The oratorio, "The Dream of Gerontius," to the text of Cardinal Newman, which is generally acknowledged to be the masterpiece of Sir Edward Elgar, is to be given by the Handel and Haydn Society next Sunday afternoon, Feb. 11, at 3:30 in Symphony Hall. Emil Mollenhauer is now rehearsing the society chorus of 400 in the many complexities of the score. An enlarged orchestra will be used and the trio of singers who will take the solo parts of Gerontius, the Angel and the Priest, are Richard Crooks, tenor; Merle Alcock, contralto, and Clarence Whitehill, Wagnerian baritone of the Metropolitan Opera Company.

Post Feb 4

"DREAM OF GERONTIUS"

Her 2/4

Elgar's "The Dream of Gerontius," text by Cardinal Newman, will be performed by the Handel and Haydn Society next Sunday afternoon, Feb. 11, at 3:30 in Symphony hall. Mr. Mollenhauer will conduct. An enlarged orchestra will be used and an excellent trio of singers has been engaged to sing the music of Gerontius, the Angel and the Priest. The tenor will be Richard Crooks who, appearing in New York for the first time on the concert stage this season, has ranked with the finest singers of the day. The other two singers have been heard in Boston numerous times—Merle Alcock, contralto, and Clarence Whitehill, baritone.

Herald Feb 4

Elgar's "Gerontius" Feb 11

The oratorio, "The Dream of Gerontius," to the text of Cardinal Newman, which is generally acknowledged to be the masterpiece of Sir Edward Elgar and which is not performed more often only because of its formidable difficulties, both choral and symphonic, is to be given by the Handel and Haydn Society next Sunday afternoon, Feb 11, at 3:30, in Symphony Hall.

Emil Mollenhauer is now rehearsing the society chorus of 400 in the many complexities of the score. An enlarged orchestra will be used and a splendid trio of singers has been engaged to take the solo parts of Gerontius, the Angel and the Priest. Gl 2/4

The tenor will be Richard Crooks who, appearing in New York for the first time on the concert stage this season, has been enthusiastically ranked with the finest singers of the day. On this occasion he will make his Boston debut. The other two singers, however, have been heard in Boston numerous times—Merle Alcock, contralto, and Clarence Whitehill, the Wagnerian baritone and leading singer of the Metropolitan Opera Company.

Globe Feb 4

THE DREAM OF GERONTIUS

Sir Edward Elgar's masterpiece, the "Dream of Gerontius," a wonderfully inspired setting of the poem of Cardinal Newman, promises to have a memorable performance by the Handel and Haydn Society, Emil Mollenhauer, conductor, at Symphony hall, tomorrow afternoon at 3:30. Trav 2-10

A large Symphony orchestra has been engaged to do justice to the elaborate symphonic requirements of the score, while Mr. Mollenhauer has called special rehearsals of the chorus of 400, which comprises the society.

The soloists will be Richard Crooks, tenor; Merle Alcock, contralto, and the baritone, Clarence Whitehill, of the Metropolitan Opera Company.

Traveler Feb 10

HANDEL AND HAYDN

Amer 2/10

Sir Edward Elgar's masterpiece, the "Dream of Gerontius," a setting of the poem of Cardinal Newman, promises to have a memorable performance by the Handel and Haydn Society, Emil Mollenhauer conductor, at Symphony Hall tomorrow afternoon. Of the soloists to appear at this concert, Richard Crooks, a young tenor of New York, has not yet sung in Boston.

American Feb 10

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Herald Feb 11

GERONTIUS TODAY

"The Dream of Gerontius," Sir Edward Elgar's famous setting of the poem of Cardinal Newman, will be performed by the Handel and Haydn Society this afternoon in Symphony Hall at 3:30. To meet the exactions of this great score a large symphony orchestra has been engaged and the chorus of 400 especially rehearsed by Emil Mollenhauer, the conductor of the society. The "Dream of Gerontius" occupied number of years of Elgar's life. Be ore he wrote this music he was scarce known outside of England. Its first erformance led to further perform nces all over Europe and in America, nd upon this work more than any oth his international reputation rests.

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Post Feb 11th

Handel and Haydn Society Gives "Gerontius" Today

"The Dream of Gerontius," Sir Edward Elgar's famous setting of the poem of Cardinal Newman, will be performed by the Handel and Haydn Society this afternoon in Symphony Hall at 3:30. To meet the exactions of this great score a large orchestra has been engaged and the chorus of 400 especially rehearsed by Emil Mollenhauer, the conductor of the society.

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Globe Feb 11

Elgar's Cantata Will Be Sung Today

Adv 2/11

SIR EDWARD ELGAR'S famous cantata, "The Dream of Gerontius," based upon the poem by Cardinal Newman, will be performed by the Handel and Haydn Society this afternoon in Symphony Hall. A large Symphony orchestra has been engaged to assist the chorus of 400. Emil Mollenhauer will conduct.

The soloists will be Richard Crooks, tenor; Merle Alcock, contralto and Clarence Whitehill, noted baritone of the Metropolitan Opera Company.

MERLE ALCOCK, who sings this afternoon at Symphony Hall.

Advertiser Feb 11

for Reviews see 12th page ahead

[121]

Burton Holmes

BURTON HOLMES

He 7/7

Burton Holmes will begin his 30 annual series of Travelogues in th city early in January. Last summ he visited Japan, Manchuria, Korea a China, penetrating to the interior of tl latter country for many days journe up the Yangtze-Kiang, to and beyon There will be five Travelogues.

Herald Dec 17

BURTON HOLMES SOON

Burton Holmes begins his thirtieth annual series of Travelogues in this city in January. Last Summer, he visited Japan, Manchuria, Korea and China, penetrating to the interior of the latter country for many days' journey up the Yangtze-Kiang to, and beyond, the wonderful gorges of the Yangtze, which, he says, compare more than favorably with the stupendous glories of our own Grand Canyon of Arizona. Amer 12-16

There will be five Travelogues in Mr. Holmes' coming series, his circuit in the East consisting of Wednesday evenings at the Brooklyn Institute, Brooklyn, N. Y.; Thursday evenings in Lowell, Mass.; Friday evenings and Saturday matinees at Symphony Hall, Boston, and Sunday evenings and Monday matinees at Carnegie Hall, New York

American Dec 16

Burton Holmes

Her 12-2

Burton Holmes will begin his 30th season with a new series of photo-stories of travel about the middle of November. His subjects are the results of his travels in the Orient this past summer. Among other experiences, he achieved the distinction of being the first man to take a motion picture camera into the very heart of China in his journey up the Yangtze-Kiang.

Herald Oct 22

Burton Holmes to Give Five Travelogue

A series of five Travelogues by Burto Holmes is to be given at Symphony Hal the first of which will be held o Friday evening, Jan. 5, and also on Saturday afternoon, Jan. 6. Trans 12/23

So much which will have its far-reaching effect upon the world is happening i the Orient, that Burton Holmes has ar ranged to give a series of Travelogues thi season, dealing exclusively with condition in Japan, China, Manchuria, Korea an many of the lands east of the Suez. During the past summer, he made motion pic tures in Asia, and also an interesting se of still pictures. He has taken motio picture photographs also in the very hear of China, up the Yangtze-Kiang.

Transcript Dec 23

Holmes to Show Far Eastern Scenes

Adv 12-24

So much is happening in the Orient at the present time, which will have its far-reaching effect upon the entire world, that Burton Holmes has arranged to give a series of travelogues dealing exclusively with conditions in Japan, China, Manchuria, Korea and many of the fascinating lands east of Suez. Last Summer he made new motion pictures in Asia, and also a new set of still pictures for his colored lantern slides. He was the first to take motion picture photographs in the very heart of China, up the wonderful and mysterious Yangtze-Kiang.

He is to give a series of five travelogues at Symphony Hall, beginning Friday evening, January 5, and Saturday afternoon, January 6.

Advertiser Dec 24

HOLMES TO SHOW PICTURES OF CHINA

Adv 1-11

As the second subject in his new series of photo stories of travel, Burton Holmes will take his audiences into the very heart of China, up the Yanktze-Kiang. This travelogue is a panorama of that most amazing waterway of the most populous of all the nations of the world—with striking close-ups of the teeming cities along its banks. The voyage is a sensational travel experience.

Mr. Holmes will give "Into China, Through the Gorges of the [illegible]" at Symphony Hall [illegible] and Saturday

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BURTON HOLMES OPENS WITH "PEKIN"

Adv 12/31

Burton Holmes' thirtieth annual series of photo-stories of travel opens with "Present-Day Pekin," which will be presented at Symphony Hall next Friday night and Saturday afternoon. Mr. Holmes shows this marvelous capital city of the Chinese casting off its shroud of traditions and preparing itself for the ordeals, progress and achievements of a modernized tomorrow.

Mr. Holmes was in Pekin last Summer and his motion pictures and colored lantern slides will show this picturesque and colorful city and its interesting people in present-day guise.

Advertiser Dec 31

With Burton Holmes on Trip Through China

Amer 1-6

As the second subject in his series of finely illustrated photo-stories of travel, Burton Holmes will take his audiences into the very heart of China, up the Yangtze-Kiang. This travelogue is a pictured panorama of that most amazing waterway of the most populous of all the nations of the world — with striking close-ups of the teeming cities along its banks and a thrilling penetration of the great gorges, beyond which lies the isolated province of Sze-ch'uan. The voyage from Ichang to Chungking is a sensational travel experience unrivalled and unique. Burton Holmes will give "Into China, Through the Gorges of the Yangtze-Kiang" at Symphony Hall on Friday evening, January 12, and Saturday afternoon, January 13.

Burton Holmes.

American Jan 6

MR. HOLMES NO DOUBT WOULD STRIP TO THE OCCASION

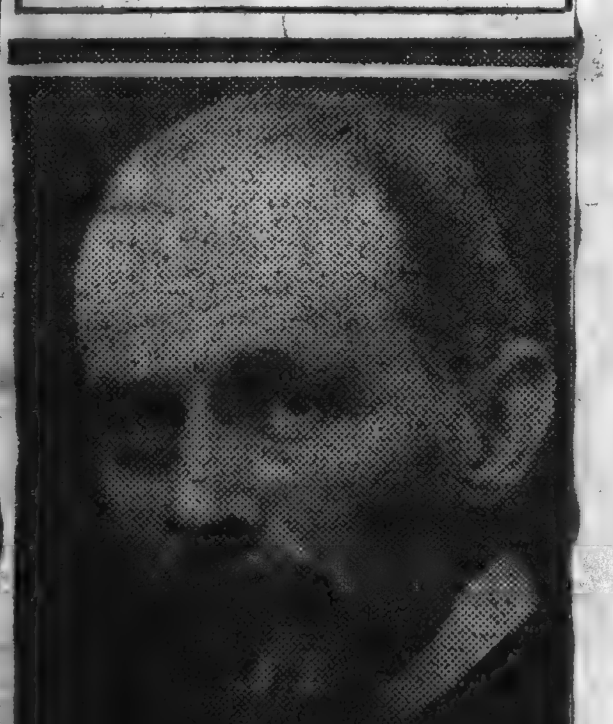
As the World Wags: He 1-16

In Thursday's "Notes and Lines" you expressed apprehension as to the costume to be worn by Mr. Burton Holmes going through the gorges of the Yangtze in the sight of a Symphony Hall audience. What really should worry us is how he will be dressed, for the sake of "atmosphere" when he "travelocutes" on the natives of New Guinea.

ANTHROPOLOGIST.

Herald Jan 16

BURTON HOLMES, coming to Symphony Hall with his new Far East travelogues.



Advertiser Dec 24

Burton Holmes will give his second Travelogue about China tomorrow night and Saturday afternoon in Symphony hall. Last week he talked in a white monkey jacket and black trousers, worn, as he said, by wily diplomats in Peking. The Lord only knows how he will be rigged tomorrow! He 1-11

BURTON HOLMES' LECTURE

Post 1-13

A thousand-mile river journey of con stant surprises from the picture-lik Chinese cities of Hangchow and Soo chow, along the Yangtze Kiang, fron its less active lower stretches to gorge cut by "insane waters" through tre mendously tall and massive cliffs, wa the subject of the Burton Holmes Tra elogue at Sym[illegible] last evening

Post Jan 13

He 12/31

Herald Dec 31

BURTON HOLMES

Post 12/31

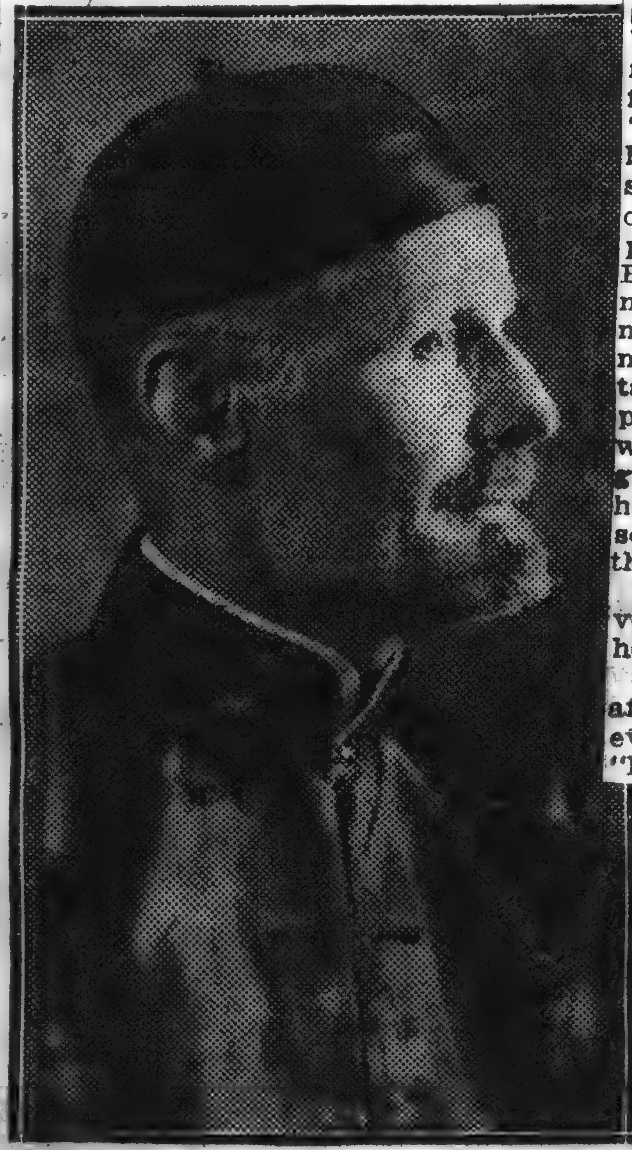
This coming week Burton Holmes begins his 30th annual series of photo-stories of travel, for many years known as the travelogues, with "Present-Day Peking" as his subject. Mr. Holmes was there this last summer, and brings back a picture story of this wonderful city, now shaking off the shroud of the dead traditions of yesterday and taking on the new clothing of a progressive today. He will show an unusually large number of those artistically colored lantern slides, which were the basis of his original fame. Mr. Holmes will give "Present Day Peking" at Symphony Hall on Friday evening, Jan. 5 and Saturday afternoon, Jan. 6.

Post Dec 31

TRAVEL TALK ON CHINESE CAPITA

Burton Holmes Will Begin Thirtieth A nual Series of Lectures in Boston Ne Friday

Burton Holmes, veteran lecturer a traveller, will begin his thirtieth ann series of travelogues in Boston on Frid evening at Symphony Hall with an ill trated address on "Present-Day Pekin The lecture will be repeated Saturd



Burton Holmes Tr 12/30

afternoon. This travelogue is a portray of the present aspects of an ancient an astounding city, now, after many centu ies, responding to the call of modern lif Mr. Holmes shows this capital city of th Chinese casting off its shroud of trad tions and preparing itself for the ordeals, the progress and the achievements of a modernized tomorrow.

Mr. Holmes was in Peking last summer and his motion pictures and lantern slides show the city and its interesting people in present-day guise.

Transcript Dec 30

BURTON HOLMES' LECTURE

Post 1/14

The third Travelogue to be given by Mr. Burton Holmes in this city is on "Unfamiliar Japan." This Travelogue is a delightful departure from well-known lectures on that country. It is the story of an artistic and sentimental pilgrimage to the far-away and strange places where Lafcadio Hearn lived and loved and labored. With Hearn's eldest son, Kazuo, as fellow pilgrim, Mr. Holmes followed step by step, the literary trail along which that perfect master of prose toiled onward towards world-wide recognition. Mr. Holmes will give "Unfamiliar Japan" at Symphony Hall on [illegible] evening, Jan. 19 and Saturday [illegible] Jan. 20.

Post Jan 14

HOLMES SHOWS PEKING VIEWS

The Travelogue Lecturer Dresses in Garb of Diplomats in China

GIVES FIRST OF SERIES OF 5 TALKS

He 1/6

By PHILIP HALE

Burton Holmes gave the first of five travelogues, illustrated with motion and still pictures, last night in Symphony hall. He appeared on the platform in the summer evening dress sported by diplomats in Peking, for his subject was "Present-Day Peking." He wore a white monkey jacket, black trousers and a black cravat. Concerning this costume he had much to say. Thus, after darkness, when a spotlight was flashed upon him, he prepared the audience for the proper atmosphere to view the sights. He explained that he must not be mistaken for a waiter or a bellboy.

The railway train took the traveler over a very long bridge. There were views of the passing soldiers, some of whom no doubt turned bandits. Plains of plenty and famine were passed until at length the venerable city of Peking was entered.

Mr. Holmes was in Peking soon after the Boxer trouble. The contrasts between the city of 1901 and 1922 were interesting; the transformation in streets and in buildings; the survival of certain primitive methods, as that of watering the streets; the change in the manner of transportation. There were views of the Fourth of July celebration by the members of the American legation and the marines—donkey polo, polo proper, baseball, etc. There were many pictures of street and shop life, views of the great city taken from different points. The first part of the travelogue ended with a description of the Temple of Heaven.

In the second part hideous Tibetan idols were shown (the Tibetan priests have corrupted the religion of Buddha in Pekin); also the colossal wooden statue of Buddha. Worshippers had been snapped by the irreverent camera while they were at their devotions. The ramparts of the city were shown. Mr. Holmes told effectively the story of the great bell and the self-sacrifice of the bell-founder's daughter that the bell might be cast in perfection. He referred the audience to Lafcadio Hearn's "Soul of the Great Bell." He might have said that the idea of a maiden sacrificing herself to insure the casting of a bell or the completion of some public work was spread through old Europe; how, on the other hand, the murder of a workman in a fit of rage might bring a flaw in a bell as in Herman Melville's sombre and mysterious tale. The Forbidden City, the summer palace of the old empress, the great wall of which we read in Mitchell's geography—often a dime novel was behind the covers of that much thumbed school book—and the Ming tombs were the concluding subjects.

Much information was pleasantly conveyed, but at times it was not easy to hear clearly the lecturer's remarks.

This travelogue will be repeated this afternoon. The subject next Friday evening and Saturday afternoon will be "Into China Through the Gorges of the

Herald Jan 6

HOLMES SHOWS VIEWS OF PICTURESQUE PEKIN

Adv 1/6

Burton Holmes opened his 30th travelogue season at Symphony Hall last night with a fascinating talk on the varied wonders of Pekin, illustrated with motion pictures and "stills" in colors. The popular traveler and lecturer also showed, by way of contrast, some of the pictures he took in the Chinese capital in 1901. This travel-talk, which will be repeated this afternoon, is the first of a series dealing with the Orient of today.

Advertiser Jan 6

Burton Holmes' Lecture On "Unfamiliar Japan"

Globe 1/14

The travelogue to be given by Burton Holmes in Symphony Hall next Friday afternoon and Saturday evening will be on Lafcadio Hearn's "Unfamiliar Japan." It is a departure from familiar lectures on that country, a story of an artistic and sentimental pilgrimage to the faraway and unfamiliar places where Lafcadio Hearn lived and loved and labored.

With Hearn's eldest son, Kazuo, as fellow pilgrim, Mr Holmes followed step by step the literary trail along which that perfect master of perfect prose toiled onward toward world-wide recognition. Mr Holmes' still pictures, beautifully colored, as well as his motion pictures taken this last Summer, are said to be among the finest in his collection.

Globe Jan 14

[122]

Burton Holmes' Course Opens

Mon 1-6

Peking of today and 20 years ago were contrasted last evening by Burton Holmes in his lecture at Symphony Hall, opening his course of five talks to be given on Friday evenings and Saturday afternoons. Mr. Holmes described in considerable detail the rebuilding of the Temple of Heaven, which had been destroyed in the latter part of the nineteenth century after standing for centuries. During these centuries China had been stripped of the giant trees from which the great beams of the original building had been made, but the difficulty was overcome by sending to Oregon for a number of tall firs. There were many interesting pictures of the Forbidden City and of the Wall of China. Mr. Holmes wore for the occasion what he described as the official dress in Peking for diplomatic dances and dinners. He made many remarks that aroused smiles and even laughter in the large, interested audience. The lecture is to be repeated this afternoon. Next Friday evening and Saturday afternoon Holmes' subject will be "Into China Through the Gorges of the Yangtze."

Monitor Jan 6

THRILLS OF YANGTZE PICTURED BY HOLMES

Gl 1/13

The custom of Burton Holmes, the travelogue man, of appearing in Symphony Hall in costume appropriate to the subject of his lecture, when it is Oriental, is proving popular this season.

He gave his new lecture, "Into China Through the Gorges of the Yangtze," last evening in silk costumes such as are worn by high-class Chinese—first a gray skirt and black blouse over and lavender trousers beneath, and after the intermission a white silk gown resembling a night gown with a high collar, though he declared it a Chinese traveling costume.

The 10-day trip from Shanghai up 1000 miles of the Yangtze River, amid scenery which, for rocky grandeur, is often comparable to the impressive fjords of Norway, was shown by stereopticon views and movies and constituted a thrilling entertainment. For much of the way the river is a series of boiling rapids requiring a dexterity to navigate Chinese junks equal to that for which American Indians were noted on Western rivers.

Every section of the river shown had a new and wonderful feature—a village on a cliff, an adventure by a group of sturdy boatmen, or a picture of primi tive home life in that remote region.

The lecture will be repeated this afternoon, beginning at 2:15.

Globe Jan 13

BURTON HOLMES IN LECTURE ON CHINA

Amer 1-13

"Into China Through the Gorges of the Yantze," was the subject of Burton Holmes' copiously illustrated travelogue given at Symphony Hall before a large audience.

The talk was immensely interesting, and as usual Mr. Holmes began his journey at an hotel—this time at Shanghai—and talked of tea and tennis at a club, but he soon showed glimpses of the great river and the sights of Hangchow and Sooshow.

Next week Mr. Holmes' talk will be on "Unfamiliar Japan."

American Jan 13

"Unfamiliar Japan," Mr. Holmes' Subject

This last Summer, Burton Holmes enjoyed the unique distinction of following in the footsteps of Lafcadio Hearn with Mr. Hearn's son—Kazuo—as his fellow traveler and guide, to those delightful beauty-spots of Japan, about which Mr. Hearn wrote so charmingly. Mr. Holmes' colored views and original motion pictures, taken last Summer, will show this "Unfamliar Japan."

His journey in company with Mr. Hearn's son was a veritable pilgrimage to the far-away places and along the unbeaten paths of the tourist or conventional lecturer. Burton Holmes will give "Unfamiliar Japan" at Symphony Hall, on Friday evening, January 19, and Saturday afternoon, January 20. Amer 1-13

American Jan 13

HOLMES ON JAPAN

Adv 1/14

The travelogues to be given by Burton Holmes at Symphony Hall this week deals with Lafcadio Hearn's "Unfamiliar Japan." It is a departure from familiar lectures on that country, the story of an artistic and sentimental pilgrimage to the far-away and unfamiliar places where Hearn lived, loved and labored. Mr. Holmes' still pictures, beautifully colored, as well as the motion pictures taken last Summer, are among the finest in his entire collection.

Advertiser Jan 14

Burton Holmes

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Herald Dec 17

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American Dec 16

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Herald Oct 22

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Transcript Dec 23

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Advertiser Dec 24

HOLMES TO SHOW PICTURES OF CHINA

Dec 1-?

As the second subject in his new series of photo stories of travel, Burton Holmes will take his audiences into the very heart of China, up the Yanktze-Kiang. This travelogue is a panorama of that most amazing waterway of the most populous of all the nations of the world—with striking close-ups of the teeming cities along its banks. The voyage is a sensational travel experience.

Mr. Holmes will give "Into China, Through the Gorges of the Yangtze-Kiang" at Symphony Hall next Friday evening and Saturday afternoon.

BURTON HOLMES OPENS WITH "PEKIN"

Ad 12-31

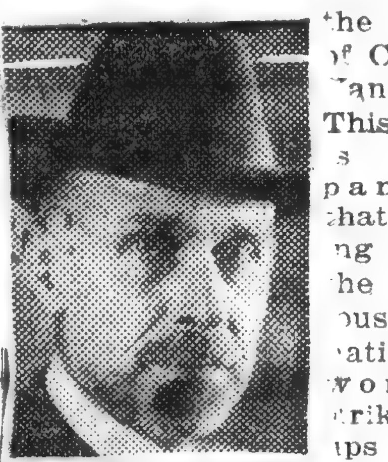
Burton Holmes' thirtieth annual series of photo-stories of travel opens with "Present-Day Pekin," which will be presented at Symphony Hall next Friday night and Saturday afternoon. Mr. Holmes shows this marvelous capital city of the Chinese casting off its shroud of traditions and preparing itself for the ordeals, progress and achievements of a modernized tomorrow.

Mr. Holmes was in Pekin last Summer and his motion pictures and colored lantern slides will show this picturesque and colorful city and its interesting people in present-day guise.

Advertiser Dec 31

With Burton Holmes on Trip Through China

Amer 1-6



Burton Holmes.

As the second subject in his series of finely illustrated photo-stories of travel, Burton Holmes will take his audiences into the very heart of China, up the Yangtze - Kiang. This travelogue is a pictured panorama of that most amazing waterway of the most populous of all the nations of the world — with striking close-ups of the teeming cities along its banks and a thrilling penetration of the great gorges, beyond which lies the isolated province of Sze-ch'uan. The voyage from Ichang to Chungking is a sensational travel experience unrivalled and unique. Burton Holmes will give "Into China, Through the Gorges of the Yangtze-Kiang" at Symphony Hall on Friday evening, January 12, and Saturday afternoon, January 13.

American Jan 6

MR. HOLMES NO DOUBT WOULD STRIP TO THE OCCASION

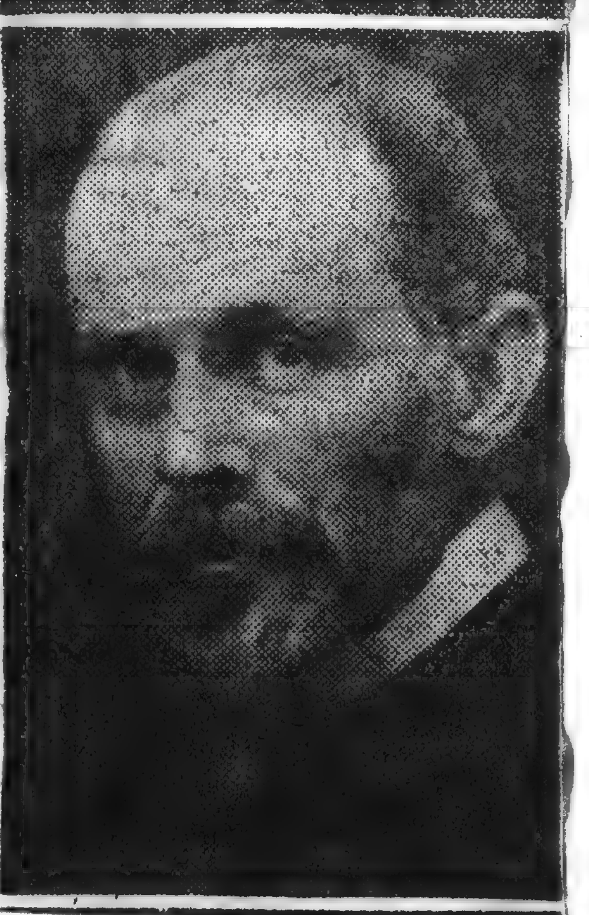
As the World Wags: Her 1-16

In Thursday's "Notes and Lines" you expressed apprehension as to the costume to be worn by Mr. Burton Holmes going through the gorges of the Yangtze in the sight of a Symphony Hall audience. What really should worry us is how he will be dressed, for the sake of "atmosphere" when he "travelocutes" on the natives of New Guinea.

ANTHROPOLOGIST.

Herald Jan 16

BURTON HOLMES, coming to Symphony Hall with his new Far East travelogues.



Burton Holmes will give his second Travelogue about China tomorrow night and Saturday afternoon in Symphony hall. Last week he talked in a white monkey jacket and black trousers, worn, as he said, by wily diplomats in Peking. The Lord only knows how he will be rigged tomorrow! Her 1-11

BURTON HOLMES' LECTURE

Post 1-13

A thousand-mile river journey of con stant surprises from the picture-lik Chinese cities of Hangchow and Soo chow, along the Yangtze Kiang, fron its less active lower stretches to gorge cut by "insane waters" through tre mendously tall and massive cliffs, wa the subject of the Burton Holmes Tra elogue at Symphony Hall last evening

Post Jan 13

Her 12/31

Herald Dec 31

BURTON HOLMES

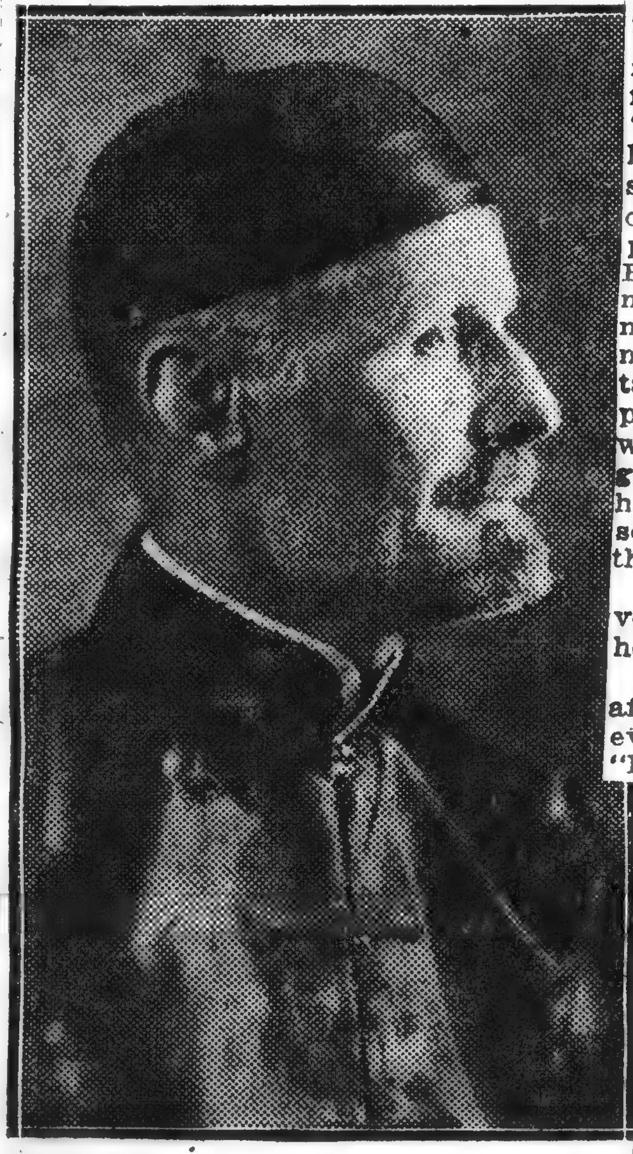
This coming week Burton Holmes begins his 30th annual series of photo-stories of travel, for many years known as the travelogues, with "Present-Day Peking" as his subject. Mr. Holmes was there this last summer, and brings back a picture story of this wonderful city, now shaking off the shroud of the dead traditions of yesterday and taking on the new clothing of a progressive today. He will show an unusually large number of those artistically colored lantern slides, which were the basis of his original fame. Mr. Holmes will give "Present Day Peking" at Symphony Hall on Friday evening, Jan. 5 and Saturday afternoon, Jan. 6.

Post Dec 31

TRAVEL TALK ON CHINESE CAPITA

Burton Holmes Will Begin Thirtieth A nual Series of Lectures in Boston Ne Friday

Burton Holmes, veteran lecturer a traveller, will begin his thirtieth ann series of travelogues in Boston on Frid evening at Symphony Hall with an ill trated address on "Present-Day Pekin The lecture will be repeated Saturd



Burton Holmes Tr 12/30

afternoon. This travelogue is a portray of the present aspects of an ancient an astounding city, now, after many centu ies, responding to the call of modern lif Mr. Holmes shows this capital city of th Chinese casting off its shroud of trad tions and preparing itself for the ordeals, the progress and the achievements of a modernized tomorrow.

Mr. Holmes was in Peking last summer and his motion pictures and lantern slides show the city and its interesting people in present-day guise.

Transcript Dec 30

BURTON HOLMES' LECTURE

The third Travelogue to be given by Mr. Burton Holmes in this city is on "Unfamiliar Japan." This Travelogue is a delightful departure from well-known lectures on that country. It is the story of an artistic and sentimental pilgrimage to the far-away and strange places where Lafcadio Hearn lived and loved and labored. With Hearn's eldest son, Kazuo, as fellow pilgrim, Mr. Holmes followed step by step, the literary trail along which that perfect master of prose toiled onward towards world-wide recognition. Mr. Holmes will give "Unfamiliar Japan" at Symphony Hall on Friday evening, Jan. 19 and Saturday afternoon, Jan. 20.

Post Jan 14

HOLMES SHOWS PEKING VIEWS

The Travelogue Lecturer Dresses in Garb of Diplomats in China

GIVES FIRST OF SERIES OF 5 TALKS

H 1-6

By PHILIP HALE

Burton Holmes gave the first of five travelogues, illustrated with motion and still pictures, last night in Symphony hall. He appeared on the platform in the summer evening dress sported by diplomats in Peking, for his subject was "Present-Day Peking." He wore a white monkey jacket, black trousers and a black cravat. Concerning this costume he had much to say. Thus, after darkness, when a spotlight was flashed upon him, he prepared the audience for the proper atmosphere to view the sights. He explained that he must not be mistaken for a waiter or a bellboy.

The railway train took the traveler over a very long bridge. There were views of the passing soldiers, some of whom no doubt turned bandits. Plains of plenty and famine were passed until at length the venerable city of Peking was entered.

Mr. Holmes was in Peking soon after the Boxer trouble. The contrasts between the city of 1901 and 1922 were interesting; the transformation in streets and in buildings; the survival of certain primitive methods, as that of watering the streets; the change in the manner of transportation. There were views of the Fourth of July celebration by the members of the American legation and the marines—donkey polo, polo proper, baseball, etc. There were many pictures of street and shop life, views of the great city taken from different points. The first part of the travelogue ended with a description of the Temple of Heaven.

In the second part hideous Tibetan idols were shown (the Tibetan priests have corrupted the religion of Buddha in Pekin); also the colossal wooden statue of Buddha. Worshippers had been snapped by the irreverent camera while they were at their devotions. The ramparts of the city were shown. Mr. Holmes told effectively the story of the great bell and the self-sacrifice of the bell-founder's daughter that the bell might be cast in perfection. He referred the audience to Lafcadio Hearn's "Soul of the Great Bell." He might have said that the idea of a maiden sacrificing herself to insure the casting of a bell or the completion of some public work was spread through old Europe; how, on the other hand, the murder of a workman in a fit of rage might bring a flaw in a bell as in Herman Melville's sombre and mysterious tale. The Forbidden City, the summer palace of the old empress, the great wall of which we read in Mitchell's geography—often a dime novel was behind the covers of that much thumbed school book—and the Ming tombs were the concluding subjects.

Much information was pleasantly conveyed, but at times it was not easy to hear clearly the lecturer's remarks.

This travelogue will be repeated this afternoon. The subject next Friday evening and Saturday afternoon will be "Into China Through the Gorges of the

Herald Jan 6

HOLMES SHOWS VIEWS OF PICTURESQUE PEKIN

Ad

Burton Holmes opened his 30th travelogue season at Symphony Hall last night with a fascinating talk on the varied wonders of Pekin, illustrated with motion pictures and "stills" in colors. The popular traveler and lecturer also showed, by way of contrast, some of the pictures he took in the Chinese capital in 1901. This travel-talk, which will be repeated this afternoon, is the first of a series dealing with the Orient of today.

Advertiser Jan 6

Burton Holmes' Lecture On "Unfamiliar Japan"

Glob 1-14

The travelogue to be given by Burton Holmes in Symphony Hall next Friday afternoon and Saturday evening will be on Lafcadio Hearn's "Unfamiliar Japan." It is a departure from familiar lectures on that country, a story of an artistic and sentimental pilgrimage to the faraway and unfamiliar places where Lafcadio Hearn lived and loved and labored.

With Hearn's eldest son, Kazuo, as fellow pilgrim, Mr Holmes followed step by step the literary trail along which that perfect master of perfect prose toiled onward toward world-wide recognition. Mr Holmes' still pictures, beautifully and truthfully colored, as well as his motion pictures taken this last Summer, are said to be among the finest in his collection.

Globe Jan 14

Burton Holmes' Course Opens

Mon 1-6

Peking of today and 20 years ago were contrasted last evening by Burton Holmes in his lecture at Symphony Hall, opening his course of five talks to be given on Friday evenings and Saturday afternoons. Mr. Holmes described in considerable detail the rebuilding of the Temple of Heaven, which had been destroyed in the latter part of the nineteenth century after standing for centuries. During these centuries China had been stripped of the giant trees from which the great beams of the original building had been made, but the difficulty was overcome by sending to Oregon for a number of tall firs. There were many interesting pictures of the Forbidden City and of the Wall of China. Mr. Holmes wore for the occasion what he described as the official dress in Peking for diplomatic dances and dinners. He made many remarks that aroused smiles and even laughter in the large, interested audience. The lecture is to be repeated this afternoon. Next Friday evening and Saturday afternoon Holmes' subject will be "Into China Through the Gorges of the Yangtze."

Monitor Jan 6

THRILLS OF YANGTZE PICTURED BY HOLMES

Gl 1/13

The custom of Burton Holmes, the travelogue man, of appearing in Symphony Hall in costume appropriate to the subject of his lecture, when it is Oriental, is proving popular this season.

He gave his new lecture, "Into China Through the Gorges of the Yangtze," last evening in silk costumes such as are worn by high-class Chinese—first a gray skirt and black blouse over and lavender trousers beneath, and after the intermission a white silk gown resembling a night gown with a high collar, though he declared it a Chinese traveling costume.

The 10-day trip from Shanghai up 1000 miles of the Yangtze River, amid scenery which, for rocky grandeur, is often comparable to the impressive fjords of Norway, was shown by stereopticon views and movies and constituted a thrilling entertainment. For much of the way the river is a series of boiling rapids requiring a dexterity to navigate Chinese junks equal to that for which American Indians were noted on Western rivers.

Every section of the river shown had a new and wonderful feature—a village on a cliff, an adventure by a group of sturdy boatmen, or a picture of primitive home life in that remote region.

The lecture will be repeated this afternoon, beginning at 2:15.

Globe Jan 13

BURTON HOLMES IN LECTURE ON CHINA

"Into China Through the Gorges of the Yantze," was the subject of Burton Holmes' copiously illustrated travelogue given at Symphony Hall before a large audience.

The talk was immensely interesting, and as usual Mr. Holmes began his journey at an hotel—this time at Shanghai—and talked of tea and tennis at a club, but he soon showed glimpses of the great river and the sights of Hangchow and Sooshow.

Next week Mr. Holmes' talk will be on "Unfamiliar Japan."

American Jan 13

"Unfamiliar Japan," Mr. Holmes' Subject

This last Summer, Burton Holmes enjoyed the unique distinction of following in the footsteps of Lafcadio Hearn with Mr. Hearn's son—Kazuo—as his fellow traveler and guide, to those delightful beauty-spots of Japan, about which Mr. Hearn wrote so charmingly. Mr. Holmes' colored views and original motion pictures, taken last Summer, will show this "Unfamliar Japan."

His journey in company with Mr. Hearn's son was a veritable pilgrimage to the far-away places and along the unbeaten paths of the tourist or conventional lecturer. Burton Holmes will give "Unfamiliar Japan" at Symphony Hall, on Friday evening, January 19, and Saturday afternoon, January 20. Amer 1-13

American Jan 13

HOLMES ON JAPAN

Adv 1-14

The travelogues to be given by Burton Holmes at Symphony Hall this week deals with Lafcadio Hearn's "Unfamiliar Japan." It is a departure from familiar lectures on that country, the story of an artistic and sentimental pilgrimage to the far-away and unfamiliar places where Hearn lived, loved and labored. Mr. Holmes' still pictures, beautifully colored, as well as the motion pictures taken last Summer, are among the finest in his entire collection.

Advertiser Jan 14

[122]

In Japan With Holmes

Next Friday evening and Saturday afternoon in Symphony Hall Burton Holmes will present his illustrated travelogue, "Unfamiliar Japan," the third in his duplicate series in Boston.

Globe Jan 16

TAKES AUDIENCE THROUGH CHINA

He 1/13

Burton Holmes Shows Views of Gorges of the Yangtze

ARRAYS HIMSELF IN NATIVE COSTUMES

The subject of Burton Holmes's copiously illustrated travelogue last night in Symphony hall was "Into China Through the Gorges of the Yangtze." Of course Mr. Holmes began his journey at a hotel—this time at Shanghai—and talked of tea and tennis at a club, but he soon showed glimpses of the great river and the sights of Hangchow and Sooshow, homes of millionaires, tombs, lakes, images.

Not only the scenery; the life and manners of the people were described and pictured. Perhaps the chief feature of the travelogue was the journey through the gorges and the rapids, with the sight of the toiling junks, the dangers and the risks. Later, there were interesting views of the cities little known or even unknown by name to the great majority of the audience, cities of amazing commerce, cities swarming with inhabitants. China is a country in which even Americans who believe in the doctrine of "isolation" should be deeply interested, a country of a venerable civilization, of enormous possibilities. These travelogues treating of China, Japan and Manchuria should therefore attract more than ordinary attention.

Mr. Holmes is a shrewd observer and has an agreeable manner of imparting information. Last night to create the proper atmosphere—with the aid of a spotlight the program said—he was arrayed in two Chinese costumes.

The travelogue will be repeated this afternoon. Next week the subject will be "Unfamiliar Japan."

Herald Jan 13

HOLMES IN NATIVE DRESS

Lecturer Arrayed in Chinese Costume During His Talk on the Yangtze—'Little-Known Cities Pictured Trans 1/13

Burton Holmes gave his Symphony Hall audience last night a glimpse of a part of China which tourists seldom see. Last summer he journeyed up the Yangtze river, one of the greatest in that vast country, and though warned that nobody had been able to photograph with success the scenery in the gorges, he returned with views that are examples of photographic art.

Mr. Holmes again appeared in native Chinese dress, first in gray skirt and black blouse and later in a white silk gown, the Chinese travelling costume. In no part of the lecture, however, were the costumes to be seen in the photographs of the natives.

The trip up the 1000-mile river began with the sights of Hangchow and Soochow in beautifully colored views, and then followed 600 miles of monotonous river scenery until the great interior seaport of Hankow was reached. Here many foreigners live and conduct their business, pictures of them being shown. From there on, river scenery was interspersed by views of little cities until the steamer came into the great gorges and the rapids of the upper river, where Mr. Holmes was able to photograph natural wonders that strongly resembled the fjords of Norway.

The second portion of the lecture, much shorter than usual, was a continuation of river scenery and struggles with the rapids which the great junk fleet experiences today as in the last one thousand years. Finally, there was the city of Chungking, called the Chinese Constantinople, a port where the river level varies more than one hundred feet and where 1,000,000 Chinese live amid surroundings that seem unbelievable. Pictures of the Chinese and of their quarters led Mr. Holmes to say that two new commandments are needed: "Thou Shalt Smile!" and "Thou Shalt Not Grouch!"

Transcript Jan 13

FOR SERVICE MEN

Burton Holmes will give an "extra" travelogue, entitled "Three Decades of the Passion Play of Oberammergau" on Saturday afternoon, February 10, at Symphony Hall, for the benfit of our disabled ex-service men, now in hospitals, under the auspices of the Hospital Department of the Community Service of Boston, Inc. Am 1-20

American Jan 20

BURTON HOLMES

Burton Holmes proposes to tell of the modernizing influences at work in Korea and Manchuria next week. The former country, now known as "Chosen," in spite of Japanese influences, still retains its old-time quaintness and picturesqueness of customs, costumes and architecture.

Manchuria is a wonderful land of opportunity. Mr. Holmes' pictures show the results of the modernizing influences at work today in both of these countries. He will give "Modernizing Chosen and Manchuria," at Sympony Hall, on Friday evening, Jan. 26, and Saturday afternoon, Jan. 27. Am 1-20

American Jan 20

HOLMES DESCRIBES LIFE OF HEARN IN JAPAN

Gl 1-20

Scenes that lured Lafcadio Hearn to cast his lot among a people strange to him and the charm that bound the literary genius to the beauty spots of Japan were depicted last evening by Burton Holmes in Symphony Hall, in the third lecture of a series now in progress. Hearn's sympathies with the people of his adopted country and his understanding of their curious customs, their artistic endowments, their legends and mythology, were given, together with extracts from descriptions of Japan, written by Mr Hearn.

Scenes also showing the intimate assocaition of the writer with the people of Japan, his marriage to a native Japanese and his interesting Japanese family, from whom he was removed by death in his early manhood, was a tale interesting in itself. The lecture will be repeated this afternoon.

Globe Jan 20

BURTON HOLMES' LECTURE

Burton Holmes' fourth photo-story of travel to be given here this coming week is entitled "Modernizing Chosen and Manchuria," "Chosen" being the name by which Korea is known in the far east. This travelogue gives a surprising inlook through the open door of opportunity in the vast, rich land of the Manchus and an animated record of the incredible transformations effected under Japanese auspices, at Dairen and Mukden, and of the progress achieved in Seoul and other cities of the one time "Hermit Kingdom' of Korea. Mr Holmes will give "Modernizing Chosen and Manchuria" at Symphony Hall on Friday evening, Jan. 26, and Saturday afternoon, Jan. 27. He will give an "extra" travelogue entitled "Three Decades of the Passion Play of Oberammergau" on Saturday afternoon, Feb. 10, at Symphony Hall, for the benefit of our disabled ex-service men, now in hospitals, under the auspices of the Hospital Department of the Community Service of Boston, Inc. Post 1-21

Post Jan 21

HOLMES TALKS ON 'UNFAMILIAR JAPAN'

~~He 1-20~~

Quotes Much from Writings of Lafcadio Hearn

The subject of Burton Holmes's illustrated travelogue in Symphony hall last night was "Unfamiliar Japan.' The program stated that the travelogue would be "embellished" with quotations from the writings of Lafcadio Hearn; also that Mr. Holmes would wear the dress of a Japanese gentleman. (The rumor that he would appear as a Geisha girl was wholly unfounded).

Mr. Holmes naturally had much to say about Hearn's life and work in Japan. The audience became acquainted with his surviving family, his home, his tomb. In this travelogue Japan and Hearn were inseparable in the mind of Mr. Holmes, nor was the illustrated talk the less interesting or instructive. There were beautiful views in the second part, scenes not often portrayed or described in magazine articles, and throughout the travelogue there was the reminder of that singularly gifted man, that writer of exquisite English, who found in Japan the peace, the freedom, the field for meditation that he sought for vainly in the United States.

The travelogue will be repeated this afternoon. Next week the subject will be "Modernizing Chosen (Korea) and Manchuria."

Herald Jan 20

Burton Holmes on "Unfamiliar Japan"

"Unfamiliar Japan," through the eye and pen of Lafcadio Hearn, was the means employed by Burton Holmes at Symphony Hall last night to make his travelogue doubly attractive. Hearn loved Japan and so viewed its people and their customs with sympathetic understanding. The achievement of great respect as a professor in English literature at the Imperial University of Tokyo, the taking of a Japanese wife, the building of a Japanese home of the old picturesque type, the habit of frequenting many of the most interesting spots in this colorful island of little temples, little houses and quaint superstitions, combined with the genius of authorship, all together made Hearn a large and pure lens through which Mr. Holmes could depict a truly authoritative Japan. The travelogue is to be repeated this afternoon. Next week the subject will be "Modernizing Chosen and Manchuria."

Monitor Jan 20

BURTON HOLMES IN MANCHURIA TALK

An interesting travelogue on Manchuria and Chosen (Korea) was given by Burton Holmes, appearing in native costume, in Symphony Hall last night.

It was shown in motion and colored pictures how the Korean is being modernized, under Japanese policies. Holmes took his audiences to Dairen, the great port of Manchuria, Port Arthur, Mukden, Chang-Chun and Harbin, showing Japanese schools, hotels, the biggest open-cut coal mine in the world, iron mines and coke ovens. He also visited Seoul, or Keijo, the Korean capital; the White Buddha and scores of other points of interest. Trav 1-27

This travel talk is to be repeated this afternoon at 2:30. The subject next week will be "Great Sights East of Suez." An extra travelogue on the "Passion Play" will be given Saturday afternoon, Feb. 10, for the benefit of disabled war veterans now in hospitals.

Traveler Jan 27

KOREA LOSING ITS CHARM

Burton Holmes Tells His Audience to Hasten If They Want to Enjoy Old Scenes and Customs Trans 1/27

Burton Holmes went to Manchuria and Korea last summer and was surprised at the modernizing work of the Japanese. Korea, in particular, is fast losing its old time charm, and it will not be long before the visitor will fail to recognize the land which held so much interest for tourists for many years. Though Japanese atrocities and policies are a matter of controversy, Mr. Holmes did not refer to them. He saw much to admire in what they are doing.

First, the lecturer showed the port of Dairen in Manchuria, with its Pullman cars, country clubs, golf, baseball and metropolitan hotels. Then followed the thriving cities of Port Arthur, Moukden, Chang-Chun and Harbin. There were views of the greatest open-cut coal mine of the world, parks and boulevards, health resorts and street scenes, schools and hospitals, all of which revealed the modern spirit.

In Korea last summer's visit was wonderful by way of contrast. Numerous pictures taken on other visits were frequently thrown on the screen. There were glimpses of the Diamond mountains, Buddhist strongholds in the hills, the old Korean capital, now called Keijo, the new hotel, Seoul by trolley, ancient gates, the royal home of the former ruler, the imperial gardens and people of various types

Transcript Jan 27

KOREA AND MANCHURIA DESCRIBED BY MR HOLMES

Burton Holmes gave in Symphony Hall last evening the fourth of his interesting series of Travelogues. His subject was "Korea and Manchuria." With the aid of colored views and motion pictures he gave vivid descriptions of those far away lands and told what has been done for them by modern civilization. He said that while the dominating influences of the Japanese had brought about many changes, there was still much of the old-time quaintness in customs and costumes. Korea remains a land of mystical romance, ever of fascinating interest to the tourist from other countries. Gl 1-27

In Manchuria the changes brought about by the Japanese are really wonderful and the rich resources of the country are being rapidly developed, but there are still great opportunities for the investment of foreign capital, and this notwithstanding the restrictions of the Japanese. The modernizing influences have naturally accomplished more in the cities than in the country districts, but even in the latter there have been remarkable transformations. The many pictures shown by Mr Holmes were as interesting as they were informative.

The lecture will be repeated this afternoon in Symphony Hall.

Globe Jan 27

BURTON HOLMES LECTURE

Post 1-27

Burton Holmes, taking as his subject matter, "Modernising Chosen and Manchuria," delivered another of the pleasing and instructing travelogues in his present series at Symphony Hall last evening. Motion pictures and colored slides, the whole interpreted and illuminated by Mr. Holmes' talented comment, completed the programme. The lectures will be repeated this afternoon.

Post Jan 27

HOLMES LECTURING AT SYMPHONY HALL

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American Jan 27

BURTON HOLMES' LECTURE

Burton Holmes will close his 30th annual series of travelogues in this city the coming week with the most interesting subject of his entire course, "East of Suez." It is a brilliantly illuminative presentation of the world-famous things that are the objectives of every traveller in India and Burmah, Ceylon and Siam, the Malay States and other colorful countries of the radiant Far East. Mr. Holmes will give "East of Suez" at Symphony Hall on Friday evening, Feb. 2, and Saturday afternoon, Feb. 3. Mr. Holmes will also give an extra travelogue, entitled "Three Decades of the Passion Play at Oberammergau," at Symphony Hall on Saturday afternoon, Feb. 10, for the benefit of our disabled ex-service men now in hospital. Post 1-28

Post Jan 28

"EAST OF SUEZ"

"East of Suez" is the title of the travelogue with which Burton Holmes will close his season of photo-stories of travel at Symphony Hall next Friday evening and Saturday afternoon. The journey is through India, Burma, Ceylon, Siam, the Malay States and other colorful countries of the East. Mr. Holmes' colored views and motion pictures will make this travelogue a realistic substitute for a personal visit. Adv 1/28

Advertiser Jan 28

"East of Suez," Subject of Burton Holmes' Travelogue

Gl 1/28

Burton Holmes will close his 30th annual series of Travelogues in Symphony Hall this week with the most interesting subject of his entire course. "East of Suez" suggests delightful scenes, picturesque peoples, quaint and unusual architecture, as well as lovely tropic scenery. It is a brilliantly illuminative presentation of the world-famous things that are the objectives of every traveler in India and Burma, Ceylon and Siam, the Malay States and other colorful countries of the radiant Far East.

Mr Holmes will give an extra Travelogue, entitled "Three Decades of the Passion Play of Oberammergau," at Symphony Hall Saturday afternoon, Feb 10, for the benefit of disabled ex-service men now in hospital.

Globe Jan 28

O'Hara Swears His Next Trip to Far North Will Be With Burton Holmes

Post 1/25

That stuff is all right for those that like it. But ye scribe is one of those urban guys that takes his excitement from four-alarm fires and riots in the Park street subway. The next time we go to the Far North again, it will be with Burton Holmes at Symphony Hall, where plush seats are more comfortable than all-wool underwear. So that is that and these are those. Post 1-25

Post Jan. 25

EXTRA TRAVELOGUE

Burton Holmes is to give an extra travelogue, entitled "Three Decades of the Passion Play at Oberammergau," at Symphony Hall next Saturday afternoon. There will be no Friday evening travelogue this week. The Saturday afternoon lecture is to be given for the benefit of ex-service men now in hospitals here. Adv 2/4

Advertiser Feb 4

EXTRA TRAVELOGUE

Burton Holmes will give an "extra" travelogue, "Three Decades of the Passion Play of Oberammergau," at Symphony hall on Saturday afternoon, Feb. 10. There will be no Friday evening travelogue this week, as the Saturday afternoon lecture is to be given for the benefit of our wounded ex-service men now in hospital, the whole being given under the auspices of the hospital department of the Community Service of Boston, Inc. Motion pictures and colored views will be shown portraying the incidents of the three decades of the Passion Play. He 2-4

Herald Feb 4

In Japan With Holmes

Next Friday evening and Saturday afternoon in Symphony Hall Burton Holmes will present his illustrated travelogue. "Unfamiliar Japan," the third in his duplicate series in Boston.

Globe Jan 16

TAKES AUDIENCE THROUGH CHINA

Her 1/13

Burton Holmes Shows Views of Gorges of the Yangtze

ARRAYS HIMSELF IN NATIVE COSTUMES

The subject of Burton Holmes's copiously illustrated travelogue last night in Symphony hall was "Into China Through the Gorges of the Yangtze." Of course Mr. Holmes began his journey at a hotel—this time at Shanghai—and talked of tea and tennis at a club, but he soon showed glimpses of the great river and the sights of Hangchow and Sooshow, homes of millionaires, tombs, lakes, images.

Not only the scenery; the life and manners of the people were described and pictured. Perhaps the chief feature of the travelogue was the journey through the gorges and the rapids, with the sight of the toiling junks, the dangers and the risks. Later, there were interesting views of the cities little known or even unknown by name to the great majority of the audience, cities of amazing commerce, cities swarming with inhabitants. China is a country in which even Americans who believe in the doctrine of "isolation" should be deeply interested, a country of a venerable civilization, of enormous possibilities. These travelogues treating of China, Japan and Manchuria should therefore attract more than ordinary attention.

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Herald Jan 13

HOLMES IN NATIVE DRESS

Lecturer Arrayed in Chinese Costume During His Talk on the Yangtze—Little-Known Cities Pictured

News 1/13

Burton Holmes gave his Symphony Hall audience last night a glimpse of a part of China which tourists seldom see. Last summer he journeyed up the Yangtze river, one of the greatest in that vast country, and though warned that nobody had been able to photograph with success the scenery in the gorges, he returned with views that are examples of photographic art.

Mr. Holmes again appeared in native Chinese dress, first in gray skirt and black blouse and later in a white silk gown, the Chinese travelling costume. In no part of the lecture, however, were the costumes to be seen in the photographs of the natives.

The trip up the 1000-mile river began with the sights of Hangchow and Soochow in beautifully colored views, and then followed 600 miles of monotonous river scenery until the great interior seaport of Hankow was reached. Here many foreigners live and conduct their business, pictures of them being shown. From there on, river scenery was interspersed by views of little cities until the steamer came into the great gorges and the rapids of the upper river, where Mr. Holmes was able to photograph natural wonders that strongly resembled the fjords of Norway.

The second portion of the lecture, much shorter than usual, was a continuation of river scenery and struggles with the rapids which the great junk fleet experiences today as in the last one thousand years. Finally, there was the city of Chungking, called the Chinese Constantinople, a port where the river level varies more than one hundred feet and where 1,000,000 Chinese live amid surroundings that seem unbelievable. Pictures of the Chinese and of their quarters led Mr. Holmes to say that two new commandments are needed: "Thou Shalt Smile!" and "Thou Shalt Not Grouch!"

Transcript Jan 13

FOR SERVICE MEN

Burton Holmes will give an "extra" travelogue, entitled "Three Decades of the Passion Play of Oberammergau" on Saturday afternoon, February 10, at Symphony Hall, for the benfit of our disabled ex-service men, now in hospitals, under the auspices of the Hospital Department of the Community Service of Boston, Inc. Amer 1-20

American Jan 20

BURTON HOLMES

Burton Holmes proposes to tell of the modernizing influences at work in Korea and Manchuria next week. The former country, now known as "Chosen," in spite of Japanese influences, still retains its old-time quaintness and picturesqueness of customs, costumes and architecture.

Manchuria is a wonderful land of opportunity. Mr. Holmes' pictures show the results of the medernizing influences at work today in both of these countries. He will give "Modernizing Chosen and Manchuria," at Sympony Hall, on Friday evening, Jan. 26, and Saturday afternoon, Jan. 27. Amer 1-20

American Jan 20

HOLMES DESCRIBES LIFE OF HEARN IN JAPAN

Gl 1/20

Scenes that lured Lafcadio Hearn to cast his lot among a people strange to him and the charm that bound the literary genius to the beauty spots of Japan were depicted last evening by Burton Holmes in Symphony Hall, in the third lecture of a series now in progress. Hearn's sympathies with the people of his adopted country and his understanding of their curious customs, their artistic endowments, their legends and mythology, were given, together with extracts from descriptions of Japan, written by Mr Hearn.

Scenes also showing the intimate assocaition of the writer with the people of Japan, his marriage to a native Japanese and his interesting Japanese family, from whom he was removed by death in his early manhood, was a tale interesting in itself. The lecture will be repeated this afternoon.

Globe Jan 20

BURTON HOLMES' LECTURE

Burton Holmes' fourth photo-story c travel to be given here this comin week is entitled "Modernizing Chose and Manchuria," "Chosen" being th name by which Korea is known in th far east. This travelogue gives a sur prising inlook through the open door c opportunity in the vast, rich land of th Manchus and an animated record of th incredible transformations effecte under Japanese auspices, at Dairen an Mukden, and of the progress achieve in Seoul and other cities of the one time "Hermit Kingdom' of Korea. Mr Holmes will give "Modernizing Chose and Manchuria" at Symphony Hall o Friday evening, Jan. 26, and Saturda afternoon, Jan. 27. He will give a "extra" travelogue entitled "Three Dec ades of the Passion Play of Oberan mergau" on Saturday afternoon, Fel 10, at Symphony Hall, for the benefit c our disabled ex-service men, now i hospitals, under the auspices of th Hospital Department of the Communit Service of Boston, Inc. Post 1-21

Post Jan 21

HOLMES TALKS ON 'UNFAMILIAR JAPAN'

Her 1-20

Quotes Much from Writings of Lafcadio Hearn

The subject of Burton Holmes's illustrated travelogue in Symphony hall last night was "Unfamiliar Japan.' The program stated that the travelogue would be "embellished" with quotations from the writings of Lafcadio Hearn; also that Mr. Holmes would wear the dress of a Japanese gentleman. (The rumor that he would appear as a Geisha girl was wholly unfounded).

Mr. Holmes naturally had much to say about Hearn's life and work in Japan. The audience became acquainted with his surviving family, his home, his tomb. In this travelogue Japan and Hearn were inseparable in the mind of Mr. Holmes, nor was the illustrated talk the less interesting or instructive. There were beautiful views in the second part, scenes not often portrayed or described in magazine articles, and throughout the travelogue there was the reminder of that singularly gifted man, that writer of exquisite English, who found in Japan the peace, the freedom, the field for meditation that he sought for vainly in the United States.

The travelogue will be repeated this afternoon. Next week the subject will be "Modernizing Chosen (Korea) and Manchuria."

Herald Jan 20

Burton Holmes on "Unfamiliar Japan"

"Unfamiliar Japan," through the eye and pen of Lafcadio Hearn, was th means employed by Burton Holmes a Symphony Hall last night to make hi travelogue doubly attractive. Hear loved Japan and so viewed its peopl and their customs with sympatheti understanding. The achievement o great respect as a professor in Englis literature at the Imperial University o Tokyo, the taking of a Japanese wife the building of a Japanese home of th old picturesque type, the habit of frequenting many of the most interesting spots in this colorful island of littl temples, little houses and quaint superstitions, combined with the genius of authorship, all together made Hearn a large and pure lens through which Mr. Holmes could depict a truly authoritative Japan. The travelogue is to be repeated this afternoon. Next week the subject will be "Modernizing Chosen and Manchuria."

Monitor Jan 20

BURTON HOLMES IN MANCHURIA TALK

An interesting travelogue on Manchuria and Chosen (Korea) was given by Burton Holmes, appearing in native costume, in Symphony Hall last night.

It was shown in motion and colored pictures how the Korean is being modernized, under Japanese policies. Holmes took his audiences to Dairen, the great port of Manchuria, Port Arthur, Mukden, Chang-Chun and Harbin, showing Japanese schools, hotels, the biggest open-cut coal mine in the world, iron mines and coke ovens. He also visited Seoul, or Keijo, the Korean capital; the White Buddha and scores of other points of interest. Trav 1-27

This travel talk is to be repeated this afternoon at 2:30. The subject next week will be "Great Sights East of Suez." An extra travelogue on the "Passion Play" will be given Saturday afternoon, Feb. 10, for the benefit of disabled war veterans now in hospitals.

Traveler Jan 27

KOREA LOSING ITS CHARM

Burton Holmes Tells His Audience t Hasten If They Want to Enjoy Ol Scenes and Customs

Burton Holmes went to Manchuria and Korea last summer and was surprised a the modernizing work of the Japanese Korea, in particular, is fast losing its old time charm, and it will not be long befor the visitor will fail to recognize the lan which held so much interest for tourist for many years. Though Japanese atrocities and policies are a matter of contro versy, Mr. Holmes did not refer to them He saw much to admire in what they ar doing.

First, the lecturer showed the port of Dairen in Manchuria, with its Pullman cars, country clubs, golf, baseball and metropolitan hotels. Then followed the thriving cities of Port Arthur, Moukden, Chang-Chun and Harbin. There were views of the greatest open-cut coal mine of the world, parks and boulevards, health resorts and street scenes, schools and hospitals, all of which revealed the modern spirit.

In Korea last summer's visit was wonderful by way of contrast. Numerous pictures taken on other visits were frequently thrown on the screen. There were glimpses of the Diamond mountains, Buddhist strongholds in the hills, the old Korean capital, now called Keijo, the new hotel, Seoul by trolley, ancient gates, the royal home of the former ruler, the imperial gardens and people of various types

Transcript Jan 27

KOREA AND MANCHURIA DESCRIBED BY MR HOLMES

Burton Holmes gave in Symphony Hall last evening the fourth of his interesting series of Travelogues. His subject was "Korea and Manchuria." With the aid of colored views and motion pictures he gave vivid descriptions of those far away lands and told what has been done for them by modern civilization. He said that while the dominating influences of the Japanese had brought about many changes, there was still much of the old-time quaintness in customs and costumes. Korea remains a land of mystical romance, ever of fascinating interest to the tourist from other countries.

In Manchuria the changes brought about by the Japanese are really wonderful and the rich resources of the country are being rapidly developed, but there are still great opportunities for the investment of foreign capital, and this notwithstanding the restrictions of the Japanese. The modernizing influences have naturally accomplished more in the cities than in the country districts, but even in the latter there have been remarkable transformations. The many pictures shown by Mr Holmes were as interesting as they were informative.

The lecture will be repeated this afternoon in Symphony Hall.

Globe Jan 27

BURTON HOLMES LECTURE

Burton Holmes, taking as his subject matter, "Modernizing Chosen and Manchuria," delivered another of the pleasing and instructing travelogues in his present series at Symphony Hall last evening. Motion pictures and colored slides, the whole interpreted and illuminated by Mr. Holmes' talented comment, completed the programme. The lectures will be repeated this after-

Post Jan 27

HOLMES LECTURING AT SYMPHONY HALL

Burton Holmes, taking as his subject matter, "Modernizing Chosen and Manchuria," delivered another of the pleasing and instructing travelogues in his present series at Symphony Hall. Motion pictures and colored slides, the whole interpreted and illuminated by Mr. Holmes' talented comment, completed the program. The lectures will be repeated this afternoon.

American Jan 27

BURTON HOLMES' LECTURE

Burton Holmes will close his 30th annual series of travelogues in this city the coming week with the most interesting subject of his entire course, "East of Suez." It is a brilliantly illuminative presentation of the world-famous things that are the objectives of every traveller in India and Burmah, Ceylon and Siam, the Malay States and other colorful countries of the radiant Far East. Mr. Holmes will give "East of Suez" at Symphony Hall on Friday evening, Feb. 2, and Saturday afternoon, Feb. 3. Mr. Holmes will also give an extra travelogue, entitled "Three Decades of the Passion Play at Oberammergau," at Symphony Hall on Saturday afternoon, Feb. 10, for the benefit of our disabled ex-service men now in hospital. Post 1-28

Post Jan 28

O'Hara Swears His Next Trip to Far North Will Be With Burton Holmes

That stuff is all right for those that like it. But ye scribe is one of those urban guys that takes his excitement from four-alarm fires and riots in the Park street subway. The next time we go to the Far North again, it will be with Burton Holmes at Symphony Hall, where plush seats are more comfortable than all-wool underwear. So that is that and these are those. Post 1-25

Post Jan 25

EXTRA TRAVELOGUE

Burton Holmes is to give an extra travelogue, entitled "Three Decades of the Passion Play at Oberammergau," at Symphony Hall next Saturday afternoon. There will be no Friday evening travelogue this week. The Saturday afternoon lecture is to be given for the benefit of ex-service men now in hospitals here.

Advertiser Feb 4

EXTRA TRAVELOGUE

Burton Holmes will give an "extra" travelogue, "Three Decades of the Passion Play of Oberammergau," at Symphony hall on Saturday afternoon, Feb. 10. There will be no Friday evening travelogue this week, as the Saturday afternoon lecture is to be given for the benefit of our wounded ex-service men now in hospital, the whole being given under the auspices of the hospital department of the Community Service of Boston, Inc. Motion pictures and colored views will be shown portraying the incidents of the three decades of the Passion Play. He 2-4

Herald Feb 4

"EAST OF SUEZ"

"East of Suez" is the title of the travelogue with which Burton Holmes will close his season of photo-stories of travel at Symphony Hall next Friday evening and Saturday afternoon. The journey is through India, Burma, Ceylon, Siam, the Malay States and other colorful countries of the East. Mr. Holmes' colored views and motion pictures will make this travelogue a realistic substitute for a personal visit. Adv 1/28

Advertiser Jan 28

"East of Suez," Subject of Burton Holmes' Travelogue

Gl 1/28

Burton Holmes will close his 30th annual series of Travelogues in Symphony Hall this week with the most interesting subject of his entire course. "East of Suez" suggests delightful scenes, picturesque peoples, quaint and unusual architecture, as well as lovely tropic scenery. It is a brilliantly illuminative presentation of the world-famous things that are the objectives of every traveler in India and Burma, Ceylon and Siam, the Malay States and other colorful countries of the radiant Far East.

Mr Holmes will give an extra Travelogue, entitled "Three Decades of the Passion Play of Oberammergau," at Symphony Hall Saturday afternoon, Feb 10, for the benefit of disabled ex-service men now in hospital.

Globe Jan 28

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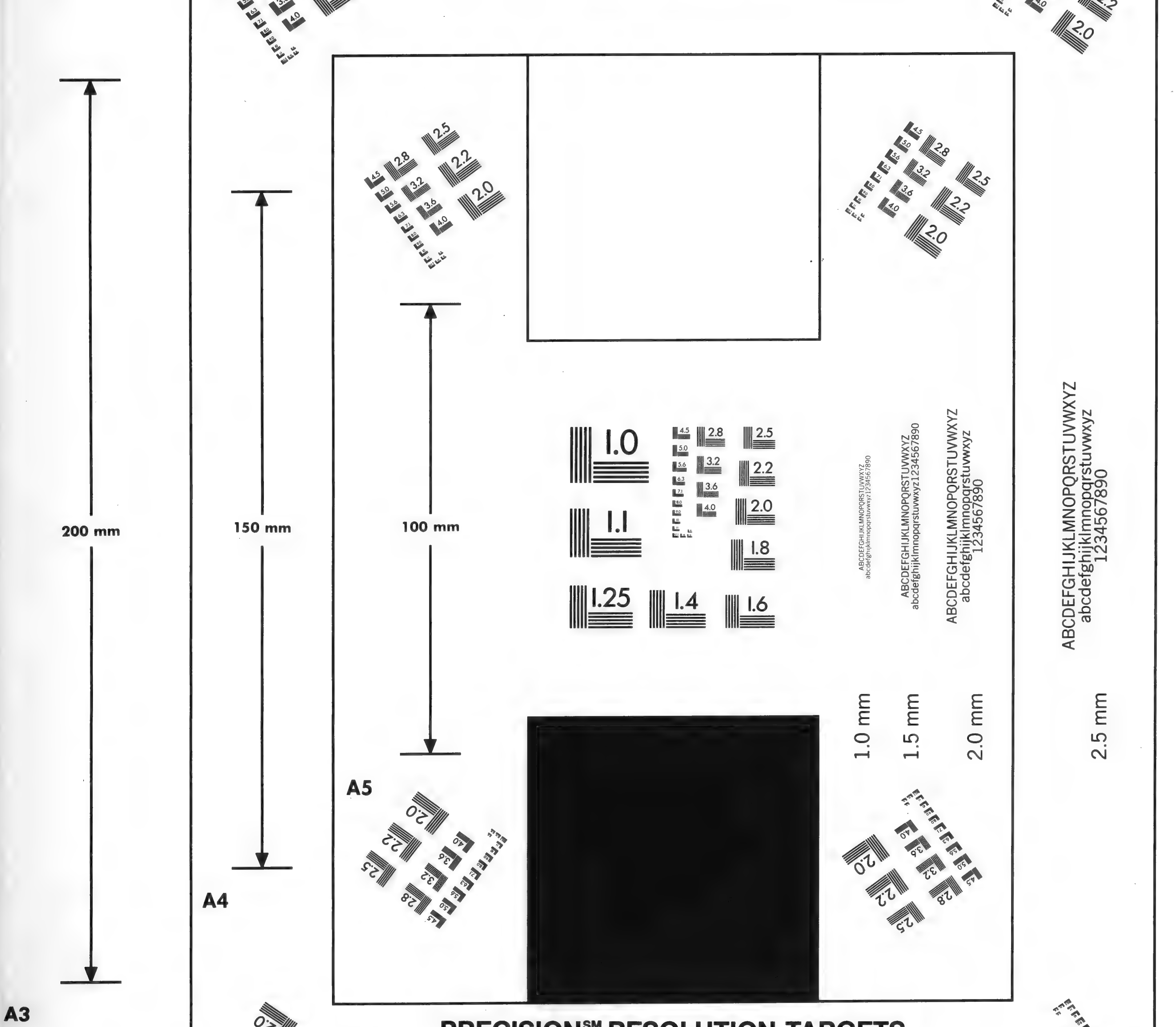
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Homer & Daughter Jan 14th 1923

HOMER CONCERT

Louise Homer and her daughter, Mrs. Louise Homer Stires, will give a joint concert in Symphony Hall on Sunday afternoon, January 14

Advertiser Dec 24

Homer and Daughter

Louise Homer, contralto, and her daughter, now Mrs. Louise Homer Stires, will give a joint concert in Symphony Hall on Sunday afternoon, Jan. 14, at 3:30.

Post Dec 24

Sunday afternoon, Jan. 14, in Symphor Hall a concert of operatic numbers, mi cellaneous songs and, occasionally, duet sung by the elder and the younger Loui Homer. In the mother still glow the er bers of a rich and ranging contralto voi fanned by long experience and ready ski From the daughter comes a fresh sopro voice, light, bright and well directed young understanding.

Transcript Dec 23

HOMER AND DAUGHTER

Louise Homer, the great American contralto singer, and her daughter, now Mrs. Louise Homer Stires, will give a joint concert in Symphony hall on Sunday afternoon, Jan. 14, at 3:30.

Traveler Dec 23

HOMER AND DAUGHTER

Madame Louise Homer and her aughter will each sing groups of ongs, and Louise Homer, Junior, a oprano, will blend her voice with he marvelous contralto tones of her other in duets, when the mother nd daughter give a concert together n Symphony Hall Sunday afternoon, January 14th.

American Dec 30

HOMER AND DAUGHTER

Mme. Louise Homer and her daughte will each sing groups of songs, an Louise Homer, Jr., a soprano, will blen her voice with the contralto tones of he mother in duets when the mother an daughter give a concert together i Symphony hall, Sunday afternoon, Jar 14, at 3:30.

Trav 12-30

Traveler Dec 30

HOMER CONCERT

Madame Louise Homer and Louise Homer, her daughter, will appear together in a concert in Symphony Hall on Sunday afternoon, January 14. Songs by Sidney Homer, who is the father in this remarkabe family, will figure on the program.

Advertiser Dec 30

Mme. Louise Homer and Louise Homer Stires, her daughter, will appear together in a concert in Symphony hall Sunday afternoon, Jan. 14.

Josef Hofmann will give a recital in Symphony hall Sunday afternoon, Jan. 21.

Herald Dec 30

The elder and the younger Ho paired afresh at Symphony Hall on Su day afternoon, Jan. 14, will sing together "The Letter Duet" from Mozart's opera of "Figaro"; "The Gypsies" of Brahms; "The Night" of Chausson. Mme. Homer will range from airs of Gluck and Bach to her husband's songs; Miss Homer from "The Messiah" to a waltz of Strauss "vocalized."

Transcript Jan 6

Homer and Daughter

Louise Homer and her daughter, Louise Homer, Jr., will give a concert in Symphony Hall next Sunday afternoon, Jan. 14, at 3:30. They will sing solos and duets by Gluck, Bach, Mozart, Brahms, Handel, Sidney Homer, Hadley, Carpenter, Strauss, Carl Deis, Gounod, Ernest Chausson and F. Blangini.

Post Jan 7

Louise Homer's Program

Louise Homer and her daughter, Louise Homer Jr, who sing songs separately and blend their soprano and contralto voices in a number of duets, will give a concert in Symphony Hall next Sunday afternoon, Jan 14, at 3:30. Their program follows: Aria, "Che Faro Senza Euridice," from "Orfeo," Gluck; "My Heart Ever Faithful," Bach; duetto: "Sull' Aria," from "Le Nozze di Figaro," Mozart; "The Gipsies," Brahms; "Rejoice Greatly, O Daughter of Zion!" from "The Messiah," Handel; "The Eternal Goodness," Sidney Homer; "Botschaft," Brahms; "Time of Parting," Hadley; "Don't Ceare," Carpenter; "Voci di Primavera," Strauss; "Sing to [illegible]," and "Young Night Thought," [illegible] Homer; "Come Down to Kew," [illegible] "Bendemeer's Stream," Old [illegible] Wild Bells," Gounod; [illegible] "Per Val[illegible]

Globe Jan 7

THE HOMERS

Mme. Louise Homer and her daughter, Louise Homer-Stires, will give a concert in Symphony hall next Sunday afternoon at 3:30 o'clock. The program will include songs by Gluck, Bach, Handel, Homer, Brahms, Hadley, Carpenter, Strauss, Deis, Gounod and duets by Mozart, Brahms, Chausson and Blangini.

Her 1-7

Herald Jan 7

SUNDAY afternoon, Jan. 14, in Symphony Hall, a concert of operatic numbers, miscellaneous songs and, occasionally, duets, sung by the elder and the younger Louise Homer. In the mother still glow the embers of a rich and ranging contralto voice fanned by long experience and ready skill. From the daughter comes a fresh soprano voice, light, bright and well directed by young understanding. Mme. Homer will range from old airs of Bach and Gluck to he husband's songs; Miss Homer from "The Messiah" to a waltz of Strauss "vocalized." Together they will be heard in duets of Mozart and Chausson.

Transcript Jan 6

HOMER AND DAUGHTER

A week from tomorrow afternoon, Jan. 14, in Symphony hall at 3:30, Louise Homer, the great American contralto, and her daughter, Louise Homer, Jr., soprano, will jointly give what may well be one of the most enjoyable concerts of the season.

Trav 1-6

Traveler Jan 6

HOMER RECITAL

A program replete with interest and beauty will be given by Louise Homer, contralto, and her daughter,

Amer 1-13

Louise Homer.

Louise Homer-Stires, soprano, in their joint concert in Symphony Hall tomorrow afternoon. Madame Homer will sing arias of Gluck, Bach, Saint Saens, and songs by Gounod, Chadwick, Deis and Sidney Homer. Louise Homer, Jr., will sing an aria from Handel's "Messiah," and songs by Brahms, Sidney Homer, Hadley, Carpenter and Strauss. The mother and daughter will sing a duet from Mozart's "Figaro," also "The Gipsies" by Brahms, "Venetian Boat Song" and songs by Chausson and Blangini.

Amer Jan 13

THE HOMERS TODAY

The following program will be presented by Louise Homer and her daughter, Louise Homer-Stires, at their concert in Symphony hall this afternoon at 3:30:

Her 1-14

Aria from "Orfeo" .... Gluck
My Heart Ever Faithful .... Bach
Louise Homer.
Duet from "Figaro" .... Mozart
The Gipsies .... Brahms
Mmes. Homer and Stires
Aria from "The Messiah" .... Handel
The Eternal Goodness .... Homer
Botschaft .... Brahms
Mme. Stires.
Aria from "Samson and Deliah" .... Saint-Saens
Ring Out, Wild Bells .... Gounod
Mme. Homer.
Time of Parting .... Hadley
Don't Ceare .... Carpenter
Voce di Primavera .... Strauss
Mme. Stires
Ballad of the Trees and the Master .... Chadwick
Come Down to Kew .... Deis
Young Night Thought; Sing to Me, Sing .... Homer
Mme. Homer.
Duets:
Venetian Boat Song .... Tosti

Herald 1-14

HOMERS SING TODAY

Louise Homer, contralto, and her daughter, Louise Homer-Stires, will appear in joint concert at Symphony Hall this afternoon at 3:30. They will sing solos and duets by Gluck, Bach, Mozart, Brahms, Handel, Sidney Homer, Saint-Saens, Gounod, Hadley, Carpenter, Strauss, Chadwick, Carl Deis and others.

Post 1-14

SYMPHONY HALL—Today at 3:30. Louise Homer, contralto, and Louise Homer-Stires, soprano.

Aria from "Orfeo," Gluck; "My Heart Ever Faithful," Bach; duet from "Figaro," Mozart; "The Gipsies," Brahms; aria from "The Messiah," Handel; "The Eternal Goodness," Sidney Homer; "Botschaft," Brahms; aria from "Samson and Delilah," Saint-Saens; "Ring Out, Wild Bells," Gounod; "Time of Parting," Hadley; "Don't Care," Carpenter; "Voce di Primavera," Strauss; "Ballad of the Trees and the Master," Chadwick; "Come Down to Kew," Carl Deis; "Young Night Thought" and "Sing to Me, Sing," Sidney Homer; "Venetian Boat Song," Tosti; "La Nuit," Ernest Chausson; "Per valli, per boschi," F. Blangini.

Globe Jan 14

Louise Homer and Daughter In Unusual Concert at Symphony Hall Sunday

LOUISE HOMER, CONTRALTO, AND LOUISE HOMER, SOPRANO

Tel 1-13

The following program, replete with interest and beauty, will be given by Louise Homer, contralto, and her daughter, Louise Homer-Stires, soprano, in their joint concert in Symphony hall tomorrow afternoon, Jan. 14, at 3:30.

Madame Homer will sing arias of Gluck, Bach, Saint-Saens, and songs by Gounod, Deis, and Sidney Homer. Louise Homer Jr. will sing an aria from Handel's "Messiah," and songs by Brahms, Sidney Homer, Hadley, Carpenter and Strauss. The mother and daughter will sing a duet from Mozart's "Figaro," also "The Gipsies" by Brahms, Venetian Boat Song, and songs by Chausson and Blangini.

Telegram Jan 13

HOMERS HERE TODAY

Louise Homer and her daughter, Louise Homer Stires, will appear in concert at Symphony Hall this afternoon. Each will sing two groups of solos, including classic and modern songs, and then the famous contralto and her daughter will sing several duets, one from "Figaro" and Brahms' "Gypsies," Tosti's "Venetian Boat Song" and other pieces by Chausson and Blangini.

Adv 1-14

Advertiser Jan 14

Paired Homers

Trans 1-13

Evidently the experiment, begun two seasons ago, has succeeded, and to Symphony Hall, for a third time, will come 'omorrow afternoon the elder and the younger Louise Homer for a concert of miscellaneous solo-pieces and occasional duets. In the mother still glow the embers of a rich and ranging contralto voice fanned by long experience and ready skill. From the daughter comes a fresh soprano voice, light, bright and well directed by young understanding. Mme. Homer will range from old airs of Bach and Gluck to h husband's songs; Miss Homer from "The Messiah" to a waltz of Strauss "vocalized." Together they will be heard in duets of Mozart and Chausson.

Transcript 1-13

DAUGHTER AND MOTHER SING

Post 1-15

Two Louise Homers Delight Audience at Concert

Louise Homer, contralto, and her daughter, Louise Homer-Stires, soprano, gave a joint concert in Symphony Hall yesterday afternoon. Miss Eleanor Scheib was the accompanist. There was a very large audience, including several hundred on the stage.

Chief interest in the concert centred on the reception that the audience accorded the daughter. It was a very enthusiastic one from the start, and due to her pleasing personality it increased in enthusiasm. The applause was very long for both singers, who added a good many solos and duets to the announced programme.

As to the singing, it may be said that, in spite of her declining powers, mother outshone daughter. To hear the mother is to listen to a gorgeous voice, that in spite of faults becoming more apparent with every concert, has still a rich and very warm quality, that has unusual range, and that has power of dramatic and dynamic contrasts. And Mme. Homer knows how to sing!

Louise Homer, the daughter, has a very pleasing voice, admirable in quality, but rather weak in spots. Her high tones are far from what they should be, for there was apparent a harshness and abruptness in these tones, and the singer was very obviously at great effort in producing them. On the other hand, in strictly coloratura passages she did very well, and when she made her high tones flute-like and staccato, she was very effective.

Post Jan 15

MME. HOMER AND DAUGHTER SING

Contralto and Soprano Appear in Pleasing Program

Her 1/15

A large audience that filled Symphony hall thoroughly enjoyed the effective recital by Louise Homer and her daughter, Louise Homer-Stiles, yesterday afternoon, with the following program:

"The faro senza Euridice" from "Orfeo," Gluck; "My Heart Ever Faithful, Bach, Louise Homer; "Sull' oria" from "Le Nosse Di Figaro," Mozart; Le Bohemiennes, Brahms, Louise Homer and Louise Homer-Stiles; "Rejoice Greatly, O Daughter of Zion!" from "The Messiah," Handel; The Eternal Goodness (Whittier), Sidney Homer; Botschaft, Brahms, Louise Homer-Stiles; "Printemps quit commence" from "Sampson and Delilah," Saint-Saens; Ring out, Wild Bells, Gounod, Louise Homer; Time of Parting, Hadley; Don't Care, Carpenter; Voci di Primavera, J. Strauss, Louise Homer- Stires; Ballad of the Trees and the Master, Chadwick; Come Down to Kew, Carl Deis; Young Night Thought and Sing to Me, Sing, Sidney Homer, Louise Homer; Venetian Boat Song, Tosti; La nuit, Ernest Chausson; Per valli, per boschi, F. Blangini, Louise Homer and Louise Homer-Stires.

Those who went to hear Mme. Homer and her daughter were rewarded with an afternoon of delightful music; songs from different sources grouped in interesting fashion that gave an impression of freshness and variety.

Mme. Homer's rich contralto contrasts strikingly with the lilting soprano of her daughter and their duets were well-sung, especially Tosti's "Venetian Boat Song," included in their last group of songs.

Delightful as is Louise Homer-Stiles in songs that give her an opportunity to display her clear, bird-like notes, there is a distinct appeal in her songs that demand a lower, and more melodious range.

The audience was especially enthusiastic over "Ring Out, Wild Bells," sung by Mme. Homer and she responded graciously to the applause. Later both she and her daughter sang a number of encores, singing them with the warmth and charm that has endeared them to Boston audiences in past years.

Herald 1-15

LOUISE HOMER AND DAUGHTER GIVEN OVATION

Amer 1-15

By ZOE FABER

Mme. Louise Homer and Mme. Louise Homer-Stires, her daughter, gave a recital in Symphony Hall to a throng who derived an immense amount of pleasure from the singing. Every seat that could be placed on the stage was occupied.

The best that the program offered was the last group wherein mother and daughter sang three duets of which Tosti's "Venetian Boat Song" was the highlight. It cannot be gainsaid that the voices of the two Homers blend beautifully and that their work together bespeaks volumes in the matter of careful study with every detail of ensemble worked out with marked accuracy.

Of the voices individually, opinions differ. There were discernible some of the old, exquisitely beautiful tones of Louise Homer of a few years ago. Her audience was quite thrilled when she sang as an encore "My Heart at Thy Sweet Voice."

Louise Homer-Stires has a rather sweet, clear, soprano, which she uses with the inimitable skill of her mother. The most excellent training is evident in everything she sings.

Innumerable encores were added to a program already sufficiently long—but not long enough at that for the audience.

Old Ways from Old Days

To Symphony Hall yesterday afternoon came again Mme. Homer and her daughter Louise Homer-Stires, joining their voices in a programme which, like that of their concert of two season ago, contained solo numbers for each of the singers, and duets as well. It is not the way of musical members of the family of Homer to look encouragingly upon the more "advanced" tendencies in the art to which they have devoted themselves, and the programme of yesterday's concert was characteristically conservative. A few pieces brought relief from dullness of respectability, the triteness of convention, or the flatness of mediocrity. Among these more enlivening pieces may be numbered the charming duet, "Sull' aria" from Mozart's "Marriage of Figaro," Brahm's "Botschaft" and Carpenter's "Don't Ceare" (both sung by Mrs. Stires), Chadwick's fine "Ballad of the Trees and the Master," Carl Deis's gay "Come Down to Kew" (from Mme. Homer), and a charming duet by Chausson, "La Nuit." The remaining numbers ranged from "classics" as Gluck's "Che Faro Senza Euridice," Bach's "My Heart Ever Faithful" and Handel's "Rejoice Greatly, O Daughter of Zion," to such unashamed triviality as Tosti's "Venetian Boat Song" and "Per valli, per boschi" (also a duet), by one Blangini. As a matter of course the name of Sidney Homer was not absent, and from his numerous compositions his daughter selected a suave setting of Whittier's "The Eternal Goodness," while his wife's choice fell upon the familiar "Sing to Me, Sing" and an innocent song to words by Stevenson—with the now inevitable "House That Jack Built" for a encore. . . . On the whole, an afternoon of mild pleasures, bringing with it a not unwelcome feeling of comfortable old-fashionedness, of remoteness from the strains and strivings of the troubling present. Born beneath the protecting shadow of the Victorian era, the elder Homers in their several musical ways are apparently content to cherish its traditions, and for the nonce their daughter seems well pleased to join hands with them.

At the outset of the concert—in the Air of Gluck so dear to her—it seemed that Mme. Homer's voice had lost much of its old-time beauty and power, and that there remained only her sure sense of style in such pieces. But as the afternoon progressed such impression was largely dispelled and, particularly in the songs of Chadwick and Deis and in her husband's pieces, there came vivid reminiscences of the Louise Homer of yesterday—one of the few great singers that this country has brought forth.

As in the days when she was known as Louise Homer, Jr., Mrs. Stires seems possessed of a pleasing soprano voice, but scarcely one that would have brought her prominence solely by reason of her own accomplishments. With her first piece of yesterday, the air from "The Messiah," came the impression that her voice had grown greatly in power and was distinctly bettered in quality; here her singing was not without a touch of brilliance and—though to less degree—the same was true of her performance of Johann Strauss's showy waltz-song, "Voices of Springtime." But in her other numbers Mrs. Stires's voice, as before, tended to thinness, while—to use a poor word in default of a better—her interpretation, though singularly winsome in lighter moods and undeeniably appealing through its honesty and unaffectedness, is still a little tentative, lacking in authority. Already Mrs. Stires has proved her ability to delight large audiences. She may yet develop into a singer of recognizable ability, and in that day she will have ceased to play the ingénue to her mother's "leading role." W. S. S.

Transcript Jan 15

Mme. Homer and Daughter at Symphony

Tel 1-15

By SYLVIA CUSHMAN

Louise Homer, contralto, and Louise Homer-Stires, soprano, gave a concert at Symphony hall, Sunday afternoon, the program being as follows:

Aria, "Che faro senza Euridice," from Orfeo, Gluck; "My Heart Ever Faithful," Back, Louise Homer; duetto, "Sull' Aria," from "Le Nozze Di Figaro," Mozart; "Le Bohemiennes," Louise Homer and Louise Homer Stires; aria from "The Messiah"; "The Eternal Goodness," Sidney Homer, "Botschaft," Brahms; Louise Homer-Stires; "Printemps qui commence," from Samson and Delilah; "Ring, Out, Wild Bells," Gounod, Louise Homer; "Time of Parting," Hadley; "Don't Care," Carpenter; "Voci di Primavera," J. Strauss, Louise Homer-Stires; "Ballad of the Trees and the Master," Chadwick; "Come Down to Kew," Carl Deis; "Young Night Thought," "Sing to Me Sing," Sidney Homer, Louise Homer; duets, "Venetian Boat Song," Tosti, "La Nuit," Chausson; "Per valli, per boschi," Blangini, Louise Homer and Louise Homer-Stires.

At such visit to Boston Mme. Homer seems to draw a larger and larger crowd. Yesterday afternoon the stage was packed as well as the auditorium. As radiant and blooming as ever Mme. Homer made her appearance at exactly 3:30 and received a tremendous ovation. A few moments later she was joined by her altogether charming daughter, Mme. Homer-Stires, who soon proved herself an artist in her own name. Her voice is soprano, strong and light at will. Her singing of "Don't Care" was a rare bit of artistry. It was not until this piece that she really came into her own. She also scored in "Voci di Primavera" by exquisite trills and coloratura singing. Louise Homer's daughter does not require the name of Homer to get by. Unknown, as Louise Stires, she could hold her own.

Of Madam Homer, there can be little said that has not already been offered in praise of this famous artist. As the years go by her voice grows in richness and tonal quality. The high head tones of the contralto are as beautiful as the low chest tones that thunder through the hall. Among the best of her selections were "My Heart at Thy Sweet Voice" and "Ring Out, Wild Bells."

Homer & Daughter Jan 14th 1923

HOMER CONCERT

Louise Homer and her daughter, Mrs. Louise Homer Stires, will give a joint concert in Symphony Hall on Sunday afternoon, January 14

Advertiser Dec 24

Homer and Daughter

Louise Homer, contralto, and her daughter, now Mrs. Louise Homer Stires, will give a joint concert in Symphony Hall on Sunday afternoon, Jan. 14, at 3:30.

Post Dec 24

Sunday afternoon, Jan. 14, in Symphony Hall a concert of operatic numbers, miscellaneous songs and, occasionally, duets sung by the elder and the younger Louise Homer. In the mother still glow the embers of a rich and ranging contralto voice fanned by long experience and ready skill. From the daughter comes a fresh soprano voice, light, bright and well directed young understanding.

Transcript Dec 23

HOMER AND DAUGHTER

Louise Homer, the great American contralto singer, and her daughter, now Mrs. Louise Homer Stires, will give a joint concert in Symphony hall on Sunday afternoon, Jan. 14, at 3:30.

Traveler Dec 23

HOMER AND DAUGHTER

Madame Louise Homer and her daughter will each sing groups of songs, and Louise Homer, Junior, a soprano, will blend her voice with the marvelous contralto tones of her mother in duets, when the mother and daughter give a concert together in Symphony Hall Sunday afternoon, January 14th.

American Dec 30

HOMER AND DAUGHTER

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Traveler Dec 30

HOMER CONCERT

Madame Louise Homer and Louise Homer, her daughter, will appear together in a concert in Symphony Hall on Sunday afternoon, January 14. Songs by Sidney Homer, who is the father in this remarkabe family, will figure on the program.

Advertiser Dec 30

Mme. Louise Homer and Louise Homer Stires, her daughter, will appear together in a concert in Symphony hall Sunday afternoon, Jan. 14.

Josef Hofmann will give a recital in Symphony hall Sunday afternoon, Jan. 21.

Herald Dec 30

The elder and the younger Homer paired afresh at Symphony Hall on Sunday afternoon, Jan. 14, will sing together "The Letter Duet" from Mozart's opera of "Figaro"; "The Gypsies" of Brahms; "The Night" of Chausson. Mme. Homer will range from airs of Gluck and Bach to her husband's songs; Miss Homer from "The Messiah" to a waltz of Strauss "vocalized."

Transcript Jan 6

Homer and Daughter

Louise Homer and her daughter, Louise Homer, Jr., will give a concert in Symphony Hall next Sunday afternoon, Jan. 14, at 3:30. They will sing solos and duets by Gluck, Bach, Mozart, Brahms, Handel, Sidney Homer Hadley, Carpenter, Strauss, Carl Deis Gounod, Ernest Chausson and F. Blangini.

Post Jan 7

Louise Homer's Program

Louise Homer and her daughter, Louise Homer Jr, who sing songs separately and blend their soprano and contralto voices in a number of duets, will give a concert in Symphony Hall next Sunday afternoon, Jan 14, at 3:30. Their program follows: Aria, "Che Faro Senza Euridice," from "Orfeo," Gluck; "My Heart Ever Faithful," Bach: duetto: "Sull' Aria," from "Le Nozze di Figaro," Mozart; "The Gipsies," Brahms; "Rejoice Greatly, O Daughter of Zion!" from "The Messiah," Handel; "The Eternal Goodness," Sidney Homer; "Botschaft," Brahms; "Time of Parting," Hadley; "Don't Ceare," Carpenter; "Voci di Primavera," Strauss; "Sing to Me, Sing," and "Young Night Thought," Sidney Homer; "Come Down to Kew," Carl Deis; "Bendemeer's Stream," Old Irish; "Ring Out, Wild Bells," Gounod; "La Nuit," Ernest Chausson; "Per Valli, per Boschi," F. Blangini.

Globe Jan 7

THE HOMERS

Mme. Louise Homer and her daughter, Louise Homer-Stires, will give a concert in Symphony hall next Sunday afternoon at 3:30 o'clock. The program will include songs by Gluck, Bach, Handel, Homer, Brahms, Hadley, Carpenter, Strauss, Deis, Gounod and duets by Mozart, Brahms, Chausson and Blangini.

Herald Jan 7

SUNDAY afternoon, Jan. 14, in Symphony Hall, a concert of operatic numbers, miscellaneous songs and, occasionally, duets, sung by the elder and the younger Louise Homer. In the mother still glow the embers of a rich and ranging contralto voice fanned by long experience and ready skill. From the daughter comes a fresh soprano voice, light, bright and well directed by young understanding. Mme. Homer will range from old airs of Bach and Gluck to he husband's songs; Miss Homer from "The Messiah" to a waltz of Strauss "vocalized." Together they will be heard in duets of Mozart and Chausson.

Transcript Jan 6

HOMER AND DAUGHTER

A week from tomorrow afternoon, Jan. 14, in Symphony hall at 3:30, Louise Homer, the great American contralto, and her daughter, Louise Homer, Jr., soprano, will jointly give what may well be one of the most enjoyable concerts of the season.

Traveler Jan 6

HOMER RECITAL

A program replete with interest and beauty will be given by Louise Homer, contralto, and her daughter,

Louise Homer.

Louise Homer-Stires, soprano, in their joint concert in Symphony Hall tomorrow afternoon. Madame Homer will sing arias of Gluck, Bach, Saint-Saens, and songs by Gounod, Chadwick, Deis and Sidney Homer. Louise Homer, Jr., will sing an aria from Handel's "Messiah," and songs by Brahms, Sidney Homer, Hadley, Carpenter and Strauss. The mother and daughter will sing a duet from Mozart's "Figaro," also "The Gipsies" by Brahms, "Venetian Boat Song" and songs by Chausson and Blangini.

Amer Jan 13

THE HOMERS TODAY

The following program will be presented by Louise Homer and her daughter, Louise Homer-Stires, at their concert in Symphony hall this afternoon at 3:30:

Aria from "Orfeo"..........Gluck
My Heart Ever Faithful..........Bach
Louise Homer.
Duet from "Figaro"..........Mozart
The Gipsies..........Brahms
Mmes. Homer and Stires
Aria from "The Messiah"..........Handel
The Eternal Goodness..........Homer
Botschaft..........Brahms
Mme. Stires.
Aria from "Samson and Deliah"..........Saint-Saens
Ring Out, Wild Bells..........Gounod
Mme. Homer.
Time of Parting..........Hadley
Don't Ceare..........Carpenter
Voce di Primavera..........Strauss
Mme. Stires
Ballad of the Trees and the Master..........Chadwick
Come Down to Kew..........Deis
Young Night Thought; Sing to Me, Sing..........Homer
Mme. Homer.
Duets:
Venetian Boat Song..........Tosti

Herald 1-14

HOMERS SING TODAY

Louise Homer, contralto, and her daughter, Louise Homer-Stires, will appear in joint concert at Symphony Hall this afternoon at 3:30. They will sing solos and duets by Gluck, Bach, Mozart, Brahms, Handel, Sidney Homer, Saint-Saens, Gounod, Hadley, Carpenter, Strauss, Chadwick, Carl Deis and others.

Post 1-14

SYMPHONY HALL—Today at 3:30. Louise Homer, contralto, and Louise Homer-Stires, soprano.

Aria from "Orfeo," Gluck; "My Heart Ever Faithful," Bach; duet from "Figaro," Mozart; "The Gipsies," Brahms; aria from "The Messiah," Handel; "The Eternal Goodness," Sidney Homer; "Botschaft," Brahms; aria from "Samson and Delilah," Saint-Saens; "Ring Out, Wild Bells," Gounod; "Time of Parting," Hadley; "Don't Care," Carpenter; "Voce di Primavera," Strauss; "Ballad of the Trees and the Master," Chadwick; "Come Down to Kew," Carl Deis; "Young Night Thought" and "Sing to Me, Sing," Sidney Homer; "Venetian Boat Song," Tosti; "La Nuit," Ernest Chausson; "Per valli, per boschi," F. Blangini.

Globe Jan 14

Louise Homer and Daughter In Unusual Concert at Symphony Hall Sunday

LOUISE HOMER, CONTRALTO, AND LOUISE HOMER, SOPRANO

Tel Jan 13

The following program, replete with interest and beauty, will be given by Louise Homer, contralto, and her daughter, Louise Homer-Stires, soprano, in their joint concert in Symphony hall tomorrow afternoon, Jan. 14, at 3:30.

Madame Homer will sing arias of Gluck, Bach, Saint-Saens, and songs by Gounod, Deis, and Sidney Homer. Louise Homer Jr. will sing an aria from Handel's "Messiah," and songs by Brahms, Sidney Homer, Hadley, Carpenter and Strauss. The mother and daughter will sing a duet from Mozart's "Figaro," also "The Gipsies" by Brahms, Venetian Boat Song, and songs by Chausson and Blangini.

Telegram Jan 13

HOMERS HERE TODAY

Louise Homer and her daughter, Louise Homer Stires, will appear in concert at Symphony Hall this afternoon. Each will sing two groups of solos, including classic and modern songs, and then the famous contralto and her daughter will sing several duets, one from "Figaro" and Brahms' "Gypsies," Tosti's "Venetian Boat Song" and other pieces by Chausson and Blangini.

Advertiser Jan 14

Paired Homers

Evidently the experiment, begun two seasons ago, has succeeded, and to Symphony Hall, for a third time, will come tomorrow afternoon the elder and the younger Louise Homer for a concert of miscellaneous solo-pieces and occasional duets. In the mother still glow the embers of a rich and ranging contralto voice fanned by long experience and ready skill. From the daughter comes a fresh soprano voice, light, bright and well directed by young understanding. Mme. Homer will range from old airs of Bach and Gluck to h husband's songs; Miss Homer from "The Messiah" to a waltz of Strauss "vocalized." Together they will be heard in duets of Mozart and Chausson.

Transcript 1-13

MME. HOMER AND DAUGHTER SING

Contralto and Soprano Appear in Pleasing Program

A large audience that filled Symphony hall thoroughly enjoyed the effective recital by Louise Homer and her daughter, Louise Homer-Stiles, yesterday afternoon, with the following program:

"The faro senza Euridice" from "Orfeo," Gluck; "My Heart Ever Faithful, Bach, Louise Homer; "Sull' oria" from "Le Nozze Di Figaro," Mozart; Le Bohemiennes, Brahms, Louise Homer and Louise Homer-Stiles; "Rejoice Greatly, O Daughter of Zion!" from "The Messiah," Handel; The Eternal Goodness (Whittier), Sidney Homer; Botschaft, Brahms, Louise Homer-Stiles; "Printemps quit commence" from "Sampson and Delilah," Saint-Saens; Ring out, Wild Bells, Gounod, Louise Homer; Time of Parting, Hadley; Don't Care, Carpenter; Voci di Primavera, J. Strauss, Louise Homer- Stires; Ballad of the Trees and the Master, Chadwick; Come Down to Kew, Carl Deis; Young Night Thought and Sing to Me, Sing, Sidney Homer, Louise Homer; Venetian Boat Song, Tosti; La nuit, Ernest Chausson; Per valli, per boschi, F. Blangini, Louise Homer and Louise Homer-Stires.

Those who went to hear Mme. Homer and her daughter were rewarded with an afternoon of delightful music; songs from different sources grouped in interesting fashion that gave an impression of freshness and variety.

Mme. Homer's rich contralto contrasts strikingly with the lilting soprano of her daughter and their duets were well-sung, especially Tosti's "Venetian Boat Song," included in their last group of songs.

Delightful as is Louise Homer-Stiles in songs that give her an opportunity to display her clear, bird-like notes, there is a distinct appeal in her songs that demand a lower, and more melodious range.

The audience was especially enthusiastic over "Ring Out, Wild Bells," sung by Mme. Homer and she responded graciously to the applause. Later both she and her daughter sang a number of encores, singing them with the warmth and charm that has endeared them to Boston audiences in past years.

Herald 1-15

DAUGHTER AND MOTHER SING

Two Louise Homers Delight Audience at Concert

Louise Homer, contralto, and her daughter, Louise Homer-Stires, soprano, gave a joint concert in Symphony Hall yesterday afternoon. Miss Eleanor Scheib was the accompanist. There was a very large audience, including several hundred on the stage.

Chief interest in the concert centred on the reception that the audience accorded the daughter. It was a very enthusiastic one from the start, and due to her pleasing personality it increased in enthusiasm. The applause was very long for both singers, who added a good many solos and duets to the announced programme.

As to the singing, it may be said that, in spite of her declining powers, mother outshone daughter. To hear the mother is to listen to a gorgeous voice, that in spite of faults becoming more apparent with every concert, has still a rich and very warm quality, that has unusual range, and that has power of dramatic and dynamic contrasts. And Mme. Homer knows how to sing!

Louise Homer, the daughter, has a very pleasing voice, admirable in quality, but rather weak in spots. Her high tones are far from what they should be, for there was apparent a harshness and abruptness in these tones, and the singer was very obviously at great effort in producing them. On the other hand, in strictly coloratura passages she did very well, and when she made her high tones flute-like and staccato, she was very effective.

Post Jan 15

LOUISE HOMER AND DAUGHTER GIVEN OVATION

Jan 1-15

By ZOE FABER

Mme. Louise Homer and Mme. Louise Homer-Stires, her daughter, gave a recital in Symphony Hall to a throng who derived an immense amount of pleasure from the singing. Every seat that could be placed on the stage was occupied.

The best that the program offered was the last group wherein mother and daughter sang three duets of which Tosti's "Venetian Boat Song" was the highlight. It cannot be gainsaid that the voices of the two Homers blend beautifully and that their work together bespeaks volumes in the matter of careful study with every detail of ensemble worked out with marked accuracy.

Of the voices individually, opinions differ. There were discernible some of the old, exquisitely beautiful tones of Louise Homer of a few years ago. Her audience was quite thrilled when she sang as an encore "My Heart at Thy Sweet Voice."

Louise Homer-Stires has a rather sweet, clear, soprano, which she uses with the inimitable skill of her mother. The most excellent training is evident in everything she sings.

Innumerable encores were added to a program already sufficiently long—but not long enough at that, for the audience.

Old Ways from Old Days

To Symphony Hall yesterday afternoon came again Mme. Homer and her daughter Louise Homer-Stires, joining their voices in a programme which, like that of their concert of two season ago, contained solo numbers for each of the singers, and duets as well. It is not the way of musical members of the family of Homer to look encouragingly upon the more "advanced" tendencies in the art to which they have devoted themselves, and the programme of yesterday's concert was characteristically conservative. A few pieces brought relief from dullness of respectability, the triteness of convention, or the flatness of mediocrity. Among these more enlivening pieces may be numbered the charming duet, "Sull' aria" from Mozart's "Marriage of Figaro," Brahm's "Botschaft" and Carpenter's "Don't Ceare" (both sung by Mrs. Stires), Chadwick's fine "Ballad of the Trees and the Master," Carl Deis's gay "Come Down to Kew" (from Mme. Homer), and a charming duet by Chausson, "La Nuit." The remaining numbers ranged from "classics" as Gluck's "Che Faro Senza Euridice," Bach's "My Heart Ever Faithful" and Handel's "Rejoice Greatly, O Daughter of Zion," to such unashamed triviality as Tosti's "Venetian Boat Song" and "Per valli, per boschi" (also a duet), by one Blangini. As a matter of course the name of Sidney Homer was not absent, and from his numerous compositions his daughter selected a suave setting of Whittier's "The Eternal Goodness," while his wife's choice fell upon the familiar "Sing to Me, Sing" and an innocent song to words by Stevenson—with the now inevitable "House That Jack Built" for a encore. . . . On the whole, an afternoon of mild pleasures, bringing with it a not unwelcome feeling of comfortable old-fashionedness, of remoteness from the strains and strivings of the troubling present. Born beneath the protecting shadow of the Victorian era, the elder Homers in their several musical ways are apparently content to cherish its traditions, and for the nonce their daughter seems well pleased to join hands with them.

At the outset of the concert—in the Air of Gluck so dear to her—it seemed that Mme. Homer's voice had lost much of its old-time beauty and power, and that there remained only her sure sense of style in such pieces. But as the afternoon progressed such impression was largely dispelled and, particularly in the songs of Chadwick and Deis and in her husband's pieces, there came vivid reminiscences of the Louise Homer of yesterday—one of the few great singers that this country has brought forth.

As in the days when she was known as Louise Homer, Jr., Mrs. Stires seems possessed of a pleasing soprano voice, but scarcely one that would have brought her prominence solely by reason of her own accomplishments. With her first piece of yesterday, the air from "The Messiah," came the impression that her voice had grown greatly in power and was distinctly bettered in quality; here her singing was not without a touch of brilliance and—though to less degree—the same was true of her performance of Johann Strauss's showy waltz-song, "Voices of Springtime." But in her other numbers Mrs. Stires's voice, as before, tended to thinness, while—to use a poor word in default of a better—her interpretation, though singularly winsome in lighter moods and undeeniably appealing through its honesty and unaffectedness, is still a little tentative, lacking in authority. Already Mrs. Stires has proved her ability to delight large audiences. She may yet develop into a singer of recognizable ability, and in that day she will have ceased to play the ingénue to her mother's "leading role." W. S. S.

Transcript Jan 15

Mme. Homer and Daughter at Symphony

Tel 1-15

By SYLVIA CUSHMAN

Louise Homer, contralto, and Louise Homer-Stires, soprano, gave a concert at Symphony hall, Sunday afternoon, the program being as follows:

Aria, "Che faro senza Euridice," from Orfeo, Gluck; "My Heart Ever Faithful," Back, Louise Homer; duetto, "Sull' Aria," from "Le Nozze Di Figaro," Mozart; "Le Bohemiennes," Louise Homer and Louise Homer Stires; aria from "The Messiah"; "The Eternal Goodness," Sidney Homer, "Botschaft," Brahms; Louise Homer-Stires; "Printemps qui commence," from Samson and Delilah; "Ring, Out, Wild Bells," Gounod, Louise Homer; "Time of Parting," Hadley; "Don't Care," Carpenter; "Voci di Primavera," J. Strauss, Louise Homer-Stires; "Ballad of the Trees and the Master," Chadwick; "Come Down to Kew," Carl Deis; "Young Night Thought," "Sing to Me Sing," Sidney Homer, Louise Homer; duets, "Venetian Boat Song," Tosti, "La Nuit," Chausson; "Per valli, per boschi," Blangini, Louise Homer and Louise Homer-Stires.

At such visit to Boston Mme. Homer seems to draw a larger and larger crowd. Yesterday afternoon the stage was packed as well as the auditorium. As radiant and blooming as ever Mme. Homer made her appearance at exactly 3:30 and received a tremendous ovation. A few moments later she was joined by her altogether charming daughter, Mme. Homer-Stires, who soon proved herself an artist in her own name. Her voice is soprano, strong and light at will. Her singing of "Don't Care" was a rare bit of artistry. It was not until this piece that she really came into her own. She also scored in "Voci di Primavera" by exquisite trills and coloratura singing. Louise Homer's daughter does not require the name of Homer to get by. Unknown, as Louise Stires, she could hold her own.

Of Madam Homer, there can be little said that has not already been offered in praise of this famous artist. As the years go by her voice grows in richness and tonal quality. The high head tones of the contralto are as beautiful as the low chest tones that thunder through the hall. Among the best of her selections were "My Heart at Thy Sweet Voice" and "Ring Out, Wild Bells."

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Homer + Daughter Jan 14th 1923

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Advertiser Dec 24

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Post Dec 24

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Traveler Dec 23

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American Dec 30

HOMER AND DAUGHTER

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Trav 1-3

Traveler Dec 30

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Globe Jan 7

THE HOMERS

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Herald Jan 7

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Transcript Jan 6

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Trav 1-6

Traveler Jan 6

HOMER RECITAL

A program replete with interest and beauty will be given by Louise Homer, contralto, and her daughter,

Amer 1-13

Louise Homer.

Louise Homer-Stires, soprano, in their joint concert in Symphony Hall tomorrow afternoon. Madame Homer will sing arias of Gluck, Bach, Saint Saens, and songs by Gounod, Chadwick, Deis and Sidney Homer. Louise Homer, Jr., will sing an aria from Handel's "Messiah," and songs by Brahms, Sidney Homer, Hadley, Carpenter and Strauss. The mother and daughter will sing a duet from Mozart's "Figaro," also "The Gipsies" by Brahms, "Venetian Boat Song" and songs by Chausson and Blangini.

Amer Jan 13

THE HOMERS TODAY

The following program will be presented by Louise Homer and her daughter, Louise Homer-Stires, at their concert in Symphony hall this afternoon at 3:30:

Her 1-14

Aria from "Orfeo" .... Gluck
My Heart Ever Faithful .... Bach
Louise Homer.

Duet from "Figaro" .... Mozart
The Gipsies .... Brahms
Mmes. Homer and Stires

Aria from "The Messiah" .... Handel
The Eternal Goodness .... Homer
Botschaft .... Brahms
Mme. Stires.

Aria from "Samson and Deliah" Saint-Saens
Ring Out, Wild Bells .... Gounod
Mme. Homer.

Time of Parting .... Hadley
Don't Ceare .... Carpenter
Voce di Primavera .... Strauss
Mme. Stires

Ballad of the Trees and the Master Chadwick
Come Down to Kew .... Deis
Young Night Thought; Sing to Me, Sing Homer
Mme. Homer.

Duets:
Venetian Boat Song .... Tosti

Herald 1-14

HOMERS SING TODAY

Louise Homer, contralto, and her daughter, Louise Homer-Stires, will appear in joint concert at Symphony Hall this afternoon at 3:30. They will sing solos and duets by Gluck, Bach, Mozart, Brahms, Handel, Sidney Homer, Saint-Saens, Gounod, Hadley, Carpenter, Strauss, Chadwick, Carl Deis and others.

Post 1-14

SYMPHONY HALL—Today at 3:30. Louise Homer, contralto, and Louise Homer-Stires, soprano.

Aria from "Orfeo," Gluck; "My Heart Ever Faithful," Bach; duet from "Figaro," Mozart; "The Gipsies," Brahms; aria from "The Messiah," Handel; "The Eternal Goodness," Sidney Homer; "Botschaft," Brahms; aria from "Samson and Delilah," Saint-Saens; "Ring Out, Wild Bells," Gounod; "Time of Parting," Hadley; "Don't Care," Carpenter; "Voce di Primavera," Strauss; "Ballad of the Trees and the Master," Chadwick; "Come Down to Kew," Carl Deis; "Young Night Thought" and "Sing to Me, Sing," Sidney Homer; "Venetian Boat Song," Tosti; "La Nuit," Ernest Chausson; "Per valli, per boschi," F. Blangini.

Globe Jan 14

Louise Homer and Daughter In Unusual Concert at Symphony Hall Sunday

LOUISE HOMER, CONTRALTO, AND LOUISE HOMER, SOPRANO

Tel 1-13

The following program, replete with interest and beauty, will be given by Louise Homer, contralto, and her daughter, Louise Homer-Stires, soprano, in their joint concert in Symphony hall tomorrow afternoon, Jan. 14, at 3:30.

Madame Homer will sing arias of Gluck, Bach, Saint-Saens, and songs by Gounod, Deis, and Sidney Homer. Louise Homer Jr. will sing an aria from Handel's "Messiah," and songs by Brahms, Sidney Homer, Hadley, Carpenter and Strauss. The mother and daughter will sing a duet from Mozart's "Figaro," also "The Gipsies" by Brahms, Venetian Boat Song, and songs by Chausson and Blangini.

Telegram Jan 13

HOMERS HERE TODAY

Louise Homer and her daughter, Louise Homer Stires, will appear in concert at Symphony Hall this afternoon. Each will sing two groups of solos, including classic and modern songs, and then the famous contralto and her daughter will sing several duets, one from "Figaro" and Brahms' "Gypsies," Tosti's "Venetian Boat Song" and other pieces by Chausson and Blangini.

Advertiser Jan 14

Paired Homers

Trans 1-13

Evidently the experiment, begun two seasons ago, has succeeded, and to Symphony Hall, for a third time, will come tomorrow afternoon the elder and the younger Louise Homer for a concert of miscellaneous solo-pieces and occasional duets. In the mother still glow the embers of a rich and ranging contralto voice fanned by long experience and ready skill. From the daughter comes a fresh soprano voice, light, bright and well directed by young understanding. Mme. Homer will range from old airs of Bach and Gluck to her husband's songs; Miss Homer from "The Messiah" to a waltz of Strauss "vocalized." Together they will be heard in duets of Mozart and Chausson.

Transcript 1-13

MME. HOMER AND DAUGHTER SING

Contralto and Soprano Appear in Pleasing Program

A large audience that filled Symphony hall thoroughly enjoyed the effective recital by Louise Homer and her daughter, Louise Homer-Stiles, yesterday afternoon, with the following program:

"The faro senza Euridice" from "Orfeo," Gluck; "My Heart Ever Faithful, Bach, Louise Homer; "Sull' oria" from "Le Nozze Di Figaro," Mozart; Le Bohemiennes, Brahms, Louise Homer and Louise Homer-Stiles; "Rejoice Greatly, O Daughter of Zion!" from "The Messiah," Handel; The Eternal Goodness (Whittier), Sidney Homer; Botschaft, Brahms, Louise Homer-Stiles; "Printemps quit commence" from "Sampson and Delilah," Saint-Saens; Ring out, Wild Bells, Gounod, Louise Homer; Time of Parting, Hadley; Don't Care, Carpenter; Voci di Primavera, J. Strauss, Louise Homer- Stires; Ballad of the Trees and the Master, Chadwick; Come Down to Kew, Carl Deis; Young Night Thought and Sing to Me, Sing, Sidney Homer, Louise Homer; Venetian Boat Song, Tosti; La nuit, Ernest Chausson; Per

Herald 1-15

DAUGHTER AND MOTHER SING

Two Louise Homers Delight Audience at Concert

Louise Homer, contralto, and her daughter, Louise Homer-Stires, soprano, gave a joint concert in Symphony Hall yesterday afternoon. Miss Eleanor Scheib was the accompanist. There was a very large audience, including several hundred on the stage.

Chief interest in the concert centred on the reception that the audience accorded the daughter. It was a very enthusiastic one from the start, and due to her pleasing personality it increased in enthusiasm. The applause was very long for both singers, who added a good many solos and duets to the announced programme.

As to the singing, it may be said that, in spite of her declining powers, mother outshone daughter. To hear the mother is to listen to a gorgeous voice, that in spite of faults becoming more apparent with every concert, has still a rich and very warm quality, that has unusual range, and that has power of dramatic and dynamic contrasts. And Mme. Homer knows how to sing!

Louise Homer, the daughter, has a very pleasing voice, admirable in quality, but rather weak in spots. Her high tones are far from what they should be, for there was apparent a harshness and abruptness in these tones, and the singer was very obviously at great effort in producing them. On the other hand, in strictly coloratura passages she did very well, and when she made her high tones flute-like and staccato she was very effective.

American Jan 15

Old Ways from Old Days

To Symphony Hall yesterday afternoon came again Mme. Homer and her daughter Louise Homer-Stires, joining their voices in a programme which, like that of their concert of two season ago, contained solo numbers for each of the singers, and duets as well. It is not the way of musical members of the family of Homer to look encouragingly upon the more "advanced" tendencies in the art to which they have devoted themselves, and the programme of yesterday's concert was characteristically conservative. A few pieces brought relief from dullness of respectability, the triteness of convention, or the flatness of mediocrity. Among these more enlivening pieces may be numbered the charming duet, "Sull' aria" from Mozart's "Marriage of Figaro," Brahm's "Botschaft" and Carpenter's "Don't Ceare" (both sung by Mrs. Stires), Chadwick's fine "Ballad of the Trees and the Master," Carl Deis's gay "Come Down to Kew" (from Mme. Homer), and a charming duet by Chausson, "La Nuit." The remaining numbers ranged from "classics" as Gluck's "Che Faro Senza Euridice," Bach's "My Heart Ever Faithful" and Handel's "Rejoice Greatly, O Daughter of Zion," to such unashamed triviality as Tosti's "Venetian Boat Song" and "Per valli, per boschi" (also a duet), by one Blangini. As a matter of course the name of Sidney Homer was not absent, and from his numerous compositions his daughter selected a suave setting of Whittier's "The Eternal Goodness," while his wife's choice fell upon the

Telegram Jan 13

LOUISE HOMER HEARD IN RECITAL WITH DAUGHTER

Louise Homer, the noted contralto, who has been a special favorite with many in this city ever since she lived here years ago, gave a joint recital with her daughter at Symphony Hall yesterday afternoon. There was a very large and appreciative audience, seats on the stage being needed, and extra numbers numerous. The inclusion on the program of several numbers by Sidney Homer, husband and father respectively of the two singers, made the concert a sort of family affair.

The younger singer, who before she became Mrs Stires, was also Louise Homer, is a soprano, so that duets between mother and daughter were musically feasible yesterday, and particularly appreciated by the audience.

Mrs Stires has not exceptional vocal resources. Hers is a clear, thin soprano, flexible enough to be suited for coloratura work. She has a charming platform manner, and knows it. She was several times off pitch badly on high notes yesterday. The audience applauded her cordially in her solo numbers.

Mrs Homer's somber lower tones, ample vocal resources and effective use of them impressed, as always, the great majority of her hearers favorably. There are those, however, who wish that she sang a bit less like a gentlewoman and more like a prima donna.

Globe Jan 15

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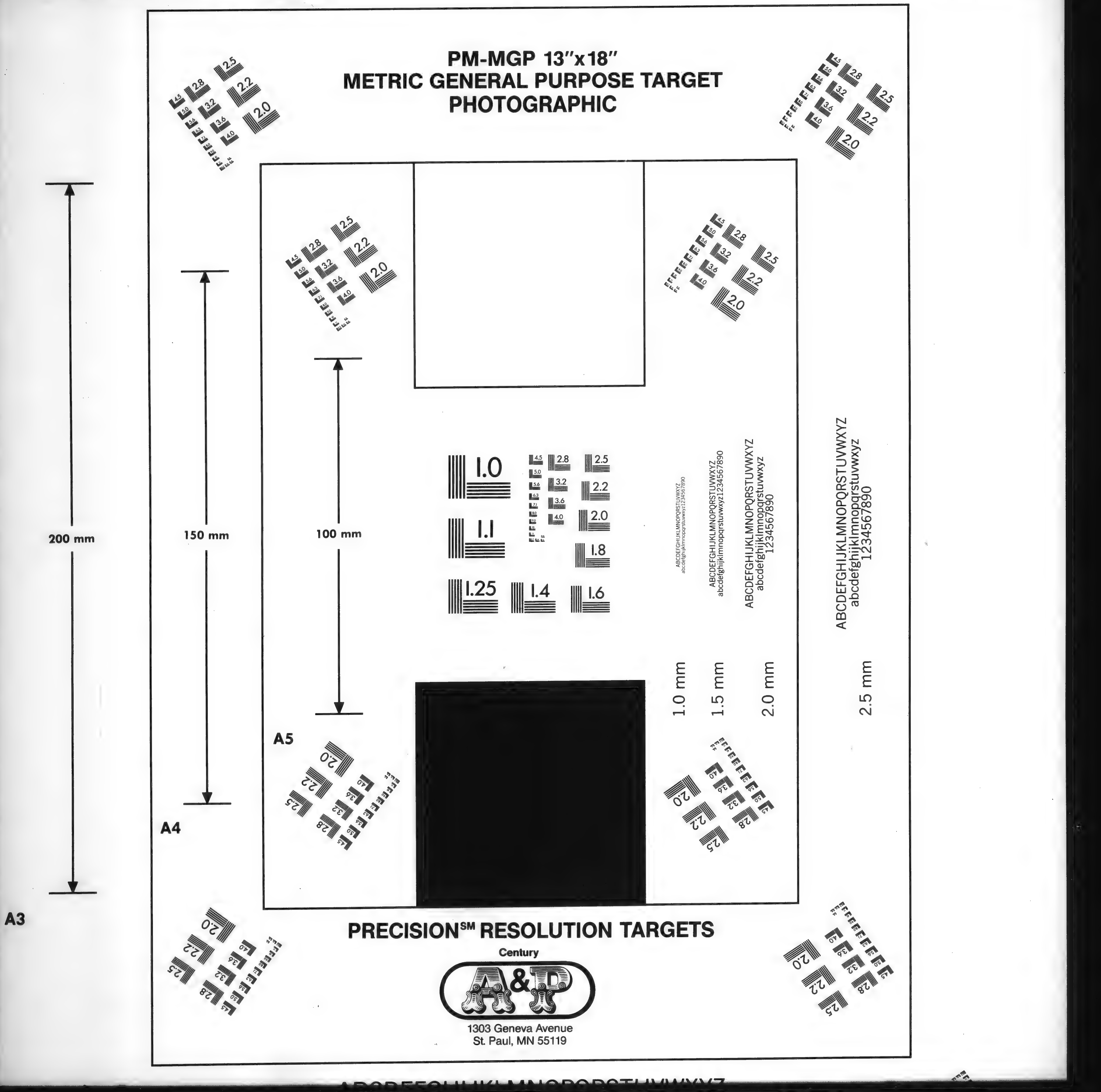
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Paderewski Dec 31, 1922

SYMPHONY HALL—Today at 3:30 Ignace Jan Paderewski, pianist. Chromatic Fantasy and Fugue, Bach; Sonata in C minor, opus 111, Beethoven; Sonata, opus 11, Schumann; Ballade in F major, Nocturne in B major, Etudes Nos. 12, 7 and 3, opus 10, Mazurka No. 3; Valse, op 42, Chopin; Nocturne, Paderewski; "Hungarian Rhapsody" No. 10, Liszt.

Globe Dec 31

TO Symphony Hall tomorrow afternoon, Mr. Paderewski will return for a second concert of piano-pieces in full range of hand, mind and spirit; in full zest of every familiar power; in new graces, even, recalled from what had seemed a vanished past. A vast public as warmly welcomes him. Bach's Chromatic Fantasia and Fugue; Sonatas of Beethoven (Op. 111) and of Schumann (Op. 11); a miscellany from Chopin and Liszt and his own Nocturne fill the pianist's programme.

Traveler Dec 30

MR. PADEREWSKI

The program for Mr. Paderewski's second concert in Symphony hall this afternoon at 3:30 will include the chromatic fantasia and fugue, Bach; sonata, Op. 111, Beethoven; sonata, Op. 11, Schumann; a group by Chopin; nocturne, Paderewski; Hungarian rhapsody, Liszt.

Herald Dec 31

PADEREWSKI TODAY

The program for Paderewski's recital in Symphony Hall this afternoon includes the Chromatic Fantasia and Fugue, Bach; Sonata, Op. 111, Beethoven; Sonata, Op. 11, Schumann; a group by Chopin; Nocturne, Paderewski; Hungarian Rhapsody, Liszt.

Advertiser Dec 31

PADEREWSKI TODAY

The programme for Paderewski's second concert in Symphony Hall this afternoon at 3:30 will include the Chromatic Fantasia and Fugue, Bach; Sonata, Op. 111, Beethoven; Sonata, Op. 11, Schumann; a group by Chopin; Nocturne, Paderewski; Hungarian Rhapsody, Liszt.

Post Dec 31

PADEREWSKI IS LIONIZED AGAIN

Ignace Jan Paderewski played again at Symphony Hall yesterday afternoon, for the last time unti near the end of the season, if even then. It is only settled that he is to go on a Western tour. But the peerless pianist likes Boston; has been spending the holidays here, in fact, and will return as soon as he can.

Once more he attracted a capacity audience at almost opera prices—no mere crowd of hero-worshippers, as in his early days as a star, but a crowd of earnest, respectfu admirers. Never have his art and his personality been so powerful, so captivating as they are today.

Paderewski is the last of the great classic pianists. With the exception of his own Nocturne, al the numbers on his program yesterday were strictly classical. His communings are with Bach, Beethoven, Schumann, Chopin, Liszt; and there is no one else today who can vie with him in interpreting such a program.

Advertiser Jan 1

MASTER OF THE PIANO AT HIS BEST

Paderewski Enthuses His Audience at Symphony Hall

BY OLIN DOWNES

Ignace Paderewski gave his second recital of the season yesterday afternoon in Symphony Hall. Again the hall was sold out to the last ticket for standing room. Again there was extraordinary enthusiasm to which the pianist responded by playing encores until nearly six o'clock.

AT ZENITH OF POWER

There seemed no limit to his enthusiasm or to that of his audience, and, indeed, the writer has not attended any performance of Mr. Paderewski in the last 20 years when he played more nobly and beautifully than yesterday afternoon.

His programme was again a gigantic one, including the Bach Chromatic Fantasia and Fugue, Beethoven's Sonata, op. III; the Schumann Sonata in F sharp minor; Chopin's F major Ballad, B major Nocturne, op. 62; Etudes Nos. 12, 7, 3 of op. 10; Mazurka No. 3, op. 59, and Waltz, op. 42; Paderewski's Nocturne; Liszt's 12th Hungarian Rhapsody. Another Rhapsody was played as an encore, also the Schubert-Liszt "Hark, Hark, the Lark," and the Chopin-Liszt "Maiden's Wish"; the Rubinstein "Valse Caprice," Mendelssohn's "Spinning Song" and one or two more compositions.

Growing During Years

It isn't possible to point a moral when Mr. Paderewski plays and say to the perspiring music student: "There are the fruits of a whole lifetime of work. Why are you discouraged?" One can't exactly talk this way, for Mr Paderewski was a wonderful pianist 3 years and more ago. Nevertheless, he has grown during all those years.

It is not easy to imagine a man of 30, however great his genius, playing the Beethoven sonata as it was played yesterday. Such a performance means experience of life and the gradual purification of the spirit. It also means the finest self-control from the emotional and artistic point of view.

Whereas Mr. Paderewski gave Schumann's sonata vivid and subjective interpretation which it not only permits, but demands, boldly meeting the composer half way, clarifying his thought in certain places, and adding to the color and the rythmic variety of the music—in Beethoven's sonata he was but the rapt, humble worshipper in the temple. None was there but the great Beethoven and the officiating high priest. There was not the remotest concession to an audience, not the thought of an effect for effect's sake.

All was exactly as ordained by the master. The sonata was felt surprisingly by the audience. We say this for two reasons. First, the Beethoven of op. III, is not the Beethoven of earlier and more readily understood works. Secondly, there appear to be in this world a fairly large number of people who feel that the price of a seat entitles them to bring to a concert an active, vigorous cough and enjoy themselves regardless of the performer or other listeners.

Inspiration led the pianist by the hand in the group of Chopin. Then he gained from his instrument an unbelievable number of tints and mezzo-tints and subtle rhythms. The piano sang a magic song. In the F major ballad, in some respects one of the most original and concise of Chopin's works in this form, it had the power and the thunders of the tempest.

The Nocturne was surely one of the high peaks of the afternoon, with its poignant richness of color and the singing of the melody that seemed to come from another land. Nor have we heard anyone, even Mr. de Pachmann, give such a performance of the Mazurka.

The simple Nocturne of Mr. Paderewski delighted the audience by the musicianship with which a charming idea was treated, and its plaistic interpretation. But why continue in the superlative? Mr. Paderewski played. His art today is more puissant and wonderful than ever before.

Post Jan 1

PADEREWSKI IN SECOND RECITAL

Plays in Heroic Vein for Greater Part of Program

An audience that filled every seat in Symphony Hall and every inch of standing room greeted Mr. Paderewski at his second recital, yesterday afternoon. This was his program: Chromatic Fantasia and Fugue, Bach; Sonata, op. III, Beethoven; Sonata, op. II, Schumann; Ballade, F major, op. 36, Chopin; Nocturne, B major, op. 62, Chopin; Etudes, Nos. 12, 7, 3, op. 10, Chopin; Mazurka, No. 3, op. 59, Chopin; Valse, op. 42, Chopin; Nocturne, Paderewski; Hungarian Rhapsody, Liszt.

When Marshal Foch visits Boston, or Clemenceau, we stand on the curb, those of us who can get no nearer, to take off our hats as they pass by. So is it meet and right for us to flock to Symphony Hall to do honor to Paderewski, who, in the war for decency, gave his fortune for the cause and worked his fingers to the bone, and who as well, the war at an end, struggled in matters of state to build up anew his native Poland. For a man of his rare quality no honor is too great.

In paying our homage, though, to the patriot and statesman, let us not be deceived in our attitude toward the pianist. For the Paderewski who played yesterday is not the Paderewski of 30 years ago, that player who possessed above all his peers the quality of delightfulness and feeling for sheer beauty. How should he be? The sights he saw in Poland, his people's plight, can scarce make for an absorbing interest in the graceful turning of a phrase, in a pretty play of tonal color.

For beauty yesterday, for grace and charm, Mr. Paderewski had faint response. One long hour he played in the heroic vein, with regard, apparently, for only what was big, big tone, big speed, big swelling of sound, violent hurrying and relaxing of time, and even a big, if one may use the term, pianissimo. To such of the audience as found this bigness great, the performance must have proved emotionally overwhelming. To others it seemed hysterical, musically lacking in design, extravagant. It is all a matter of personal reaction.

In the course of the afternoon, of course, Mr. Paderewski did some playing exquisite from every point of view, notably portions of the fantasy, the first part of the fugue and the Schumann aria. The C major Chopin study and the one preceding it he played with the healthy vigor and all the dazzling brilliancy of old. The rousing applause these pieces fetched, as well as the Chopin waltz, suggests that beautiful playing, even today, makes a more potent appeal than emotionalism alone.

R. R. G.

Herald Jan 1

Paderewski

Paderewski gave his second recital of the session here in Symphony Hall yesterday afternoon. He played:

Bach—Chromatic Fantasia and Fugue.
Beethoven—Sonata, Op. 111.
Schumann—Sonata, Op. 11.
Chopin—Ballade in F major; Nocturne in B major, Op. 62; etudes in C major, C minor and E major from Op. 10; Mazurka in F sharp minor; Waltz in A flat, Op. 42.
Paderewski—Nocturne in B flat major.
Liszt—Rhapsody in C sharp minor.

Paderewski's art has been analyzed in detail for so many years that it would seem almost unnecessary, in fact, impertinent, to attempt to discuss it anew; yet one of the traits of his playing and one which must be characteristic of every great artist is its ever renewed freshness and variety, its continued change. The major pieces of yesterday's program (the Fantasia and Fugue of Bach, the sonatas of Beethoven and Schumann and the Ballade of Chopin) are thrice familiar under his hands; none the less, however, were they of absorbing interest, for as the years go by he discovers new beauties, new meanings in them.

It is impossible to write of Paderewski in the terms of ordinary musical criticism. Faults, defects, he most certainly has when judged by the usual standards. Without doubt he often forces the tone of his instrument beyond all limits (though throughout yesterday's program this was exceptionally rare); without doubt he is not technically impeccable, and so the catalogue might be continued were such fault finding to serve a useful purpose.

But Paderewski is not a pianist in the commonly accepted sense of the word. He is first and foremost a great musician who by chance has chosen the piano as a means of expression. With him the achievement of technical perfection is not the sole end; rather is he concerned with music, of which he is the very spirit and personification. And regarding him in this sense, who can compare with him? Who can bring to the music of Bach, for example, such a wealth of emotional significance as he? Who else can find out and express the cryptic Beethoven of the last piano sonatas as he can? And who but he can so fell portray in tones the fanciful, sensitive, subjective Chopin? As a great musical genius, then, must he be considered; and who could doubt his claims to that title after the recital of yesterday afternoon?

S. M.

Monitor Jan 2

Paderewski at Pinnacle

Memory may slip when it would span a gulf of years. The exhilaration of the instant may glamor, when it sets present and past side by side. Yet, as it seemed on Sunday afternoon in Symphony Hall, the Paderewski of the last day in 1922 was the Paderewski treasured out of a golden prime. In those days, say fifteen years and more agone, he could not have gathered a more rapt audience—an intelligent, self-respecting audience, moreover, that forbore the parochial mummery of rising when the pianist first appeared. In those days, too, he could hardly have set a more exacting programme alike for himself and his hearers—the Chromatic Fantasia and Fugue of Bach; Beethoven's Sonata of the Arietta, Opus 111; Schumann's manifold Sonata in G minor; Chopin in seven different voices; Mr. Paderewski's own Nocturne; the Tenth Rhapsody of Liszt. All this through two intent hours—with only one brief pause—and in a super-heated concert-room. By this time, it is easy to forgive Mr. Paderewski such insistencies. Much more lenient is he with them than of old. No more than ten minutes after the appointed hour was he ready to begin; late-comers little chafed him; he rebels no longer at the nervous cough of the national catarrh. The subdued lights, the leonine programmes, have become part of the occasion. In a day that is a mush of concession, Mr. Paderewski unaffectedly asks of his hearers as much as he gives from himself.

In those golden years at the turn of the century, beauty of tone and poetry of impression were the pervading qualities of the pianist. He was then content with the piano as such; he sought not to make it striving but intrinsically impotent orchestra. Power he plied when the composer bade or when the music set his own puissance glowing; but it was not the rebellious frenzy of the days in which he racked touch, tone, his instrument, himself. In that prime his mind deeply searching, his spirit profoundly stirred, impregnated his version of every music. Later came the fevered, tossing time through which he seemed to wrench many a familiar piece according to gusty, distorting, almost embittered, will. He was nigh to menacing the composer. "So would I have you write—according to this, my mood, my bidding." Possibly the energies spent upon the late war and the reconstitution of Poland have been outlet and release to Mr. Paderewski thus imperious, frenetic, at acrid odds with much that was the custom of his life. If so, they were less wasted years than Monsieur Clemenceau, speaking timely for the rest of us, rightly judged them. As plausibly, Mr. Paderewski may have undergone the clarifying of the mind, the calming of the spirit, the idealization and the exaltation of perception and expression that is the lot of illustrious artists in their final years. They say in Italy that beauty and poetry halo the acting of Mme. Duse in these her final days. No less on Sunday afternoon, they shone around Mr. Paderewski's head.

In that heyday now returned, the pianist could hardly have been more superlative technician. In the glissandi of the Hungarian Rhapsody, the octaves here and there in the miscellany from Chopin, the modulations of Schumann, the phrasing of Beethoven, the polyphony of Bach, a passion for perfection came near to attainment. Only the closest, most suspicious, most pedagogical ear could now and then detect what seemed for the instant unevenly balanced hands. Served by this skill was a touch upon keyboard and pedals that clothed in a wondrous beauty of tone the Arietta of Beethoven's Sonata, the slow movement of Schumann, the Ballad and the Nocturne of Chopin, the pianist's own Night Piece in whispers.

A tone more transparent and lustrous, more rounded and edgeless, more susceptible to contour and color, more pliant to every shade of pace and motion, imagination may hardly hear. In Massenet's paltry opera, Thais saw the heavens open; in Prospero's enchanted isle sang for Ariel the voices of the air; in such ecstasy and illusion, yet no whit ungoverned, came and went Mr. Paderewski's tone. Earth-born it was—for he is human like other men—yet, in the delight of the hour it seemed celestial—and these are no extravagant, thoughtless words. And the range? From the clarities of Bach's Prelude to the mists of Chopin's Mazurka; from the measured magnificence of Beethoven "Maestoso" to Schumann racing—and also repeating—romantic fancies through first movement and finale; from the song of Beethoven ecstatic, through the song of Schumann or Chopin musing, to Liszt's twanging gypsy ditties. End there was only as the chosen music set it.

To this beauty of voice Mr. Paderewski joined as wondrous sensibility of mind and poetry of mood. Twenty pianists may unravel and reweave the Chromatic Fantasia and Fugue. One in ten thousand may, like Mr. Paderewski, make the music sound as romantic rhapsody, self-creating the form, yet miss not a single clear articulation, overdo no flight of power. For a hundred years pianists have been making transitions in this Sonata of Beethoven in C minor. Yet few may have summoned the thrill of mystery gathering and opening, the sense of darkness glowing into light, the tremor of the heaven-sent solace descending, that Mr. Paderewski compassed. Schumann dreams at the beginning of his Sonata; Schumann sings through the Aria musings upon a newfound loveliness; but the Schumann of the long Allegros is repetitious, overfed with its own fancies. The pianist must rescue him; be as one who rhapsodizes; avert monotony by changeful pace, accent, modulation, color. Unfailing, multifarious was Mr. Paderewski's glamor. In turn, the Mazurka and the Waltz of Chopin beat to rhythms of the dancing spirit, not the dancing body; while as poetizing flash were the changes of pace. The Studies, hackneyed as pianists' exercises, were reborn as lyric flights in tones limpid, lovely, light-bearing, sounded Chopin's melody out of the Nocturne; while the arabesques dappled the brightness like leaves reflected in sunshine. A moody rhapsodist sang—not over-drove—the Ballad. . . . So went Mr. Paderewski, transfigurer of music.

H. T. P.

Transcript

[125]

Paderewski Dec 31, 1922

SYMPHONY HALL—Today at 3:30 Ignace Jan Paderewski, pianist. Chromatic Fantasy and Fugue, Bach; Sonata in C minor, opus 111, Beethoven; Sonata, opus 11, Schumann; Ballade in F major, Nocturne in B major, Etudes Nos. 12, 7 and 3, opus 10; Mazurka No. 3; Valse, op 42, Chopin; Nocturne, Paderewski; "Hungarian Rhapsody" No. 10, Liszt.

Globe Dec 31

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Traveler Dec 30

MR. PADEREWSKI

The program for Mr. Paderewski's second concert in Symphony hall this afternoon at 3:30 will include the chromatic fantasia and fugue, Bach; sonata, Op. 111, Beethoven; sonata, Op. 11, Schumann; a group by Chopin; nocturne, Paderewski; Hungarian rhapsody, Liszt.

Herald Dec 31

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Advertiser Dec 31

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Post Dec 31

PADEREWSKI IS LIONIZED AGAIN

Ignace Jan Paderewski played again at Symphony Hall yesterday afternoon, for the last time until near the end of the season, if even then. It is only settled that he is to go on a Western tour. But the peerless pianist likes Boston; has been spending the holidays here, in fact, and will return as soon as he can.

Once more he attracted a capacity audience at almost opera prices—no mere crowd of hero-worshippers, as in his early days as a star but a crowd of earnest, respectful admirers. Never have his art and his personality been so powerful, so captivating as they are today.

Paderewski is the last of the great classic pianists. With the exception of his own Nocturne, all the numbers on his program yesterday were strictly classical. His communings are with Bach, Beethoven, Schumann, Chopin, Liszt; and there is no one else today who can vie with him in interpreting such a program.

Advertiser Jan 1

MASTER OF THE PIANO AT HIS BEST

Paderewski Enthuses His Audience at Symphony Hall

BY OLIN DOWNES

Ignace Paderewski gave his second recital of the season yesterday afternoon in Symphony Hall. Again the hall was sold out to the last ticket for standing room. Again there was extraordinary enthusiasm to which the pianist responded by playing encores until nearly six o'clock.

AT ZENITH OF POWER

There seemed no limit to his enthusiasm or to that of his audience, and, indeed, the writer has not attended any performance of Mr. Paderewski in the last 20 years when he played more nobly and beautifully than yesterday afternoon.

His programme was again a gigantic one, including the Bach Chromatic Fantasia and Fugue, Beethoven's Sonata, op. III; the Schumann Sonata in F sharp minor; Chopin's F major Ballad, B major Nocturne, op. 62; Etudes Nos. 12, 7, 3 of op. 10; Mazurka No. 3, op. 59, and Waltz, op. 42; Paderewski's Nocturne; Liszt's 12th Hungarian Rhapsody. Another Rhapsody was played as an encore, also the Schubert-Liszt "Hark, Hark, the Lark," and the Chopin-Liszt "Maiden's Wish"; the Rubinstein "Valse Caprice," Mendelssohn's "Spinning Song" and one or two more compositions.

Growing During Years

It isn't possible to point a moral when Mr. Paderewski plays and say to the perspiring music student: "There are the fruits of a whole lifetime of work. Why are you discouraged?" One can't exactly talk this way, for Mr Paderewski was a wonderful pianist 30 years and more ago. Nevertheless, he has grown during all those years.

It is not easy to imagine a man of 30, however great his genius, playing the Beethoven sonata as it was played yesterday. Such a performance means experience of life and the gradual purification of the spirit. It also means the finest self-control from the emotional and artistic point of view.

Whereas Mr. Paderewski gave Schumann's sonata vivid and subjective interpretation which it not only permits, but demands, boldly meeting the composer half way, clarifying his thought in certain places, and adding to the color and the rythmic variety of the music—in Beethoven's sonata he was but the rapt, humble worshipper in the temple. None was there but the great Beethoven and the officiating high priest. There was not the remotest concession to an audience, not the thought of an effect for effect's sake.

All was exactly as ordained by the master. The sonata was felt surprisingly by the audience. We say this for two reasons. First, the Beethoven of op. III, is not the Beethoven of earlier and more readily understood works. Secondly, there appear to be in this world a fairly large number of people who feel that the price of a seat entitles them to bring to a concert an active, vigorous cough and enjoy themselves regardless of the performer or other listeners.

Inspiration led the pianist by the hand in the group of Chopin. Then he gained from his instrument an unbelievable number of tints and mezzo-tints and subtle rhythms. The piano sang a magic song. In the F major ballad, in some respects one of the most original and concise of Chopin's works in this form, it had the power and the thunders of the tempest.

The Nocturne was surely one of the high peaks of the afternoon, with its poignant richness of color and the singing of the melody that seemed to come from another land. Nor have we heard anyone, even Mr. de Pachmann, give such a performance of the Mazurka.

The simple Nocturne of Mr. Paderewski delighted the audience by the musicianship with which a charming idea was treated, and its plaistic interpretation. But why continue in the superlative? Mr. Paderewski played. His art today is more puissant and wonderful than ever before.

Post Jan 1

PADEREWSKI IN SECOND RECITAL

Plays in Heroic Vein for Greater Part of Program

An audience that filled every seat in Symphony Hall and every inch of standing room greeted Mr. Paderewski at his second recital, yesterday afternoon. This was his program: Chromatic Fantasia and Fugue, Bach; Sonata, op. III, Beethoven; Sonata, op. II, Schumann; Ballade, F major, op. 36, Chopin; Nocturne, B major, op. 62, Chopin; Etudes, Nos. 12, 7, 3, op. 10, Chopin; Mazurka, No. 3, op. 59, Chopin; Valse, op. 42, Chopin; Nocturne, Paderewski; Hungarian Rhapsody, Liszt.

When Marshal Foch visits Boston, or Clemenceau, we stand on the curb, those of us who can get no nearer, to take off our hats as they pass by. So is it meet and right for us to flock to Symphony Hall to do honor to Paderewski, who, in the war for decency, gave his fortune for the cause and worked his fingers to the bone, and who as well, the war at an end, struggled in matters of state to build up anew his native Poland. For a man of his rare quality no honor is too great.

In paying our homage, though, to the patriot and statesman, let us not be deceived in our attitude toward the pianist. For the Paderewski who played yesterday is not the Paderewski of 30 years ago, that player who possessed above all his peers the quality of delightfulness and feeling for sheer beauty. How should he be? The sights he saw in Poland, his people's plight, can scarce make for an absorbing interest in the graceful turning of a phrase, in a pretty play of tonal color.

For beauty yesterday, for grace and charm, Mr. Paderewski had faint response. One long hour he played in the heroic vein, with regard, apparently, for only what was big, big tone, big speed, big swelling of sound, violent hurrying and relaxing of time, and even a big, if one may use the term, pianissimo. To such of the audience as found this bigness great, the performance must have proved emotionally overwhelming. To others it seemed hysterical, musically lacking in design, extravagant. It is all a matter of personal reaction.

In the course of the afternoon, of course, Mr. Paderewski did some playing exquisite from every point of view, notably portions of the fantasy, the first part of the fugue and the Schumann aria. The C major Chopin study and the one preceding it he played with the healthy vigor and all the dazzling brilliancy of old. The rousing applause these pieces fetched, as well as the Chopin waltz, suggests that beautiful playing, even today, makes a more potent appeal than emotionalism alone.

R. R. G.

Herald Jan 1

Paderewski

Paderewski gave his second recital of the session here in Symphony Hall yesterday afternoon. He played:

Bach—Chromatic Fantasia and Fugue.
Beethoven—Sonata, Op. 111.
Schumann—Sonata, Op. 11.
Chopin—Ballade in F major; Nocturne in B major, Op. 62; etudes in C major, C minor and E major from Op. 10; Mazurka in F sharp minor; Waltz in A flat, Op. 42.
Paderewski—Nocturne in B flat major.
Liszt—Rhapsody in C sharp minor.

Paderewski's art has been analyzed in detail for so many years that it would seem almost unnecessary, in fact, impertinent, to attempt to discuss it anew; yet one of the traits of his playing and one which must be characteristic of every great artist is its ever renewed freshness and variety, its continued change. The major pieces of yesterday's program (the Fantasia and Fugue of Bach, the sonatas of Beethoven and Schumann and the Ballade of Chopin) are thrice familiar under his hands; none the less, however, were they of absorbing interest, for as the years go by he discovers new beauties, new meanings in them.

It is impossible to write of Paderewski in the terms of ordinary musical criticism. Faults, defects, he most certainly has when judged by the usual standards. Without doubt he often forces the tone of his instrument beyond all limits (though throughout yesterday's program this was exceptionally rare); without doubt he is not technically impeccable, and so the catalogue might be continued were such fault finding to serve a useful purpose.

But Paderewski is not a pianist in the commonly accepted sense of the word. He is first and foremost a great musician who by chance has chosen the piano as a means of expression. With him the achievement of technical perfection is not the sole end; rather is he concerned with music, of which he is the very spirit and personification. And regarding him in this sense, who can compare with him? Who can bring to the music of Bach, for example, such a wealth of emotional significance as he? Who else can find out and express the cryptic Beethoven of the last piano sonatas as he can? And who but he can so fell portray in tones the fanciful, sensitive, subjective Chopin? As a great musical genius, then, must he be considered; and who could doubt his claims to that title after the recital of yesterday afternoon?

S. M.

Monitor Jan 2

Paderewski at Pinnacle

Memory may slip when it would span a gulf of years. The exhilaration of the instant may glamor, when it sets present and past side by side. Yet, as it seemed on Sunday afternoon in Symphony Hall, the Paderewski of the last day in 1922 was the Paderewski treasured out of a golden prime. In those days, say fifteen years and more agone, he could not have gathered a more rapt audience—an intelligent, self-respecting audience, moreover, that forbore the parochial mummery of rising when the pianist first appeared. In those days, too, he could hardly have set a more exacting programme alike for himself and his hearers—the Chromatic Fantasia and Fugue of Bach; Beethoven's Sonata of the Arietta, Opus 111; Schumann's manifold Sonata in G minor; Chopin in seven different voices; Mr. Paderewski's own Nocturne; the Tenth Rhapsody of Liszt. All this through two intent hours—with only one brief pause—and in a super-heated concert-room. By this time, it is easy to forgive Mr. Paderewski such insistencies. Much more lenient is he with them than of old. No more than ten minutes after the appointed hour was he ready to begin; late-comers little chafed him; he rebels no longer at the nervous cough of the national catarrh. The subdued lights, the leonine programmes, have become part of the occasion. In a day that is a mush of concession, Mr. Paderewski unaffectedly asks of his hearers as much as he gives from himself.

In those golden years at the turn of the century, beauty of tone and poetry of impression were the pervading qualities of the pianist. He was then content with the piano as such; he sought not to make it striving but intrinsically impotent orchestra. Power he plied when the composer bade or when the music set his own puissance glowing; but it was not the rebellious frenzy of the days in which he racked touch, tone, his instrument, himself. In that prime his mind deeply searching, his spirit profoundly stirred, impregnated his version of every music. Later came the fevered, tossing time through which he seemed to wrench many a familiar piece according to gusty, distorting, almost embittered, will. He was nigh to menacing the composer. "So would I have you write—according to this, my mood, my bidding." Possibly the energies spent upon the late war and the reconstitution of Poland have been outlet and release to Mr. Paderewski thus imperious, frenetic, at acrid odds with much that was the custom of his life. If so, they were less wasted years than Monsieur Clemenceau, speaking timely for the rest of us, rightly judged them. As plausibly, Mr. Paderewski may have undergone the clarifying of the mind, the calming of the spirit, the idealization and the exaltation of perception and expression that is the lot of illustrious artists in their final years. They say in Italy that beauty and poetry halo the acting of Mme. Duse in these her final days. No less on Sunday afternoon, they shone around Mr. Paderewski's head.

In that heyday now returned, the pianist could hardly have been more superlative technician. In the glissandi of the Hungarian Rhapsody, the octaves here and there in the miscellany from Chopin, the modulations of Schumann, the phrasing of Beethoven, the polyphony of Bach, a passion for perfection came near to attainment. Only the closest, most suspicious, most pedagogical ear could now and then detect what seemed for the instant unevenly balanced hands. Served by this skill was a touch upon keyboard and pedals that clothed in a wondrous beauty of tone the Arietta of Beethoven's Sonata, the slow movement of Schumann, the Ballad and the Nocturne of Chopin, the pianist's own Night Piece in whispers.

A tone more transparent and lustrous, more rounded and edgeless, more susceptible to contour and color, more pliant to every shade of pace and motion, imagination may hardly hear. In Massenet's paltry opera, Thais saw the heavens open; in Prospero's enchanted isle sang for Ariel the voices of the air; in such ecstasy and illusion, yet no whit ungoverned, came and went Mr. Paderewski's tone. Earth-born it was—for he is human like other men—yet, in the delight of the hour it seemed celestial—and these are no extravagant, thoughtless words. And the range? From the clarities of Bach's Prelude to the mists of Chopin's Mazurka; from the measured magnificence of Beethoven "Maestoso" to Schumann racing—and also repeating—romantic fancies through first movement and finale; from the song of Beethoven ecstatic, through the song of Schumann or Chopin musing, to Liszt's twanging gypsy ditties. End there was only as the chosen music set it.

To this beauty of voice Mr. Paderewski joined as wondrous sensibility of mind and poetry of mood. Twenty pianists may unravel and reweave the Chromatic Fantasia and Fugue. One in ten thousand may, like Mr. Paderewski, make the music sound as romantic rhapsody, self-creating the form, yet miss not a single clear articulation, overdo no flight of power. For a hundred years pianists have been making translations in this Sonata of Beethoven in C minor. Yet few may have summoned the thrill of mystery gathering and opening, the sense of darkness glowing into light, the tremor of the heaven-sent solace descending, that Mr. Paderewski compassed. Schumann dreams at the beginning of his Sonata; Schumann sings through the Aria musings upon a newfound loveliness; but the Schumann of the long Allegros is repetitious, overfed with its own fancies. The pianist must rescue him; be as one who rhapsodizes; avert monotony by changeful pace, accent, modulation, color. Unfailing, multifarious was Mr. Paderewski's glamor. In turn, the Mazurka and the Waltz of Chopin beat to rhythms of the dancing spirit, not the dancing body; while as poetizing flash were the changes of pace. The Studies, hackneyed as pianists' exercises, were reborn as lyric flights in tones. Limpid, lovely, light-bearing, sounded Chopin's melody out of the Nocturne; while the arabesques dappled the brightness like leaves reflected in sunshine. A moody rhapsodist sang—not over-drove—the Ballad. So went Mr. Paderewski, transfigurer of music.

H. T. P.

Transcript Dec

[125]

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Hofmann Jan 21, 1923

Sunday afternoon, [illegible] Hall, a concert of piano-pieces played by Josef Hofmann, master of technique and tone, deep in insight, poised in imagination, musician of mind as well as of feeling, high-placed and firmly set among the illustrious pianists of our time. Not again this season will he be heard in Boston. Tr 12/30

Transcript Dec 30

HOFMANN COMING

Josef Hofmann will give his only concert of the season in Boston in Symphony Hall on Sunday afternoon, January 21. Adv 1/31

Advertiser Dec 31

Once only will Josef Hofmann, the pianist, play in Boston in the course of the season—at a recital of his own in Symphony Hall, on Sunday afternoon, Jan. 21. Trans 1-29

Transcript Dec 29

JOSEF HOFMANN

The great Russian pianist, Josef Hofmann, will give his only concert of the season in Boston when he appears in Symphony Hall on Sunday afternoon, Jan. 21. Trav 1-30

Traveler Dec 30

JOSEF HOFMANN

Josef Hofmann, pianist, will give his sole recital in Boston in Symphony hall on Sunday afternoon, Jan. 21, at 3:30 o'clock. Her 1-7

Herald Jan 7

HOFMANN COMING

Josef Hofmann, the great pianist, will make his only appearance in Boston this season in Symphony Hall on Sunday afternoon, January 21. Adv 1/7

Advertiser Jan 7

Sunday afternoon, Jan. 21, in Symphony Hall, a concert of piano-pieces played by Josef Hofmann, master of technique and tone, deep in insight, poised in imagination, musician of mind as well as of feeling, high-placed and firmly set among the illustrious pianists of our time. Not again this season will he be heard in Boston. Trans 1/6

Transcript Jan 6

JOSEF HOFMANN

Josef Hofmann, long celebrated as one of the greatest pianists of all time, will give a concert in Symphony hall on Sunday afternoon, Jan. 21, at 3:30. This will be his only appearance in Boston this season. Trav 1-6

Traveler Jan 6

At his concert in Symphony Hall on Sunday afternoon, Jan. 21, Mr. Hofmann will play Beethoven Sonata in A-flat; Opus 106; eight Studies of Chopin; and "Consolation" and the Spanish Rhapsody for seldom heard pieces of Liszt. Contrary to his custom, he will abound also in his own composition—five "Mignonettes" from a "Children's Corner" and a Study "for the Left-hand Alone"—or Mr. Hofmann fanciful technician.

Transcript Jan 11

A program of high interest will be presented by Josef Hofmann in a concert in Symphony Hall Sunday afternoon, February 21. The principal number will be the famous Hammerklavier sonata of Beethoven (op. 106), one of the master's final and mightiest works. Amer 1-13

* * *

American Jan 13

A program of high interest and musical importance will be presented by Josef Hofmann when the great Russian pianist makes his only appearance in Boston this season in a concert in Symphony hall Sunday afternoon, Feb. 21, at 3:30. The principal number will be the famous Hammerklavier Sonata of Beethoven (op. 106), one of the master's final and mightiest works. Mr. Hofmann will play in succession eight etudes of Chopin, his own etude for left hand alone, and a suite, "The Children's Corner" (Mignonettes), including Lonesome, Wooden Soldiers, Lullaby, Sister's Dolly, Complaint. He will also play Liszt's Spanish Rhapsody and Consolation in D flat.

Telegram Jan 13

HOFMANN'S PROGRAM

Josef Hofmann, pianist, will present the following program at his sole Boston concert of the season in Symphony hall next Sunday afternoon, Jan. 21, at 3:30: Her 1-14

Sonata, Opus 106 .... Beethoven
8 Etudes .... Chopin
E major, C sharp minor.
A flat major, F major, C major.
C sharp minor, G flat major (black keys)
C minor (Revolutionary).
Mignonettes (Children's Corner) .. Hofmann
(a) Lonesome.
(b) Wooden Soldiers.
(c) Lullaby.
(d) Sister's Dolly.
(e) Complaint.
Etude in C major (for the left hand alone) .... Hofmann
Consolation in D flat major .... Liszt
Spanish Rhapsody .... Liszt

Herald Jan 14

Hofmann's Programme

Josef Hofmann, the great Russian pianist, will play in Symphony Hall next Sunday afternoon, Jan. 21, at 3:30. His programme includes the Sonata, Opus 106, of Beethoven; Eight Etudes of Chopin; "Mignonettes" (Children's Corner), and Etude in C major (for the left hand alone), Josef Hofmann, and two compositions of Liszt.

Post Jan 14

Sunday, Jan 21, at 3:30, Josef Hofmann, pianist. Sonata, opus 106, "For the Hammerklavier," Beethoven; eight etudes, Chopin; "Mignonettes," and etude for the left hand alone, Hofmann; "Consolation," in D flat, and Spanish rhapsody, Liszt. Glo 1-14

Globe Jan 14

HOFMANN'S PROGRAM

Josef Hofmann will present the following program at his only Boston recital this season to be given in Symphony Hall next Sunday afternoon: Adv 1-14

Sonata, Opus 106 .... Beethoven
Eight Etudes .... Chopin
Mignonettes (Children's Corner) Josef Hofmann
Etude in C Major (for left hand) .Hofmann
Consolation in D Flat Major .... Liszt
Spanish Rhapsody .... Liszt

Advertiser Jan 14

Sunday afteroon, Jan. 21, in Symphony Hall, a concert of piano-pieces played by Josef Hofmann, master of technique and tone, deep in insight, poised in imagination, musician of mind as well as of feeling, high-placed and firmly set among the illustrious pianists of our time. Not again this season will he be heard in Boston. His programme traverses Beethoven's Sonata, Opus 106; eight Studies of Chopin; Liszt's seldom heard "Consolation" and his Spanish Rhapsody; "Mignonettes" from the pianist's "Children's Corner" & a Study of his own for the left hand

Transcript Jan 13

HOFMANN'S PROGRAM

Jan 1-13

A program of interest and musical importance will be presented by Josef Hofmann when the great Russian pianist makes his only appearance in Boston this season in a concert in Symphony hall, Sunday afternoon, Feb. 21, at 3:30.

Traveler Jan 13

HOFMANN PROGRAM

Am 1-20

Josef Hofmann, the Polish pianist, will give his only Boston concert of the season in Symphony Hall tomorrow afternoon. His program will include Beethoven's famous "Hammerklavier" Sonata, Opus 106, Etudes of Chopin in E major, C sharp, A flat minor, C sharp minor, G flat major (black keys), and C minor, his own suite "Children's Corner," consisting of (a)—Lonesome; (b)—Wooden Soldiers; (c)—Complaint; (d)—Sister's Dolly; also his own Etude for the left hand alone, and Liszt's Consolation in D flat major, and Spanish Rhapsody.

American Jan 20

HOFMANN'S PROGRAM

Josef Hofmann, pianist, will present the following program at his sole Boston concert of the season in Symphony hall next Sunday afternoon, Jan. 21, at 3:30:

Sonata, Opus 106 .... Beethoven
8 Etudes .... Chopin
E major, C sharp minor.
A flat major, F major, C major.
C sharp minor, G flat major (black keys.
C minor (Revolutionary).
Mignonettes (Children's Corner) .. Hofmann
(a) Lonesome.
(b) Wooden Soldiers. Her 1/21
(c) Lullaby.
(d) Sister's Dolly.
(e) Complaint.

Herald Jan 21

Mr. Hofmann in Prime

For the single recital that he undertakes each season in Boston comes Josef Hofmann, the pianist to Symphony Hall tomorrow afternoon—master of technique and tone, deep in insight, poised in imagination, musician of mind as well as of feeling, high-placed and firmly set among the illustrious pianists of our time, this winter by all report excelling even himself. His programme traverses Beethoven's Sonata, Opus 106; six Studies of Chopin; Liszt's seldom heard "Consolation" and his Spanish Rhapsody; "Mignonettes" from the pianist's "Children's Corner," and a Study of his own for the left hand alone. Tran 1/20

Transcript Jan 20

HOFMANN TODAY

The following program will be played by Josef Hofmann at Symphony Hall this afternoon:

Sonata, Opus 106 .... Beethoven
8 Etudes: E Major .... Chopin
C Sharp Minor
A Flat Major Adv 1/21
C Sharp Minor
G Flat Major (black keys).
C Minor (revolution).
Mignonettes (Children's Corner)
Josef Hofmann
Etude in C Major (for the left hand alone) .... Joseph Hofmann
Consolation in D Flat Major .... Liszt
Spanish Rhapsody .... Liszt

Advertiser Jan 21

Hofmann Plays Today

The following splendid programme, headed by Beethoven's famous "Hammerclavier" Sonata of his later years, will be played by Josef Hofmann, the great Polish pianist, at his only Boston concert of the season in Symphony Hall this afternoon at 3:30: Post 1-21

Sonata Opus 106, Beethoven; eight etudes, E major, C sharp minor, A flat major, C sharp minor, G flat major (black keys), C minor (Revolution), Chopin; Mignonettes (Children's Corner), Josef Hofmann; a, Lonesome (song without words); b Wooden Soldiers (march); c, Complaint (Nocturne); d, Sister's Dolly (polka); Etude in C major (for the left hand alone), Josef Hofmann; Consolation in D flat major, Liszt; Spanish Rhapsody, Liszt.

Post Jan 21

HOFMANN PLAYS EXTRA PIECES

Post 1/22

Free With Encores in Middle of Programme

Josef Hofmann, pianist, gave a concert in Symphony Hall yesterday afternoon. There was a large audience which greeted the pianist with a storm of applause when he first came on the stage. It was his first and probably only concert of the year, and his success was remarkable. By the time the pianist had even partially satisfied his audience his programme had lengthened to gigantic proportions. The concert started at half past three, and at six o'clock, spurred on by continued applause, Hofmann was still playing.

The pianist seemed in a mood for playing, for after his group of Chopin Etudes he played no less than four encores, and this, mind, in the middle of the programme. These encores were all from Chopin, if memory serves right. In the Etudes Hofmann exhibited once more his crystal-clear technique, his delicate phrasing, and his enormous power. All these things make an old story. Hofmann is still an amazing technician on the pianoforte, undoubtedly one of the greatest of all time. His dynamic changes of touch were just as surprising yesterday as they have always been; one doesn't get used to such prodigious skill.

No more does one become accustomed to Hofmann's essentially unmusical playing. It is not that he doesn't play the pieces "right." If another played them in Hofmann's fashion he would be hailed as a genius. But one expects something more from Mr. Hofmann. His playing of Beethoven's "Hammerklavier" Sonata was a soporific, because one felt that Hofmann was not doing what he could very well do with the Sonata, that he was uninterested. And this attitude, of course, leads immediately to lack of interest on the part of the listener.

In the Chopin Etudes, strangely enough, he was more successful, though even here he resorted to idiosyncrasies which are unexplainable. He played his own Mignonettes (Children's Corner) very well, but we saw no particular reason for the playing. We liked best of all his playing of that great show-piece, Liszt's "Spanish Rhapsody," which, in addition to being a showpiece, has some very lively themes. Such a piece is almost made to order for Hofmann. Yet even here, where one expects a good deal of thunder, Hofmann overpowered more than one listener. He is about the most powerful man who ever "tackled" the keyboard. And he shows very obviously that there can be too much power.

Post Jan 22

HOFMANN GETS BIG RECEPTION

Symphony Hall Audience Generous in Applause for Pianist

Her 1/22

RESPONDS WITH MANY ENCORES

Josef Hoffmann, pianist, played this program at his recital yesterday afternoon, in Symphony hall: Sonata in B-flat, Opus 106 Beethoven; Etudes, Chopin, E major, C-sharp minor, A-flat major, C-sharp minor, G-flat major, C minor; "Mignonettes," "Lonesome," "Wooden Soldiers," "Complaint," Sister's Dolly," Etude in C major (for the left hand alone), Josef Hofmann; Consolation in D-flat major, Spanish Rhapsody, Liszt.

It has been possible to read in the papers lately the views of eminent New York critics in regard to Mr. Hofmann's recent recital in Carnegie hall; the like of it, apparently, for grandeur, has seldom been heard. Though their enthusiasm is unfortunately no assurance of similar playing at a later concert, since a pianist is not a machine but a man subject to indispositions and moods, publishing it in the papers at least serves the useful purpose of putting an audience into the proper receptive attitude. Mr. Hofmann's audience yesterday, for instance, all disposed to be pleased, did not let it bother them one atom because the player thumped the piano brutally. Nor did they seem disturbed at the want of musical beauty, poetry or nobleness.

Mr. Hofmann's coarse energy, blusteringly in evidence all the afternoon, the people must have felt to be true greatness. If they were right (perhaps they were) they did well to applaud. Applaud they did, heartily, and not only in the desire for extra pieces, because the adagio in the sonata, after which, of course, there was nothing to be got, they acclaimed with true enthusiasm. In the course of the afternoon Mr. Hofmann had to play countless encore pieces. Whatever his musical abilities may be today, his is still the power to hold an audience in the hollow of his hand.

R. R. G.

Herald Jan 22

JOSEF HOFMANN IN PIANO RECITAL

Glo 1-22

Josef Hofmann gave a piano recital yesterday afternoon that roused considerable enthusiasm in an audience which did not fill Symphony Hall. Numerous extra pieces were added to the announced program.

Mr Hofmann has long been known here as one of the greatest living pianists. The extraordinarily subtle eloquence he showed yesterday in Beethoven's "Hammerklavier" sonata, abstruse yet noble music, upon which he lavished every resource of technique and imagination, set a new standard, even for Hofmann.

The individual merit of Hofmann's playing, its clarity and precision, which makes it easy for his hearers to follow every strand in the ever-weaving thread of music, made his Chopin etudes yesterday delightful to a listener weary of the muddled, smeared performances of them by most amateurs and many professionals.

His extraordinary sense of rhythm, with the perfect mastery he holds of his instrument, enable Mr Hofmann to play with the errorless accuracy of a machine. He does much more than any machine, however, has yet achieved, since his imagination dictates a perpetual series of nuances too delicate for any recording device to render.

The chief novelty on yesterday's program was Mr Hofmann's own "Mignonettes," a series of what Schumann would have called "Kinderscenen." These little pieces are agreeable trifles, composed in the early 1880's, when Hofmann was a small boy. He played also a new etude of his own for left hand alone, which has something to say, and says it with astonishing eloquence, considering the handicap the performer puts himself under.

Globe Jan 22

HOFMANN GIVES RECITAL AT SYMPHONY

Am 1/22

By ZOE FABER

Josef Hofmann, pianist, gave his first recital of the season at Symphony Hall before an audience that comprised the usual and definite following that Mr. Hofmann has in Boston.

The fact that the artist played four encores successively at the conclusion of the group of Chopin Etudes is proof of how he was playing and also, incidentally, of the unbounded enthusiasm of the audience. In passing, it should be noted that the Chopin Etudes were a real joy.

Not in some time in Boston have we heard six of them played with so much given to each one individually. Especially beautiful was the first in E major. The Revolutionary in C minor was tremendous and quite brought down the house.

An interesting and unusual number was the "Mignonettes," consisting of four little pieces with a special appeal to children. These were composed by Mr. Hofmann at an early age and presaged at that time, we take it, the unusual talent of the musician.

As a whole, the concert was delightful because the artist was in a playing mood.

American Jan 22

Superlative Hofmann

Trans 1-22

For the hour brief record must suffice of Mr. Hofmann's concert in Symphony Hall yesterday afternoon. For it he assembled a singular programme which became yet more singular when he divided it by an intermezzo of three or four extra pieces. It began reasonably enough with Beethoven's far-spreading and far-mounting Sonata, Opus 106. It proceeded, again reasonably, with an assorted six of Chopin's Studies. Then came the interlude specified and after it six childish pieces by the pianist himself—childish by the date upon them, 1882, childish also in matter and manner. Then ensued an exercise in sonorities and juggling "For the Left Hand Alone," exercise also of the pianist in maturer, more inventive years. For ending stood the tonally tearful "Consolation" of Liszt and his musically barren but technically thunderous "Spanish Rhapsody."

With all these numbers Mr. Hoffmann was the pianist he has chosen to be in these recent years, when none many excel him in superlative technical mastery, as far-reaching command of tone, in play of rhythm, and modulation, progress and climax. Once more he both unfolded and knit the design and the structure of the music. Once more he made it the full voice of grave and brooding moods, of power released and sweeping. By these attributes he set free the substance and form, the passion and the striving of Beethoven's Sonata as scarcely another pianist may do. By them again he glorified the gymastics of Liszt à l'Espagnole. By them yet once more he transformed Chopin's Studies into rhapsodic tone-poems alight with power. Yet sometimes the fancy in them seemed to sigh as a voice smothered.

H. T. P.

Transcript Jan 22

Josef Hofmann

Josef Hofmann, in his piano recital at Symphony hall last Sunday afternoon, proved that the magic of his playing was as potent as ever. His program was as follows: Tel

Beethoven Sonata in B Flat, Opus 106; Etudes, Chopin, E Major, C Sharp Minor, A Flat Major, C Sharp Minor, G Flat Major, C Minor; "Mignonettes," "Lonesome," "Wooden Soldiers," "Complaint," "Sister's Dolly," "Etude in C Major" (for left hand); Josef Hofmann; "Consolation in D Flat," Spanish rapsody, Liszt.

The thunders of the Beethoven Sonata were made to reverberate noisily by dint of considerable thumping, banging and whacking; albeit, its lovely Scherzo, a glint of sunshine through the storm, which was sent forth with charming appeal. Needless to say, the stupendous technical difficulties of this piece were tossed off by Mr. Hofmann as if they did not exist, though at the end of the colossal Fugue, taken with bewildering dash and speed, he was plainly tired. Nevertheless he added two encores.

In the group of his own compositions, composed some 38 or 40 years ago, he received a tremendous ovation that only the popular "Polonaise Militarie" could bring to a stop.

It would seem rather stupid to criticise Hofmann's playing. Hofmann is Hofmann and that is enough. He is quite beyond any blows that might be struck by a critic's typewriter if, indeed, such "blows" were necessary.

Telegram Jan 24

Hofmann Jan 21, 1923

Sunday afternoon, Jan. 21, in Symphony Hall, a concert of piano-pieces played by Josef Hofmann, master of technique and tone, deep in insight, poised in imagination, musician of mind as well as of feeling, high-placed and firmly set among the illustrious pianists of our time. Not again this season will he be heard in Boston.

Transcript Dec 30

HOFMANN COMING

Josef Hofmann will give his only concert of the season in Boston in Symphony Hall on Sunday afternoon, January 21.

Advertiser Dec 31

Once only will, Josef Hofmann, the pianist, play in Boston in the course of the season—at a recital of his own in Symphony Hall, on Sunday afternoon, Jan. 21.

Transcript Dec 29

JOSEF HOFMANN

The great Russian pianist, Josef Hofmann, will give his only concert of the season in Boston when he appears in Symphony Hall on Sunday afternoon, Jan. 21.

Traveler Dec 30

JOSEF HOFMANN

Josef Hofmann, pianist, will give his sole recital in Boston in Symphony hall on Sunday afternoon, Jan. 21, at 3:30 o'clock. Her 1-7

Herald Jan 7

HOFMANN COMING

Josef Hofmann, the great pianist, will make his only appearance in Boston this season in Symphony Hall on Sunday afternoon, January 21.

Advertiser Jan 7

Sunday afternoon, Jan. 21, in Symphony Hall, a concert of piano-pieces played by Josef Hofmann, master of technique and tone, deep in insight, poised in imagination, musician of mind as well as of feeling, high-placed and firmly set among the illustrious pianists of our time. Not again this season will he be heard in Boston.

Transcript Jan 6

JOSEF HOFMANN

Josef Hofmann, long celebrated as one of the greatest pianists of all time, will give a concert in Symphony hall on Sunday afternoon, Jan. 21, at 3:30. This will be his only appearance in Boston this season.

Traveler Jan 6

At his concert in Symphony Hall on Sunday afternoon, Jan. 21, Mr. Hofmann will play Beethoven Sonata in A-flat; Opus 106; eight Studies of Chopin; and "Consolation" and the Spanish Rhapsody for seldom heard pieces of Liszt. Contrary to his custom, he will abound also in his own composition—five "Mignonettes" from a "Children's Corner" and a Study "for the Left-hand Alone"—or Mr. Hofmann fanciful technician.

Transcript Jan 11

A program of high interest will be presented by Josef Hofmann in a concert in Symphony Hall Sunday afternoon, February 21. The principal number will be the famous Hammerklavier sonata of Beethoven (op. 106), one of the master's final and mightiest works.

* * *

American Jan 13

A program of high interest and musical importance will be presented by Josef Hofmann when the great Russian pianist makes his only appearance in Boston this season in a concert in Symphony hall Sunday afternoon, Feb. 21, at 3:30. The principal number will be the famous Hammerklavier Sonata of Beethoven (op. 106), one of the master's final and mightiest works. Mr. Hofmann will play in succession eight etudes of Chopin, his own etude for left hand alone, and a suite, "The Children's Corner" (Mignonettes), including Lonesome, Wooden Soldiers, Lullaby, Sister's Dolly, Complaint. He will also play Liszt's Spanish Rhapsody and Consolation in D flat.

Telegram Jan 13

HOFMANN'S PROGRAM

Josef Hofmann, pianist, will present the following program at his sole Boston concert of the season in Symphony hall next Sunday afternoon, Jan. 21, at 3:30: Her 1-14

Sonata, Opus 106 .... Beethoven
8 Etudes .... Chopin
E major, C sharp minor.
A flat major, F major, C major.
C sharp minor, G flat major (black keys)
C minor (Revolutionary).
Mignonettes (Children's Corner) .. Hofmann
(a) Lonesome.
(b) Wooden Soldiers.
(c) Lullaby.
(d) Sister's Dolly.
(e) Complaint.
Etude in C major (for the left hand alone) .... Hofmann
Consolation in D flat major .... Liszt
Spanish Rhapsody .... Liszt

Herald Jan 14

Hofmann's Programme

Josef Hofmann, the great Russian pianist, will play in Symphony Hall next Sunday afternoon, Jan. 21, at 3:30. His programme includes the Sonata, Opus 106, of Beethoven; Eight Etudes of Chopin; "Mignonettes" (Children's Corner), and Etude in C major (for the left hand alone), Josef Hofmann, and two compositions of Liszt.

Post Jan 14

Sunday, Jan 21, at 3:30, Josef Hofmann, pianist. Sonata, opus 106, "For the Hammerklavier," Beethoven; eight etudes, Chopin; "Mignonettes," and etude for the left hand alone, Hofmann; "Consolation," in D flat, and Spanish rhapsody, Liszt.

Globe Jan 14

HOFMANN'S PROGRAM

Josef Hofmann will present the following program at his only Boston recital this season to be given in Symphony Hall next Sunday afternoon:

Sonata, Opus 106 .... Beethoven
Eight Etudes .... Chopin
Mignonettes (Children's Corner)
Josef Hofmann
Etude in C Major (for left hand) . Hofmann
Consolation in D Flat Major .... Liszt
Spanish Rhapsody .... Liszt

Advertiser Jan 14

SUNDAY afteroon, Jan. 21, in Symphony Hall, a concert of piano-pieces played by Josef Hofmann, master of technique and tone, deep in insight, poised in imagination, musician of mind as well as of feeling, high-placed and firmly set among the illustrious pianists of our time. Not again this season will he be heard in Boston. His programme traverses Beethoven's Sonata, Opus 106; eight Studies of Chopin; Liszt's seldom heard "Consolation" and his Spanish Rhapsody; "Mignonettes" from the pianist's "Children's Corner & a Study of his own for the left hand

Transcript Jan 13

HOFMANN'S PROGRAM

A program of interest and musical importance will be presented by Josef Hofmann when the great Russian pianist makes his only appearance in Boston this season in a concert in Symphony hall, Sunday afternoon, Feb. 21, at 3:30.

PEOPLE'S SYMPHONY

Traveler Jan 13

HOFMANN PROGRAM

Josef Hofmann, the Polish pianist, will give his only Boston concert of the season in Symphony Hall tomorrow afternoon. His program will include Beethoven's famous "Hammorklavier" Sonata, Opus 106, Etudes of Chopin in E major, C sharp, A flat minor, C sharp minor, G flat major (black keys), and C minor, his own suite "Children's Corner," consisting of (a)—Lonesome; (b)—Wooden Soldiers; (c)—Complaint; (d)—Sister's Dolly; also his own Etude for the left hand alone, and Liszt's Consolation in D flat major, and Spanish Rhapsody.

American Jan 20

HOFMANN'S PROGRAM

Josef Hofmann, pianist, will present the following program at his sole Boston concert of the season in Symphony hall next Sunday afternoon, Jan. 21, at 3:30:

Sonata, Opus 106 .... Beethoven
8 Etudes .... Chopin
E major, C sharp minor.
A flat major, F major, C major.
C sharp minor, G flat major (black keys.
C minor (Revolutionary).
Mignonettes (Children's Corner) .. Hofmann
(a) Lonesome.
(b) Wooden Soldiers.
(c) Lullaby.
(d) Sister's Dolly.
(e) Complaint.

Her 1/21

Herald Jan 21

Mr. Hofmann in Prime

For the single recital that he undertakes each season in Boston comes Josef Hofmann, the pianist to Symphony Hall tomorrow afternoon—master of technique and tone, deep in insight, poised in imagination, musician of mind as well as of feeling, high-placed and firmly set among the illustrious pianists of our time, this winter by all report excelling even himself. His programme traverses Beethoven's Sonata, Opus 106; six Studies of Chopin; Liszt's seldom heard "Consolation" and his Spanish Rhapsody; "Mignonettes" from the pianist's "Children's Corner," and a Study of his own for the left hand alone.

Transcript Jan 20

HOFMANN TODAY

The following program will be played by Josef Hofmann at Symphony Hall this afternoon:

Sonata, Opus 106 .... Beethoven
8 Etudes: E Major .... Chopin
C Sharp Minor
A Flat Major
C Sharp Minor
G Flat Major (black keys).
C Minor (revolution).
Mignonettes (Children's Corner)
Josef Hofmann
Etude in C Major (for the left hand alone) .... Joseph Hofmann
Consolation in D Flat Major .... Liszt
Spanish Rhapsody .... Liszt

Advertiser Jan 21

Hofmann Plays Today

The following splendid programme, headed by Beethoven's famous "Hammerclavier" Sonata of his later years, will be played by Josef Hofmann, the great Polish pianist, at his only Boston concert of the season in Symphony Hall this afternoon at 3:30:

Sonata Opus 106, Beethoven; eight etudes, E major, C sharp minor, A flat major, C sharp minor, G flat major (black keys), C minor (Revolution), Chopin; Mignonettes (Children's Corner), Josef Hofmann; a. Lonesome (song without words); b Wooden Soldiers (march); c, Complaint (Nocturne): d, Sister's Dolly (polka); Etude in C major (for the left hand alone), Josef Hofmann; Consolation in D flat major, Liszt; Spanish Rhapsody, Liszt.

Post Jan 21

HOFMANN PLAYS EXTRA PIECES

Free With Encores in Middle of Programme

Josef Hofmann, pianist, gave a concert in Symphony Hall yesterday afternoon. There was a large audience which greeted the pianist with a storm of applause when he first came on the stage. It was his first and probably only concert of the year, and his success was remarkable. By the time the pianist had even partially satisfied his audience his programme had lengthened to gigantic proportions. The concert started at half past three, and at six o'clock, spurred on by continued applause, Hofmann was still playing.

The pianist seemed in a mood for playing, for after his group of Chopin Etudes he played no less than four encores, and this, mind, in the middle of the programme. These encores were all from Chopin, if memory serves right. In the Etudes Hofmann exhibited once more his crystal-clear technique, his delicate phrasing, and his enormous power. All these things make an old story. Hofmann is still an amazing technician on the pianoforte, undoubtedly one of the greatest of all time. His dynamic changes of touch were just as surprising yesterday as they have always been; one doesn't get used to such prodigious skill.

No more does one become accustomed to Hofmann's essentially unmusical playing. It is not that he doesn't play the pieces "right." If another played them in Hofmann's fashion he would be hailed as a genius. But one expects something more from Mr. Hofmann. His playing of Beethoven's "Hammerklavier" Sonata was a soporific, because one felt that Hofmann was not doing what he could very well do with the Sonata, that he was uninterested. And this attitude, of course, leads immediately to lack of interest on the part of the listener.

In the Chopin Etudes, strangely enough, he was more successful, though even here he resorted to idiosyncrasies which are unexplainable. He played his own Mignonettes (Children's Corner) very well, but we saw no particular reason for the playing. We liked best of all his playing of that great show-piece, Liszt's "Spanish Rhapsody," which, in addition to being a showpiece, has some very lively themes. Such a piece is almost made to order for Hofmann. Yet even here, where one expects a good deal of thunder, Hofmann overpowered more than one listener. He is about the most powerful man who ever "tackled" the keyboard. And he shows very obviously that there can be too much power.

Post Jan 22

HOFMANN GETS BIG RECEPTION

Symphony Hall Audience Generous in Applause for Pianist

RESPONDS WITH MANY ENCORES

Josef Hoffmann, pianist, played this program at his recital yesterday afternoon, in Symphony hall: Sonata in B-flat, Opus 106 Beethoven; Etudes, Chopin, E major, C-sharp minor, A-flat major, C-sharp minor, G-flat major, C minor; "Mignonettes," "Lonesome," "Wooden Soldiers," "Complaint," "Sister's Dolly," Etude in C major (for the left hand alone), Josef Hofmann; Consolation in D-flat major, Spanish Rhapsody, Liszt.

It has been possible to read in the papers lately the views of eminent New York critics in regard to Mr. Hofmann's recent recital in Carnegie hall; the like of it, apparently, for grandeur, has seldom been heard. Though their enthusiasm is unfortunately no assurance of similar playing at a later concert, since a pianist is not a machine but a man subject to indispositions and moods, publishing it in the papers at least serves the useful purpose of putting an audience into the proper receptive attitude. Mr. Hofmann's audience yesterday, for instance, all disposed to be pleased, did not let it bother them one atom because the player thumped the piano brutally. Nor did they seem disturbed at the want of musical beauty, poetry or nobleness.

Mr. Hofmann's coarse energy, blusteringly in evidence all the afternoon, the people must have felt to be true greatness. If they were right (perhaps they were) they did well to applaud. Applaud they did, heartily, and not only in the desire for extra pieces, because the adagio in the sonata, after which, of course, there was nothing to be got, they acclaimed with true enthusiasm. In the course of the afternoon Mr. Hofmann had to play countless encore pieces. Whatever his musical abilities may be today, his is still the power to hold an audience in the hollow of his hand.

R. R. G.

Herald Jan 22

JOSEF HOFMANN IN PIANO RECITAL

Josef Hofmann gave a piano recital yesterday afternoon that roused considerable enthusiasm in an audience which did not fill Symphony Hall. Numerous extra pieces were added to the announced program.

Mr Hofmann has long been known here as one of the greatest living pianists. The extraordinarily subtle eloquence he showed yesterday in Beethoven's "Hammerklavier" sonata, abstruse yet noble music, upon which he lavished every resource of technique and imagination, set a new standard, even for Hofmann.

The individual merit of Hofmann's playing, its clarity and precision, which makes it easy for his hearers to follow every strand in the ever-weaving thread of music, made his Chopin etudes yesterday delightful to a listener weary of the muddled, smeared performances of them by most amateurs and many professionals.

His extraordinary sense of rhythm, with the perfect mastery he holds of his instrument, enable Mr Hofmann to play with the errorless accuracy of a machine. He does much more than any machine, however, has yet achieved, since his imagination dictates a perpetual series of nuances too delicate for any recording device to render.

The chief novelty on yesterday's program was Mr Hofmann's own "Mignonettes," a series of what Schumann would have called "Kinderscenen." These little pieces are agreeable trifles, composed in the early 1880's, when Hofmann was a small boy. He played also a new etude of his own for left hand alone, which has something to say, and says it with astonishing eloquence, considering the handicap the performer puts himself under.

Globe Jan 22

HOFMANN GIVES RECITAL AT SYMPHONY

By ZOE FABER

Josef Hofmann, pianist, gave his first recital of the season at Symphony Hall before an audience that comprised the usual and definite following that Mr. Hofmann has in Boston.

The fact that the artist played four encores successively at the conclusion of the group of Chopin Etudes is proof of how he was playing and also, incidentally, of the unbounded enthusiasm of the audience. In passing, it should be noted that the Chopin Etudes were a real joy.

Not in some time in Boston have we heard six of them played with so much given to each one individually. Especially beautiful was the first in E major. The Revolutionary in C minor was tremendous and quite brought down the house.

An interesting and unusual number was the "Mignonettes," consisting of four little pieces with a special appeal to children. These were composed by Mr. Hofmann at an early age and presaged at that time, we take it, the unusual talent of the musician.

As a whole, the concert was delightful because the artist was in a playing mood.

American Jan 22

Superlative Hofmann

For the hour brief record must suffice of Mr. Hofmann's concert in Symphony Hall yesterday afternoon. For it he assembled a singular programme which became yet more singular when he divided it by an intermezzo of three or four extra pieces. It began reasonably enough with Beethoven's far-spreading and far-mounting Sonata, Opus 106. It proceeded, again reasonably, with an assorted six of Chopin's Studies. Then came the interlude specified and after it six childish pieces by the pianist himself—childish by the date upon them, 1882, childish also in matter and manner. Then ensued an exercise in sonorities and juggling "For the Left Hand Alone," exercise also of the pianist in maturer, more inventive years. For ending stood the tonally tearful "Consolation" of Liszt and his musically barren but technically thunderous "Spanish Rhapsody."

With all these numbers Mr. Hoffmann was the pianist he has chosen to be in these recent years, when none many excel him in superlative technical mastery, as far-reaching command of tone, in play of rhythm, and modulation, progress and climax. Once more he both unfolded and knit the design and the structure of the music. Once more he made it the full voice of grave and brooding moods, of power released and sweeping. By these attributes he set free the substance and form, the passion and the striving of Beethoven's Sonata as scarcely another pianist may do. By them again he glorified the gymastics of Liszt à l'Espagnole. By them yet once more he transformed Chopin's Studies into rhapsodic tone-poems alight with power. Yet sometimes the fancy in them seemed to sigh as a voice smothered.

H. T. P.

Transcript Jan 22

Josef Hofmann

Josef Hofmann, in his piano recital at Symphony hall last Sunday afternoon, proved that the magic of his playing was as potent as ever. His program was as follows:

Beethoven Sonata in B Flat, Opus 106; Etudes, Chopin, E Major, C Sharp Minor, A Flat Major, C Sharp Minor, G Flat Major, C Minor; "Mignonettes," "Lonesome," "Wooden Soldiers," "Complaint," "Sister's Dolly," "Etude in C Major" (for left hand); Josef Hofmann; "Consolation in D Flat," Spanish rapsody, Liszt.

The thunders of the Beethoven Sonata were made to reverberate noisily by dint of considerable thumping, banging and whacking; albeit, its lovely Scherzo, a glint of sunshine through the storm, which was sent forth with charming appeal. Needless to say, the stupendous technical difficulties of this piece were tossed off by Mr. Hofmann as if they did not exist, though at the end of the colossal Fugue, taken with bewildering dash and speed, he was plainly tired. Nevertheless he added two encores.

In the group of his own compositions, composed some 38 or 40 years ago, he received a tremendous ovation that only the popular "Polonaise Militarie" could bring to a stop.

It would seem rather stupid to criticise Hofmann's playing. Hofmann is Hofmann and that is enough. He is quite beyond any blows that might be struck by a critic's typewriter if, indeed, such "blows" were necessary.

Telegram Jan 24

[127]

Sir Basil Thomson Jan. 8th 1923.

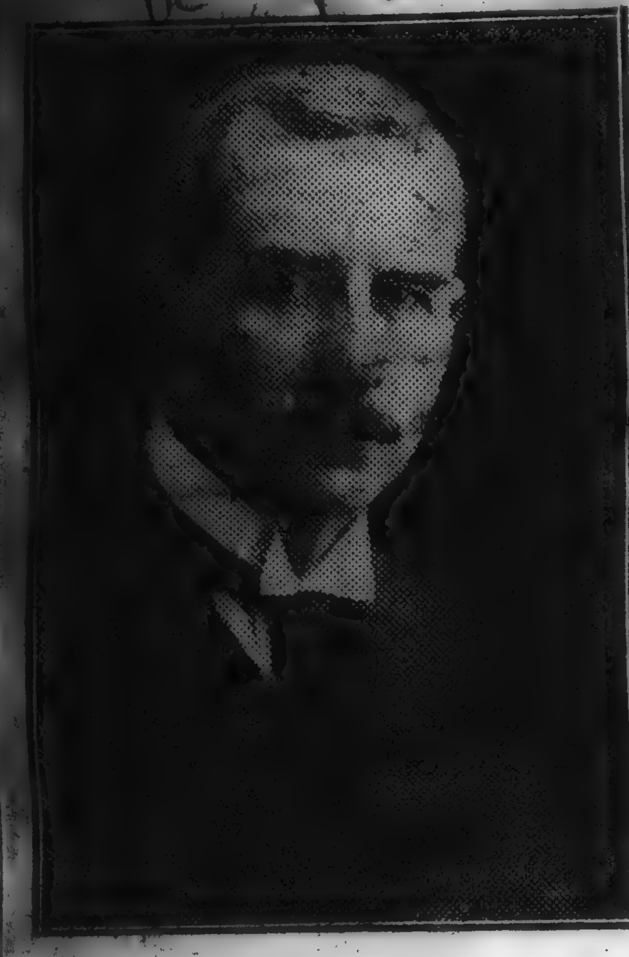
~~Ivogun~~ Feb. 4, 1923.

WILL TELL OF SCOTLAND YARD

Sir Basil Thomson to Lecture in Boston on Experiences as Head of England's Detective Force

Sir Basil Thomson, K.C.B., formerly head of the criminal investigation department of Scotland Yard, and director of the British secret sercice during the war, will lecture at Symphony Hall, on Monday, Jan. 8, under the auspices of the Boston Lions Club. His topic will be "My Experiences at Scotland Yard."

Sir Basil is the son of the late Archbishop of York. He is a graduate of New College, Oxford, and was formerly in the colonial service for the British Government. He took part in the exploration of New Guinea and subsequently held several official positions. On his return to England he was appointed to reorganize several prisons and this led to his becoming head of the department of criminal investigation at Scotland Yard. He has been responsible for the education of its detectives along new and improved lines.



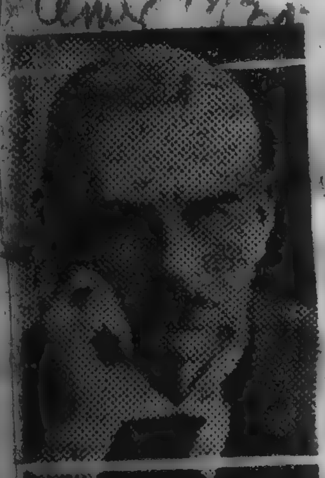
Sir Basil Thomson

Since the war he has been active in keeping Russian revolutionary emissaries from invading England, in connection with the activities of the radical British labor element.

Transcript Jan 2

'SHERLOCK HOLMES" TO LECTURE HERE

Quick, Watson--the needle! Sherlock Holmes is coming to Boston! Amer 1/2



Sir Basil King

Or, rather, Sir Basil King, K. C. B., former head of Scotland Yard and director of the British secret service during the war, is on his way here.

Sir Basil is said to be the closest approximation to Sherlock Holmes that ever existed. For years he was the power behind the British police, filling to a great extent the role of heroes of the type of Sherlock Holmes and Craig Kennedy.

He will lecture in Symphony Hall January 8 under the auspices of the Boston Lions Club. He will talk on "My Experiences at Scotland Yard."

American Dec 30

SCOTLAND YARD CHIEF TO SPEAK

Former Head of Noted Detective Organization Will Arrive in Boston Friday as Guest of Lions Club

Trans 1/4

Sir Basil Thomson, K.C.B., former head of Scotland Yard, will arrive in Boston tomorrow morning to lecture at Symphony Hall on Monday evening on "My Experiences at Scotland Yard." Sir Basil comes as the guest of the Lions Club, under whose auspices he will appear at Symphony Hall. At one o'clock tomorrow afternoon he will be the guest of the club at a luncheon at the Parker House. Mayor Curley, Commissioner of Police Herbert A. Wilson, Major General André Brewster, Colonel Frank C. Bolles, chief of staff 94th Division, O. R. C., and Edward F. Gray, British consul general, are among the guests invited. Sir Basil will stay at the Hotel Touraine.

Scotland Yard, of which Sir Basil was the head for more than eight years, came into existence about 1832, when Sir Robert Peel organized London's first metropolitan police to take the place of the "Bow street [illegible]," socalled because their duty was [illegible] criminals when fortunate [illegible] them. They usually made

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Miss Ivogun, well remembered singer from the Sunday Concerts of last winter, will return to them at Symphony Hall on Jan. 28. A year ago the charm of her light voice, her graces in song, the quick, clear play of responsive feeling commended her. She then pleased a handful of the curious. To many more on her return she should give equal pleasure. Trans 1-10

Transcript Jan 10

Maria Ivogun, who first came to America last season and appeared with such fine success in leading roles with the Chicago Opera Company, is to give a concert in Boston, in Symphony Hall, on Sunday afternoon, February 4. Amer 1-13

* * *

American Jan 13

IVOGUN CONCERT

Adv 1-14

Maria Ivogun, the Hungarian colorature soprano, whose extraordinary vocal beauty and skill made her one of the most important newcomers to America last season, is to give a concert in Symphony Hall on Sunday afternoon, February 4.

Advertiser Jan 14

~~Sunday afternoon~~ - Feb 4 in S. H.

Hall, a concert of ornate operatic pieces, German, French and other songs, sung by Maria Ivogün, bright, clear and plastic of voice, excelling in florid music, deft with lightly moulded, lightly freighted pieces, sensitive, intelligent, ingratiating always. A year ago she proved her mettle to a pleasured audience. Trans 1-13

Transcript Jan 13

MARIA IVOGUN

Trav 1-13

The Hungarian soprano, Maria Ivogun; who first came to America last season and appeared with fine success in leading roles with the Chicago Opera Company and in a number of concerts in various cities, is to give a concert in Boston, in Symphony hall, on Sunday afternoon, Feb. 4.

Traveler Jan 13

One of the most notable singers who came to Amercia last season was Maria Ivogun, the young Hungarian coloratura soprano. Miss Ivogun is to give a concert in Symphony Hall on Sunday afternoon, February 4. Amer 1-20

* * *

Amer Jan 20

Maria Ivogun, soprano, will give a recital in Symphony hall on Sunday afternoon, Feb. 4. Her 1-21

Herald Jan 21

Those who care for beautiful singing from a beautiful voice are urged by the reviewer for the Globe not to miss Maria Ivogun's recital at Symphony Hall, Feb 4. This testimonial is entirely unsolicited. Gl 1-21

Globe Jan 21

MARIA IVOGUN

Trav 1/27

On Sunday afternoon, Feb. 4, in Symphony hall, Maria Ivogun, the Hungarian coloratura soprano who aroused such great enthusiasm by her appearances with the Chicago Opera Company last season and likewise in concerts, will sing here. This artist will sing two numbers with flute obbligato—Bishop's "Lo, Here the Gentle Lark" and Densmore's "The Voice and the Flute."

Traveler Jan 27

SUNDAY afternoon, Feb. 4, in Symphony Hall, a concert by Maria Ivogün, bright, clear and plastic of voice, excelling in florid music, deft with lightly moulded, lightly freighted pieces, sensitive, intelligent, ingratiating always. A year ago she proved her mettle to a pleasured audience. She will sing airs of Mozart; songs of Schubert; American miscellany; sundry ornate numbers.

Trans 1-27

Transcript Jan 27

IVOGUN'S PROGRAM

Maria Ivogun, the Hungarian coloratura soprano who came to America for the first time last season will give a concert in Symphony Hall next Sunday afternoon, Feb. 4, at 3:30.

Her 1-28

"Lo, Hear the Gentle Lark" .... Bishop
(With flute.)
Aria, "Martern aller Arten" .... Mozart
Alleluja .... Mozart
Nur wer die Sehnsucht kennt .... Schubert
Pastorella .... Schubert
Die Forelle .... Schubert
Seligkeit .... Schubert
"Come Unto These Yellow Sands" .... Laforge
"Windflowers" .... Josten
"Pirate Dreams" .... Huerter
"Brown Birdeen" .... Buzzi-Peccia
"The Voice and the Flute" .... Densmore
(With flute.)

Herald Jan 28

Maria Ivogun Sings With Chicago Symphony

Mon 1/17

Special from Monitor Bureau

CHICAGO, Jan. 16—Maria Ivogun occupied a large space in the artistic scheme set forth by the Chicago Symphony Orchestra at its concerts last Friday and Saturday. Miss Ivogun is one of the exponents of the gymnastic vocalization which, in mid-Victorian days, ran to florid cadenzas and obbligatos on the flute. Both those things were in evidence at this concert, for the soloist sang the air "L'Amerò sarò costante" from Mozart's "Il Re Pastore"—that contained a violin obbligato for a change—the air "Sweet Bird" from Handel's "L'Allegro, il Penseroso ed il Moderato" (with the inevitable flute) and the Bell song from Delibes' "Lakmé." There can be no doubt that the artist who negotiated these arias stands well to the front among the coloratura sisterhood. Her bravura is of impressive brilliancy and her tone is of ingratiating kind. Moreover, Miss Ivogun is successful in the matter of intonation.

Among the purely orchestral morceaux Mr. Stock included a tone poem entitled "In a Withered Garden," by Elliott Schenck. This was one of five symphonic works selected from over 70 submitted in the Chicago North Shore Festival competition last season and played at a public rehearsal at Evanston in May. Mr. Schenck has been an industrious composer, for his portfolio contains the scores of two operas, symphonic poems, overtures and other extensive works, and he has worked, perhaps without much artistic pleasure on his part, in providing theatrical productions with tunes.

"In a Withered Garden" contains some highly imaginative music. Believing, apparently, that one must be up to date in order to win the laurel of success, Mr. Schenck has poured modernity in liberal measure on the pages of his score. There are plenty of bizarre harmonic effects and a nice adjustment of melodic conditions to the exigencies of the whole tone scale. But the fact of importance is that the composer was able to establish a mood, and by that token "In a Withered Garden" was of interest.

Mr. Stock's musicians gave a lovely interpretation to the F major symphony by Brahms, and a glowing and brilliant one to the "Don Juan" by Richard Strauss. F. B.

Monitor Jan 17

IVOGUN COMING

Adv 1-28

Maria Ivogun, the young Hungarian coloratura soprano, who has won an enviable place among the singers of the day, is to give a concert in Symphony Hall on Sunday afternoon, February 4.

Advertiser Jan 28

IVOGUN PROGRAM

Maria Ivogun, the Hungarian coloratura soprano, who came to America for the first time last season and was praised as a supreme mistress of ornate and lyric song, is to give a concert in Symphony Hall nevt Sunday afternoon. Her program includes: "Lo, Here the Gentle Lark," by Mozart; "Martern aller Arten," and "Alleluja." A group of Schubert songs and then modern songs. Adv 1-28

Advertiser Jan 28

When Miss Ivogun, the soprano of bright voice and supple skill in ornate song, re-appears at Symphony Hall on Sunday afternoon, Feb. 4, she will sing Mozart's flooding "Alleluia"; the much-adorned air from his opera, "Il Seraglio"; a bedecked piece by Bishop; four songs of Schubert and five by miscellaneous minor composers. The good memory of her concert in Boston last year heralds her. Trans 1-26

Transcript Jan 26

Trav 2-3

Tomorrow afternoon in Symphony hall at 3:30, Maria Ivogun, the Hungarian coloratura soprano, will give a concert. This singer, who came to America last year from Europe, where she had long held a pre-eminent reputation, completely captivated audiences when she appeared with the Chicago Opera Company and when she gave concerts in various cities.

She will sing with flute obligato songs by Bishop and Adam, also four songs by Schubert, an aria from "Don Pasquale," and songs by La Forge, Josten, Huerter and Buzzi-Peccia.

Traveler Feb 3

Mme. Ivogun Returns

Trans 2/3

A year ago, to a surprised and pleasured audience, Mme. Ivogün, newly come to America and to Boston, proved her mettle as singer, bright, clear and plastic of voice, excelling in florid music, deft with lightly moulded, lightly freighted pieces, sensitive, intelligent, ingratiating always. With one accord all who heard applauded and prophesied. Now that she is to return to Symphony Hall for a concert tomorrow afternoon they have only to remember their sayings and fulfil them. If they do, Mme. Ivogün, here as elsewhere, will lack neither audience nor plaudits. She will sing airs of Mozart; songs of Schubert; American miscellany; sundry ornate numbers.

Transcript Feb 3

MARIA IVOGUN

Amer 2/3

Maria Ivogun, the Hungarian coloratura soprano, will give a concert in Symphony Hall tomorrow afternoon. This singer, who came to America last year from Europe, where she had long held a pre-eminent reputation, completely captivated her audiences by the charm of her singing when she appeared with the Chicago Opera Company and when she gave concerts in various cities.

American Feb 3

IVOGUN SINGS TODAY

Post 2/4

The Hungarian coloratura soprano, Maria Ivogun, will give a concert in Symphony Hall this afternoon at 3:30. She came to America last year, appearing with the Chicago Opera Company in Chicago and New York, likewise in concerts in various cities.

Madame Ivogun will sing music by Bishop, Schubert, Donizetti, Frank La Forge, Werner Josten, Huerter, A. Buzzi-Peccia and others.

Post Feb 4

Ivogun Sings at Symphony Hall Today

MARIA IVOGUN, famous Hungarian coloratura soprano, will give a concert in Symphony Hall this afternoon. In Central Europe she has been in recent years considered the finest living mistress of ornate song. She came to America last year appearing with the Chicago Opera Company and also in concerts, captivating audiences by the charm of her voice and the remarkable use of coloratura.

Classic songs by Donizetti, Adam, Bishop and Schubert and new songs in English are on the program.

Advertiser Feb 4

IVOGUN SINGS TODAY

The Hungarian coloratura soprano, Maria Ivogun, will give a concert in Symphony hall this afternoon at 3:30. In Central Europe she has been in recent years considered one of the finest living mistresses of ornate song. She came to America last year and appearing with the Chicago Opera Company in Chicago and New York, likewise in concerts in various cities, captivated her audiences by the charm of her voice and her coloratura. Her 2/4

Mme. Ivogun will sing at this concert:

Lo, Here the Gentle Lark (with flute) .... Bishop
Nur wer die Sehnsucht kennt .... Schubert
Pastorella .... Schubert
Die Forelle .... Schubert
Seligkeit .... Schubert
Cavatina: "So anch'io la virtu magica," from "Don Pasquale" .... Donizetti
Come Unto These Yellow Sands .... La Forge
Windflowers .... Werner Josten
Pirate Dreams .... Huerter
Brown Birdeen .... Buzzi-Peccia
Variations on a melody by Mozart (with flute)

Herald Feb 4

Ivogun Concert Today Promises Fine Singing

Gl 2/4

Maria Ivogun, the coloratura soprano to be heard this afternoon at Symphony Hall, began her career in opera at Munich in 1913. In 1921, she came to America to sing with the Chicago Opera, which accorded her but one performance, late in the season. She was enthusiastically received by public and critics, but politics within the company seems to have prevented a reengagement.

She has been soloist with most of the leading Symphony orchestras in this country, and has given many recitals in various cities, winning a good deal of very high praise. The reviewer for the Globe was unusually enthusiastic about her first Boston concert, at Symphony Hall, last year. Here is a clear, sweet, pure soprano, which takes very [illegible] notes with an extraordinary [illegible] and beauty of tone, almost [illegible] among contemporary singers. One doubly regrets the [illegible] arias by [illegible] from her [illegible]

Globe Feb 4

Reviews! 4th page ahead

[128]

Sir Basil Thomson. Jan. 8th, 1923.

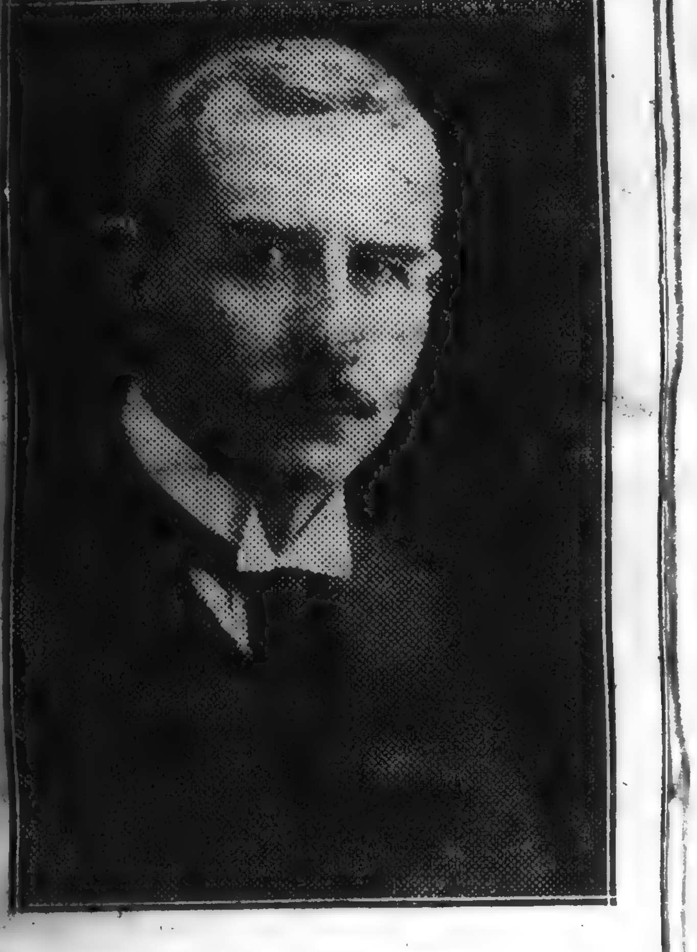
~~Ivogun~~ Feb. 4, 1923.

WILL TELL OF SCOTLAND YARD

Sir Basil Thomson to Lecture in Boston on Experiences as Head of England's Detective Force

Sir Basil Thomson, K.C.B., formerly head of the criminal investigation department of Scotland Yard, and director of the British secret sercice during the war, will lecture at Symphony Hall, on Monday, Jan. 8, under the auspices of the Boston Lions Club. His topic will be "My Experiences at Scotland Yard."

Tr 1-2



Sir Basil Thomson

Sir Basil is the son of the late Archbishop of York. He is a graduate of New College, Oxford, and was formerly in the colonial service for the British Government. He took part in the exploration of New Guinea and subsequently held several official positions. On his return to England he was appointed to reorganize several prisons and this led to his becoming head of the department of criminal investigation at Scotland Yard. He has been responsible for the education of its detectives along new and improved lines.

Since the war he has been active in keeping Russian revolutionary emissaries from invading England, in connection with the activities of the radical British labor element.

Transcript Jan 2

'SHERLOCK HOLMES" TO LECTURE HERE

Quick, Watson--the needle! Sherlock Holmes is coming to Boston!

Amer 12/30

Sir Basil King

Or, rather, Sir Basil King, K. C. B., former head of Scotland Yard and director of the British secret service during the war, is on his way here.

Sir Basil is said to be the closest approximation to Sherlock Holmes that ever existed. For years he was the power behind the British police, filling to a great extent the role of heroes of the type of Sherlock Holmes and Craig Kennedy.

He will lecture in Symphony Hall January 8 under the auspices of the Boston Lions Club. He will talk on "My Experiences at Scotland Yard."

American Dec 30

SCOTLAND YARD CHIEF TO SPEAK

Former Head of Noted Detective Organization Will Arrive in Boston Friday as Guest of Lions Club

Trans 1/4

Sir Basil Thomson, K.C.B., former head of Scotland Yard, will arrive in Boston tomorrow morning to lecture at Symphony Hall on Monday evening on "My Experiences at Scotland Yard." Sir Basil comes as the guest of the Lions Club, under whose auspices he will appear at Symphony Hall. At one o'clock tomorrow afternoon he will be the guest of the club at a luncheon at the Parker House. Mayor Curley, Commissioner of Police Herbert A. Wilson, Major General André Brewster, Colonel Frank C. Bolles, chief of staff 94th Division, O. R. C., and Edward F. Gray, British consul general, are among the guests invited. Sir Basil will stay at the Hotel Touraine.

Scotland Yard, of which Sir Basil was the head for more than eight years, came into existence about 1832, when Sir Robert Peel organized London's first metropolitan police to take the place of the "Bow street runners," socalled because their duty was to run after criminals when fortunate enough to locate them. They usually made [illegible] of it. Peel's men were called [illegible] "bobbies" and these names still [illegible]

Transcript Jan 4

Miss Ivogün, well remembered singer from the Sunday Concerts of last winter, will return to them at Symphony Hall on Jan. 28. A year ago the charm of her light voice, her graces in song, the quick, clear play of responsive feeling commended her. She then pleased a handful of the curious. To many more on her return she should give equal pleasure. Trans 1-10

Transcript Jan 10

Maria Ivogun, who first came to America last season and appeared with such fine success in leading roles with the Chicago Opera Company, is to give a concert in Boston, in Symphony Hall, on Sunday afternoon, February 4. Amer 1-13

* * *

American Jan 13

IVOGUN CONCERT

Maria Ivogun, the Hungarian colorature soprano, whose extraordinary vocal beauty and skill made her one of the most important newcomers to America last season, is to give a concert in Symphony Hall on Sunday afternoon, February 4.

Advertiser Jan 14

~~Sunday afternoon~~ - Feb. 4 in S. H.

Hall, a concert of ornate operatic pieces, German, French and other songs, sung by Maria Ivogün, bright, clear and plastic of voice, excelling in florid music, deft with lightly moulded, lightly freighted pieces, sensitive, intelligent, ingratiating always. A year ago she proved her mettle to a pleasured audience. Trans 1-13

Transcript Jan 13

MARIA IVOGUN

Trav 1-13

The Hungarian soprano, Maria Ivogun, who first came to America last season and appeared with fine success in leading roles with the Chicago Opera Company and in a number of concerts in various cities, is to give a concert in Boston, in Symphony hall, on Sunday afternoon, Feb. 4.

Traveler Jan 13

One of the most notable singers who came to Amercia last season was Maria Ivogun, the young Hungarian coloratura soprano. Miss Ivogun is to give a concert in Symphony Hall on Sunday afternoon, February 4. Amer 1-20

* * *

Amer Jan 20

Maria Ivogun, soprano, will give a recital in Symphony hall on Sunday afternoon, Feb. 4.

Herald Jan 21

Those who care for beautiful singing from a beautiful voice are urged by the reviewer for the Globe not to miss Maria Ivogun's recital at Symphony Hall, Feb 4. This testimonial is entirely unsolicited. Gl 1-21

Globe Jan 21

MARIA IVOGUN

Trav 1/27

On Sunday afternoon, Feb. 4, in Symphony hall, Maria Ivogun, the Hungarian coloratura soprano who aroused such great enthusiasm by her appearances with the Chicago Opera Company last season and likewise in concerts, will sing here. This artist will sing two numbers with flute obbligato—Bishop's "Lo, Here the Gentle Lark" and Denmore's "The Voice and the Flute."

Traveler Jan 27

SUNDAY afternoon, Feb. 4, in Symphony Hall, a concert by Maria Ivogün, bright, clear and plastic of voice, excelling in florid music, deft with lightly moulded, lightly freighted pieces, sensitive, intelligent, ingratiating always. A year ago she proved her mettle to a pleasured audience. She will sing airs of Mozart; songs of Schubert; American miscellany; sundry ornate numbers. Trans 1/27

Transcript Jan 27

IVOGUN'S PROGRAM

Maria Ivogun, the Hungarian coloratura soprano who came to America for the first time last season will give a concert in Symphony Hall next Sunday afternoon, Feb. 4, at 3:30. He 1-28

"Lo, Hear the Gentle Lark" .... Bishop
(With flute.)
Aria, "Martern aller Arten" .... Mozart
Alleluja .... Mozart
Nur wer die Sehnsucht kennt .... Schubert
Pastorella .... Schubert
Die Forelle .... Schubert
Seligkeit .... Schubert
"Come Unto These Yellow Sands" .... Laforge
"Windflowers" .... Josten
"Pirate Dreams" .... Huerter
"Brown Birdeen" .... Buzzi-Peccia
"The Voice and the Flute" .... Densmore
(With flute.)

Herald Jan 28

Maria Ivogun Sings With Chicago Symphony

Mon 1/17

Special from Monitor Bureau

CHICAGO, Jan. 16—Maria Ivogun occupied a large space in the artistic scheme set forth by the Chicago Symphony Orchestra at its concerts last Friday and Saturday. Miss Ivogun is one of the exponents of the gymnastic vocalization which, in mid-Victorian days, ran to florid cadenzas and obbligatos on the flute. Both those things were in evidence at this concert, for the soloist sang the air "L'Amerò sarò costante" from Mozart's "Il Re Pastore"—that contained a violin obbligato for a change—the air "Sweet Bird" from Handel's "L'Allegro, il Penseroso ed il Moderato" (with the inevitable flute) and the Bell song from Delibes' "Lakmé." There can be no doubt that the artist who negotiated these arias stands well to the front among the coloratura sisterhood. Her bravura is of impressive brilliancy and her tone is of ingratiating kind. Moreover, Miss Ivogun is successful in the matter of intonation.

Among the purely orchestral morceaux Mr. Stock included a tone poem entitled "In a Withered Garden," by Elliott Schenck. This was one of five symphonic works selected from over 70 submitted in the Chicago North Shore Festival competition last season and played at a public rehearsal at Evanston in May. Mr. Schenck has been an industrious composer, for his portfolio contains the scores of two operas, symphonic poems, overtures and other extensive works, and he has worked, perhaps without much artistic pleasure on his part, in providing theatrical productions with tunes.

"In a Withered Garden" contains some highly imaginative music. Believing, apparently, that one must be up to date in order to win the laurel of success, Mr. Schenck has poured modernity in liberal measure on the pages of his score. There are plenty of bizarre harmonic effects and a nice adjustment of melodic conditions to the exigencies of the whole tone scale. But the fact of importance is that the composer was able to establish a mood, and by that token "In a Withered Garden" was of interest.

Mr. Stock's musicians gave a lovely interpretation to the F major symphony by Brahms, and a glowing and brilliant one to the "Don Juan" by Richard Strauss. F. B.

Monitor Jan 17

IVOGUN COMING

Maria Ivogun, the young Hungarian coloratura soprano, who has won an enviable place among the singers of the day, is to give a concert in Symphony Hall on Sunday afternoon, February 4.

Advertiser Jan 28

IVOGUN PROGRAM

Maria Ivogun, the Hungarian coloratura soprano, who came to America for the first time last season and was praised as a supreme mistress of ornate and lyric song, is to give a concert in Symphony Hall nevt Sunday afternoon. Her program includes: "Lo, Here the Gentle Lark," by Mozart; "Martern aller Arten," and "Alleluja." A group of Schubert songs and then modern songs. Adv 1-28

Advertiser Jan 28

When Miss Ivogun, the soprano of bright voice and supple skill in ornate song, reappears at Symphony Hall on Sunday afternoon, Feb. 4, she will sing Mozart's flooding "Alleluia"; the much-adorned air from his opera, "Il Seraglio"; a bedecked piece by Bishop; four songs of Schubert and five by miscellaneous minor composers. The good memory of her concert in Boston last year heralds her. Trans 1-26

Transcript Jan 26

Trav 2-3

Tomorrow afternoon in Symphony hall at 3:30, Maria Ivogun, the Hungarian coloratura soprano, will give a concert. This singer, who came to America last year from Europe, where she had long held a pre-eminent reputation, completely captivated audiences when she appeared with the Chicago Opera Company and when she gave concerts in various cities.

She will sing with flute obligato songs by Bishop and Adam, also four songs by Schubert, an aria from "Don Pasquale," and songs by La Forge, Josten, Huerter and Buzzi-Peccia.

Traveler Feb 3

[128]

Mme. Ivogun Returns

Trans 2/3

A year ago, to a surprised and pleasured audience, Mme. Ivogün, newly come to America and to Boston, proved her mettle as singer, bright, clear and plastic of voice, excelling in florid music, deft with lightly moulded, lightly freighted pieces, sensitive, intelligent, ingratiating always. With one accord all who heard applauded and prophesied. Now that she is to return to Symphony Hall for a concert tomorrow afternoon they have only to remember their sayings and fulfil them. If they do, Mme. Ivogün, here as elsewhere, will lack neither audience nor plaudits. She will sing airs of Mozart; songs of Schubert; American miscellany; sundry ornate numbers.

Transcript Feb 3

MARIA IVOGUN

Amer 2/3

Maria Ivogun, the Hungarian coloratura soprano, will give a concert in Symphony Hall tomorrow afternoon. This singer, who came to America last year from Europe, where she had long held a pre-eminent reputation, completely captivated her audiences by the charm of her singing when she appeared with the Chicago Opera Company and when she gave concerts in various cities.

American Feb 3

IVOGUN SINGS TODAY

Post 2/4

The Hungarian coloratura soprano, Maria Ivogun, will give a concert in Symphony Hall this afternoon at 3:30. She came to America last year, appearing with the Chicago Opera Company in Chicago and New York, likewise in concerts in various cities.

Madame Ivogun will sing music by Bishop, Schubert, Donizetti, Frank La Forge, Werner Josten, Huerter, A. Buzzi-Peccia and others.

Post Feb 4

Ivogun Sings at Symphony Hall Today

MARIA IVOGUN, famous Hungarian coloratura soprano, will give a concert in Symphony Hall this afternoon. In Central Europe she has been in recent years considered the finest living mistress of ornate song. She came to America last year appearing with the Chicago Opera Company and also in concerts, captivating audiences by the charm of her voice and the remarkable use of coloratura.

Classic songs by Donizetti, Adam, Bishop and Schubert and new songs in English are on the program.

Advertiser Feb 4

IVOGUN SINGS TODAY

The Hungarian coloratura soprano, Maria Ivogun, will give a concert in Symphony hall this afternoon at 3:30. In Central Europe she has been in recent years considered one of the finest living mistresses of ornate song. She came to America last year and, appearing with the Chicago Opera Company in Chicago and New York, likewise in concerts in various cities, captivated her audiences by the charm of her voice and her coloratura. He 2/4

Mme. Ivogun will sing at this concert:

Lo, Here the Gentle Lark (with flute), ... Bishop
Nur wer die Sehnsucht kennt .... Schubert
Pastorella .... Schubert
Die Forelle .... Schubert
Seligkeit .... Schubert
Cavatina: "So anch'io la virtu magica," from "Don Pasquale" .... Donizetti
Come Unto These Yellow Sands .... La Forge
Windflowers .... Werner Josten
Pirate Dreams .... Huerter
Brown Birdeen .... Buzzi-Peccia
Variations on a melody by Mozart (with flute) ....

Herald Feb 4

Ivogun Concert Today Promises Fine Singing

Gl 2/4

Maria Ivogun, the coloratura soprano to be heard this afternoon at Symphony Hall, began her career in opera at Munich in 1913. In 1921, she came to America to sing with the Chicago Opera, which accorded her but one performance, late in the season. She was enthusiastically received by public and critics, but politics within the company seems to have prevented a reengagement.

She has been soloist with most of the leading Symphony orchestras in this country, and has given many recitals in various cities, winning a good deal of very high praise. The reviewer for the Globe was unusually enthusiastic about her first Boston concert, at Symphony Hall, last year. Hers is a clear, sweet, pure soprano, which takes very high notes with an extraordinary warmth and beauty of tone, almost unparalleled among contemporary singers.

One deeply regrets the absence of arias by Mozart from her Boston program, since she is one of the few living sopranos capable of singing his music beautifully. She has set herself with [illegible]

Globe Feb 4

Reviews 4th page ahead

Onegin Feb 8, 1923

Programmes in Prospect

For once, we in Boston are to hear a notable singer of the Metropolitan Opera House while she is still new and stirring comer—Sigrid Onégin, announced for a concert of her own at Symphony Hall on Thursday evening, Feb. 8. Her voice is a magnificent mezzo-soprano, ranging downward rather than upward—a voice in full prime of body, resonance, pliancy and color. She uses it with large skill; while over it play both power and beauty. Even more in the concert-hall than in the oper house, New York, whither she came las autumn from Munich, has applauded he

Transcript Jan 5

ONEGIN COMING

Adv 1-14

One of the most important acquisition of the Metropolitan Opera Company this season is Sigrid Onegin, contralto of Swedish origin, who will make her first appearance in Boston in concert at Symphony Hall on Thursday evening, February 8.

Advertiser Jan 14

Sigrid Onegin, the contralto of Swedish origin, is to visit Boston and make her debut in Symphony Hall on Thursday evening, February 8. Amer 1-13

American Jan 13

Thursday evening, Feb. 8, in Symphony Hall, a concert by Sigrid O'negin, applauded newcomer from German stages to the Metropolitan Opera House. A contralto voice of rare depth, richness, power and pliancy distinguishes her. She uses opulently the arts of song. In the concert-hall she has won more praise than even in the opera house. One of the "revelations" of the musical year.

Transcript Jan 13

SIGRID ONEGIN

There is considerable curiosity and interest hereabouts in Sigrid Onegin, the contralto of Swedish origin, who is looked upon as the most important of the season's new singers in the Metropolitan Opera House, and who is to visit Boston and make her debut in concert in Symphony Hall on Thursday evening, Feb. 8.

Traveler Jan 13

Sigrid Onegin, the Swedish contralto, will give a concert in Symphony Hall on Thursday evening, February 8.

* * *

American Jan 20

Sigrid Onegin, who made her first appearance in Chicago at a recital given Jan. 12, disclosed a contralto voice the richness of which was equaled only by the skill with which it was handled. Having heard Mme. Onegin negotiate some old arias—notably Lotti's "Pur Dicesti" and the "Chi Vuoi la Zingarella" by Paisello—as well as some modern American compositions, it becomes easy to predict for her a distinguished future; for this artist evidently has learned that much more goes to singing than voice and that hearts must be moved as well as ears soothed with sensuous beauty of tone. F. B.

Monitor Jan 20

Sigrid Onegin, the distinguished contralto of the Metropolitan Opera House, will give a concert in Symphony hall on Thursday evening, Feb. 8. German Liedor, Italian songs by the old masters and Pastourellas of the 16th century.

Herald Jan 21

ONEGIN CONCERT

Sigrid Onegin, the sensational Swedish contralto, newly acquired by the Metropolitan Opera Company, will give a concert at Symphony Hall on Thursday evening, February 8. Her program will include German lieder, old Italian songs and a group of pastourelles.

Advertiser Jan 21

Sigrid Onegin, the Metropolitan Opera's sensational new mezzo soprano, has made a great hit in recital in Chicago. She will sing here for the first time Feb 8. Her voice is said to be the best of its kind since Schumann-Heink.

Globe Jan 21

SIGRID ONEGIN

No other new singer of the season in New York has made more impression than Sigrid Onegin, the Swedish contralto. Coming from central Europe, where she has long been held in the highest esteem both in concert and opera, she has immediately won high renown in both fields, having already appeared in several important parts at the Metropolitan Opera House. There is keen interest, therefore, in her coming concert in Symphony Hall on Thursday evening, Feb.

Traveler Jan 20

SIGRID ONEGIN

Sigrid Onegin, the Swedish contralto, is to make her Boston debut in a concert in Symphony Hall on Thursday evening, Feb. 8. Mme. Onegin will sing a group of French pastorals; Italian songs, groups of songs by Schubert and by Brahms, and English songs by Fisher, Deis, Clarke, and Ronald.

Traveler Jan 27

Thursday evening, Feb. 8, in Symphony Hall, a concert by Sigrid Onegin, applauded newcomer from German stages to the Metropolitan Opera House. A contralto voice of rare depth, richness, power and pliancy distinguishes her. She uses opulently the arts of song. In the concert-hall she has won more praise than even in the opera house. One of the "revelations" of the musical year. Old Italian airs; songs of Schubert and Brahms; light French pieces of the seventeenth century; Anglo-American miscellany fill her programme.

Transcript Jan 27

ONEGIN COMING

Sigrid Onegin, the remarkable Swedish contralto, who is looked upon as one of the most important acquisitions of the Metropolitan Opera Company in many years, and who has likewise completely charmed New York by her concerts, will make her Boston debut in Symphony Hall on Thursday evening, February 8.

Advertiser Jan 28

When, in turn, Mme. Onegin, the new and rich-voiced alto of the Metropolitan Opera House, ventures a song-recital at Symphony Hall on Thursday evening, Feb. 8, she will be heard in old airs of Marcello, Lotti and Paisiello; songs of Schubert and Brahms; light French pieces set down in the seventeenth century and arranged by Weckerlin in the nineteenth. The usual Anglo-American miscellany rounds her programme.

Transcript Jan 26

Mme Onegin Comes

For the first time in Boston, at Symphony Hall on Thursday evening, a new and noted singer will be heard—Mme. Sigrid Onegin, lately passed from German stages to the Metropolitan Opera House. A contralto voice of rare depth, richness, power and pliancy distinguishes her. She uses opulently the arts of song. In the concert-hall she has won more praise than even in the opera house. One of the "revelations" of the musical year. Old Italian airs; songs of Schubert and Brahms; light French pieces of the seventeenth century; Anglo-American miscellany fill her programme.

Transcript Feb 3

ONEGIN'S DEBUT

One of the most important concerts of the season in Boston will be the first appearance here of Sigrid Onegin, the Swedish contralto who comes to Symphony hall next Thursday evening, Feb. 8th, for her first Boston concert.

Mme. Onegin will sing old Italian songs by Marcello, Lotti and Paisiello, songs by Schubert and Brahms, French pastorals of the 17th century, and songs by Fisher, Harris, Clarke and Deis.

Traveler Feb 3

ONEGIN'S DEBUT

One of the most important concerts of the season in Boston will be the first appearance here of Sigrid Onegin, the Swedish contralto who, coming to America for the first time, has become one of the foremost singers of the Metropolitan Opera Company. This splendid artist has won even higher praise in recital in New York, and therefore she should be heard at her best when she comes to Symphony Hall next Thursday evening.

American Feb 3

Post 2/4 **SIGRID ONEGIN**

Perhaps the most important new sing
er of the season in New York is Sigr
Onegin, the Swedish contralto, who h
now become one of the foremost singe
of the Metropolitan Opera Compan
both in Wagnerian and other roles. S
will make her first appearance in Bo
ton in Symphony Hall next Thursda
evening, Feb. 8, at 8:15, singing son
and arias by Benedetto Marcello, Ant
nio Lotti, Paisiello, Schubert, Brahm
William Arms Fisher, Victor Harr
Robert Coningsby Clarke and Carl De

Post Feb 4

ONEGIN CONCERT

The most important new singer of the season in New York is Sigrid Onegin, Swedish contralto of the Metropolitan Opera Company. It will therefore be a concert and a debut of real importance when this singer makes her first appearance in Boston in Symphony Hall next Thursday evening in a program of French, German, [illegible] and English songs.

adv. Feb 4

Her 2/4 **SIGRID ONEGIN**

Without a doubt, the most important new singer of the season in New York is Sigrid Onegin, the Swedish contralto, who is now one of the foremost singers of the Metropolitan Opera Company, in Wagnerian and other roles.

Her success in opera has been even exceeded by the beauty of her recitals. She will make her first appearance in Boston in Symphony Hall next Thursday evening, at 8:15.

Il mio bel fuoco	Marcello
Pur dicesti	Lotti

Herald Feb 4

Onegin Debut Thursday Promises a Musical Sensation

Probably the most important new artist, musically speaking, to be heard in Boston this season is Sigrid Onegin, the new contralto of the Metropolitan Opera, who in leading roles this season has extorted enthusiastic praise from even the most blase of New York musical reviewers. At any rate, of the new artists announced for Boston appearances, she is the one the reviewer for the Globe is most curious about.

If she lives up to her New York and Chicago reviews, of which the Globe has copies not donated, or expurgated by her press agent, Mme Onegin Thursday night will prove the greatest contralto sensation since Schumann Heink, whose voice hers is said to resemble in power. Her musicianship has also been highly spoken of elsewhere.

Mme Onegin is said to be Swedish. She has sung with success in opera in Germany before coming to this country.

Globe Feb 4

SIGRID ONEGIN AT SYMPHONY HALL

New Contralto of Metropolitan Opera Company Makes Debut Here

Her 2/9

BOTH OLD AND NEW ON SONG PROGRAM

SYMPHONY HALL—Sigrid Onegin.

Last night in Symphony hall Sigrid Onegin, the new contralto of the Metropolitan opera company, made her first appearance in Boston. To the excellent accompaniments of Michael Rauchleisen, she sang this program:

Il mio bel fuoco	Marcello
Pur dicesti	Lotti
Chi vuol la zingarella	Paisiello
Der Musensohn	Schubert
Der Erlkoenig	Schubert
Sapphische Ode	Brahms
Willst du dass ich geh?	Brahms
Pastorals and Romances of the 17th Century....Arranged by J. B. Weckerlin	
L'amour s'envole	
Menuet d'Exaudet	
Non je n'irai plus au bois	
Jeune fillette	
I Heard a Cry	Fisher
April	Harris
The Blind Ploughman	Clarke
Come Up	Deis

To give persons who were not at Symphony hall last night an impression of what the famous new contralto is like, perhaps one cannot do better than to suggest that she reminds one vividly of Mme. Schumann-Heink in her most exuberant mood. Like the older singer, Mme. Onegin is blessed with a personality that rouses the interest of an audience before she had walked half way from the door to the pianoforte. She possesses as well a magnificent voice of great volume and long range, a voice, furthermore, absolutely under her control, and consequently capable of a wide variation of color. Fine qualities, too, of musicianship Mme. Onegin has at her command, a smooth legato, a nice feeling for the shape of a phrase, a sensitiveness to rhythm, and, beyond all else, a ready response to the emotional content of a song. All these essentials of fine singing Mme. Onegin brought most markedly into play when she sang, very admirably, the four little songs of old France.

In too many other songs, however, Mme. Onegin, like Mme. Schumann-Heink sometimes before her, showed herself quite ready to sacrifice her art to obtain effect. To Italian airs of the classic time she did not hesitate to add high notes and low and tricks and graces of florid song. The exquisite opening phrase of the Sapphic Ode she did not mind splitting in two, for the sake of singing the song very slow, with a weight of sentiment it cannot bear. She abandoned too often her even scale, her legato. In the way once more of Mme. Schumann-Heink, Mme. Onegin was willing by her extravagance to ruin the grace, the elegance of the Brindisi from "Lucrezia."

Mme. Onegin's misuse of a noble voice and talent seems a pity. It is surely unnecessary. With her voice, her dramatic temperament and her strong personality she could entrance an audience just as she did last night, even though she sang all the time as beautifully as she well knows how to sing.

R. R. G.

SIGRID ONEGIN IN BOSTON DEBUT

Gl 2/9

New Singer's Great Voice Rouses Enthusiasm

Sigrid Onegin, a contralto whose success this season with the Metropolitan Opera has been extraordinary, sang for the first time in Boston last night at Symphony Hall to a very enthusiastic audience of good size. Hers is beyond question a really great voice, of almost unparalleled power and remarkable beauty, deserving the very high praise given it in New York and Chicago in concert and in opera.

She demonstrated last night her ability to please an audience. The number of encores was unusual for a new artist, the applause throughout the evening being the real thing and not perfunctory, polite clapping. Judging by appearances, too, her coming had stirred many to the un-Bostonian act of actually buying tickets for a performer never previously heard in this city.

She announced herself on the programs as a contralto, but the range of her voice would make it possible for her to sing many soprano roles in opera. The lower register is dark, warm, velvety, luscious in quality, with a beauty heard by this generation in no other voice. The rest of the wide range has a peculiar ringing intensity of quality, something like the trumpets in an orchestra. The upper tones are not always thoroughly satisfactory, judged by an ideal standard and not by most other contraltos and mezzos with whom Onegin compares very favorably.

If her admirers should call hers "the voice of a generation," they would be surprisingly near the truth. If, however, they ventured upon similar encomiums about her musicianship, the critical listener might retort that her interpretations lack subtlety, that she relies too much upon certain tricks of style, among them a peculiar kind of swooping portamento effect and that she does not sufficiently differentiate the music of composers of different ages and countries.

She exaggerates the superficially dramatic quality of such things as Schubert's "Erlking" and Paisiello's "Chi vuol la Zingarella." She even forces her tone in such popular ballads as William Arms Fisher's "I Heard a Cry."

Nobody since Titta Buffo has made a bigger vocal noise in Symphony Hall than she produced at several climaxes. She annoyed the purists by prolonging a high note in Mozart's "Alleluia," sung as an extra, and by breaking the melodic line of Schumann's "Spring Night," another encore, in order to play up the dramatic content of the words.

Onegin seems, in short, more an opera singer than a great interpreter of concert songs.

Mme Onegin will sing March 4 at a concert of the Boston Symphony Orchestra in aid of the pension fund.

[129]

Kreisler Jan 16 1923

Tuesday evening, Jan. 16, in Symphony Hall, a concert of violin-pieces played by Mr. Kreisler still in prime of the powers that have made him paragon of present fiddlers. In him man, music, instrument meet and the audience is at one with all three. The poise of the man becomes the balance of the musician; fineness of spirit threads into fineness of tone; while sensibility is as magic, ever new.

Transcript Jan 17

Onegin Feb 8th 1923

CONCERT-CHRONICLE

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The new singer, Scandinavian by birth, German by career in opera house and concert-room, is an imposing person. She lacks neither height nor breadth, but both upon her have the just and pleasing proportion that distinguished Mme. Nordica. Her dark face lightens with intelligence, brightens with play of mood; while not too emphatically, except once and again in head thrown back and torso thrown forward, does her body betray the physical zest and effort of her singing. She is mistress of manners in the concert-hall, neither holding herself too remote from hearers, nor over-effusively condescending to them. Yet plain enough were her pleasure in the crescendo of applause last evening and the stimulus it lent to voice and spirit. In a word, Mme. Onegin bears herself like a personage of the concert-room; possesses the communicating fire that sets an audience in glow. To both American hearers answer quickly.

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Transcript Feb 9th

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Transcript Jan 6

CONCERT-CHRONICLE

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Trans

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Dark Eyed, Bright Voiced

Sigrid Onegin

Singer of the New Generation Yesterday Discovered in Boston

Transcript Feb 9th

[130]

SVEA
The Swedish Newspaper
549 TREMONT BLDG.
BOSTON, MASSACHUSETTS

Symphony Hall
Huntington & Mass. ave's,
Boston
Mass

Mr Judd.

Sigrid Onegin, den i Stockholm födda kontraalten, som sedan sin ankomst till Amerika titulerats för "världens i dag förnämsta altsångerska", har fått så ampla, ja, utomordentliga beröm öfverallt under sin senaste konsertturné, att en liten axplockning ur desamma ej skadar för att ytterligare belysa hennes storartade triumfer, trots det att vi vecka efter vecka följt henne i denna afdelning från plats till plats. Mme Onegin är redan lika berömd som på sin tid Jenny Lind och Christina Nilsson, således den tredje storstjärnan på de svenska sångardrottningarnas himmel. Vi återgifva omnämnandena på engelska språket, då öfversättningen kanske skulle borttaga en del af de väsentligaste effekterna. Så här skrifves om henne:

Henry T. Finck, New York Evening Post: Richard Wagner was not always as dignified as a cardinal. Sometimes when particularly happy, he climbed a tree like a monkey or stood on his head, to the great scandalizing of Frau Cosima. Had he been in Carnegie Hall last night he would at least have thrown his hat clear up to the ceiling and shouted for joy; for he would have heard a Wagnerian artist of the rare kind he dreamt of when he started in Bayreuth a high school for dramatic singing. That school came to naught because the raw material was lacking. Oh, that he might have had Sigrid Onegin for his Bayreuth festivals! I am glad, though, that he didn't, for then I would not have hade the pleasure of hearing this superlative artist yesterday, when she made her American debut as soloist of the Philadelphia Orchestra.

Sigrid Onegin is a big woman, of the northern, Valkyre type, splendidly formed, and her voice is as heroic and resplendent as her physique. It pours from her throat with as little effort as a Norwegian waterfall. It is as agreeable in its quality as in its spontaneity, and it has dramatic warmth to burn.

A great mezzo-soprano is this Swedish prima donna, with a leaning toward the contralto. She recalls Marianna Brandt and Schumann-Heink in their best days. Her reception by the audience was exetrmely enthusiastic, and she was recalled many times. She may safely cable home: "I came, was heard, and conquered."

Richard Aldrich, New York Times: Mme. Sigrid Onegin disclosed herself at once as an artist of distinguished gifts in voice and in dramatic expression. It is a powerful and darkly colored mezzo-soprano, used with more skill than in common in singers of her class, with a good command of phrase and discerning declamation; a voice well equalized throughout its range.

Deems Taylor, New York World: After hearing Madame Onegin sing her three numbers it is impossible not to believe that she will do great things at the Metropolitan, for she has looks, personality, voice and an unerring dramatic instinct. The voice is remarkable, rich and dark in its lower register, a little metallic, but still beatiful in the upper tones, and enormous in volume. It rolled through Carnegie Hall with such huge effortless power that one could almost see it. She sang beautifully, for the most part with fine restraint, lit by flashes of terrific dramatic force, and with an evident pure joy in singing that was good to see and better to hear.

Max Smith, New York American: She disclosed her voice in the sweeping dramatic cadences of "Andromache's Lament" from Bruch's "Achilles"—a superb organ of mezzo-soprano character, strong, potent, voluminous and encompassing easily two octaves.

M. Halperson, Staats-Zeitung: The voice is truly almost to be called a miracle. Of simply phenomenal range, the organ impresses one in all registers by the smoothness and strength of tone. On the peak of vocal and technical merits stands intelligence and deep spiritual understanding.

Chicago Tribune: An unusual personage came upon the stage of Orchestra Hall last night. She is Sigrid Onegin, contralto, who has been singing this season with the Metropolitan Opera and came here for a song recital. Of all the contralto voices in memory there is none like hers.

I would not attempt to tell offhand ow wide her vocal range is, but last ight it seemed as though there were o limit to it, either up or down. A lorious voice it is, too, as even hrough its whole extent as though it ere produced by a mechanism intead of a human throat, clear, ingratating, flexible—one wants to use all the adjectives there are, and hesitates only through fear of extravagance.

What is more to the point, this glorious voice is applied to the purpose of glorious singing. In fact, Mme. Onegin is almost unbelievable. She has looks, personality, and a superabundance of vitality. She strides upon the stage—and ordinary walk is too lifeless for her—takes her place in front of the piano, and one is immediately in danger of losing his head, his heart, and his critical faculty. Certainly the old Italian songs of Marcello, Lotti, and Poisiello and the lieder of Schubert and Brahms took on a charm that I hardly suspected before.

Chicago Daily News: In Sigrid Onegin, the contralto of the Metropolitan Opera House ,we became acquainted last evening with an artist of the first rank. She came to Orchestra Hall, making her Chicago debut in a recital which ranks among the best we have heard here this season.

Mme. Onegin has personality; she has artistic instinct and she has vocal gifts of remarkable excellence. Her voice has a wide range. It is even throughout, from the deeper contralto tones to the higher registers, where it is clear and brilliant. Her interpretations are musical and show the art of projecting the mood and feeling, and also poetic imagination.

Minneapolis Evening Tribune: Leaving the University last night after hearing Sigrid Onegin sing, an old German was heard to mutter over and over again: "Himmel, das war ein Genuss, das war herrlich, herrlich;" but that only half expresses the supreme satisfaction, the glory of Onegin's art, voice and personality gave to the most enthusiastic audience that ever greeted an artist in this hall. This woman has the voice of a century, ranging easily through three octaves, capable of expressing every shade of human emotion and without a single discernable flaw.

Minneapolis Star: Sigrid Onegin brought one of the most astounding voices of the decade to Minneapolis last night, in her recital at the University concert course. Only in superlative terms can one appraise the art of this marvelous contralto. A new "greatest" voice, it seems, has been added to the roster of America's songbirds in the person of this Swedish singer.

Svea
Feb 7 1923

Sigrid Onegin är en underbar sångerska,

måhända den mest underbara, som någonsin sjungit i det ryktbarhetens tempel i Chicago, hvilket går under namnet Orchestra hall, skrifver "Sv K." Och icke nog med detta. Sigrid Onegin torde vara den mest tilldragande sångerska, som någonsin stått på denna konserttribun där så godt som alla kända sångerskor af rang i världen försökt taga publiken. Sigrid Onegin tog denna publik innan hon sjungit en ton vid sin konsert. Och efter hennes första nummer blef hon drottningen bland allt hvad sångerskor heter, ingen nu lefvande undantagen. Detta uttalande kanske förefaller de flesta öfverdrifvet. Men ingen, som hörde henne vid hennes debutkonsert härstädes, kan uppskatta henne annorlunda. Till och med den förhärdade amerikanska kritiken föll till föga inför denna sångerskas trollmakt. Och som ett bevis härpå vilja vi aftrycka hvad Chicago Tribunes aktade Glen Dillard Gunn har att anföra. Han skref nämligen i lördags följande:

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En konsert, som inväntas af vår stads sång- och musikälskande publik, blir den i Symphony Hall torsdagsaftonen den 8 februari, hvarvid vår ryktbara svenska kontraalt, mme Sigrid Onegin, gör sin Bostondebut, och själf utför hela programmet. Vi ha läst och hört så mycket om vår firade operadiva under den senaste tiden att vi invänta hennes uppträdande med största intresse. Hon kommer hit med ett rykte att vara säsongens bästa artist och vi hoppas att hon vid sitt uppträdande här den 8 febr. kommer att bekräfta detsamma.

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III.

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J. B. Weckerlin
a. L'amour s'envole
b. Menuet d'Exaudet
c. Non je n'irai plus au bois
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IV.

a. I Heard a Cry
William Arms Fisher
b. Come up.................Carl Deis
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Robert Coningsby Clarke
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Svea
Feb. 7 1923

Sigrid Onegin, vår ståtliga svenska operadiva, som enligt många olika pressuttalanden är en af nutidens allra förnämsta stjärnor på sångkonstens himmel, gör i morgon, torsdag, kväll sin Bostondebut i Symphony Hall.

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Vi ha många fler som kunde återgifvas, men utrymmet medgifver ej mera denna gång. Nog af, gå och lyssna till vår landsmaninnas underbara röst i Symphony Hall i morgon, torsdag, kväll. Se vidare annonsen.

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SIGRID ONEGIN

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"Exquisite quality and tremendous power.—Vocal lovliness, intelligence, and a splendid emotional sweep."—H. E. Krehbied, N. Y. Tribune.

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Sigrid Onegin kommer, såsom i korthet omtalades i förra numret af SVEA, att göra sin Bostondebut i Symphony Hall torsdagskvällen den 8 februari och det är med stor längtan och trängtan, som vår musikälskande publik motser hennes uppträdande här. Vår frejdade landsmaninna, och som hon kallas "the sensational Swedish contralto", är en af säsongens nya stjärnor, vid Metropolitan Opera Co. i New York och har hon där vunnit såväl publikens son pressens odelade beröm och entusiastiska bifall.

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Sigrid Onegin,

den i Stockholm födda kontraalten, som sedan sin ankomst till Amerika titulerats för "världens i dag förnämsta altsångerska", har fått så ampla, ja, utomordentliga beröm öfverallt under sin senaste konsertturné, att en liten axplockning ur desamma ej skadar för att ytterligare belysa hennes storartade triumfer, trots det att vi vecka efter vecka följt henne i denna afdelning från plats till plats. Mme Onegin är redan lika berömd som på sin tid Jenny Lind och Christina Nilsson, således den tredje storstjärnan på de svenska sångardrottningarnas himmel. Vi återgifva omnämnandena på engelska språket, då öfversättningen kanske skulle borttaga en del af de väsentligaste effekterna. Så här skrifves om henne:

Henry T. Finck, New York Evening Post: Richard Wagner was not always as dignified as a cardinal. Sometimes when particularly happy, he climbed a tree like a monkey or stood on his head, to the great scandalizing of Frau Cosima. Had he been in Carnegie Hall last night he would at least have thrown his hat clear up to the ceiling and shouted for joy; for he would have heard a Wagnerian artist of the rare kind he dreamt of when he started in Bayreuth a high school for dramatic singing. That school came to naught because the raw material was lacking. Oh, that he might have had Sigrid Onegin for his Bayreuth festivals! I am glad, though, that he didn't, for then I would not have hade the pleasure of hearing this superlative artist yesterday, when she made her American debut as soloist of the Philadelphia Orchestra.

Sigrid Onegin is a big woman, of the northern, Valkyre type, splendidly formed, and her voice is as heroic and resplendent as her physique. It pours from her throat with as little effort as a Norwegian waterfall. It is as agreeable in its quality as in its spontaneity, and it has dramatic warmth to burn.

A great mezzo-soprano is this Swedish prima donna, with a leaning toward the contralto. She recalls Marianna Brandt and Schumann-Heink in their best days. Her reception by the audience was exetrmely enthusiastic, and she was recalled many times. She may safely cable home: "I came, was heard, and conquered."

Richard Aldrich, New York Times: Mme. Sigrid Onegin disclosed herself at once as an artist of distinguished gifts in voice and in dramatic expression. It is a powerful and darkly colored mezzo-soprano, used with more skill than in common in singers of her class, with a good command of phrase and discerning declamation; a voice well equalized throughout its range.

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Max Smith, New York American: She disclosed her voice in the sweeping dramatic cadences of "Andromache's Lament" from Bruch's "Achilles"—a superb organ of mezzo-soprano character, strong, potent, voluminous and encompassing easily two octaves.

M. Halperson, Staats-Zeitung: The voice is truly almost to be called a miracle. Of simply phenomenal range, the organ impresses one in all registers by the smoothness and strength of tone. On the peak of vocal and technical merits stands intelligence and deep spiritual understanding.

Chicago Tribune: An unusual personage came upon the stage of Orchestra Hall last night. She is Sigrid Onegin, contralto, who has been singing this season with the Metropolitan Opera and came here for a song recital. Of all the contralto voices in memory there is none like hers.

I would not attempt to tell offhand how wide her vocal range is, but last night it seemed as though there were no limit to it, either up or down. A glorious voice it is, too, as even through its whole extent as though it were produced by a mechanism instead of a human throat, clear, ingratiating, flexible—one wants to use all the adjectives there are, and hesitates only through fear of extravagance.

What is more to the point, this glorious voice is applied to the purpose of glorious singing. In fact, Mme. Onegin is almost unbelievable. She has looks, personality, and a superabundance of vitality. She strides upon the stage—and ordinary walk is too lifeless for her—takes her place in front of the piano, and one is immediately in danger of losing his head, his heart, and his critical faculty. Certainly the old Italian songs of Marcello, Lotti, and Poisiello and the lieder of Schubert and Brahms took on a charm that I hardly suspected before.

Chicago Daily News: In Sigrid Onegin, the contralto of the Metropolitan Opera House ,we became acquainted last evening with an artist of the first rank. She came to Orchestra Hall, making her Chicago debut in a recital which ranks among the best we have heard here this season.

Mme. Onegin has personality; she has artistic instinct and she has vocal gifts of remarkable excellence. Her voice has a wide range. It is even throughout, from the deeper contralto tones to the higher registers, where it is clear and brilliant. Her interpretations are musical and show the art of projecting the mood and feeling, and also poetic imagination.

Minneapolis Evening Tribune: Leaving the University last night after hearing Sigrid Onegin sing, an old German was heard to mutter over and over again: "Himmel, das war ein Genuss, das war herrlich, herrlich;" but that only half expresses the supreme satisfaction, the glory of Onegin's art, voice and personality gave to the most enthusiastic audience that ever greeted an artist in this hall. This woman has the voice of a century, ranging easily through three octaves, capable of expressing every shade of human emotion and without a single discernable flaw.

Minneapolis Star: Sigrid Onegin brought one of the most astounding voices of the decade to Minneapolis last night, in her recital at the University concert course. Only in superlative terms can one appraise the art of this marvelous contralto. A new "greatest" voice, it seems, has been added to the roster of America's songbirds in the person of this Swedish singer.

Svea
Feb 7 1923

Sigrid Onegin är en underbar sångerska,

måhända den mest underbara, som någonsin sjungit i det ryktbarhetens tempel i Chicago, hvilket går under namnet Orchestra hall, skrifver "Sv K." Och icke nog med detta. Sigrid Onegin torde vara den mest tilldragande sångerska, som någonsin stått på denna konserttribun där så godt som alla kända sångerskor af rang i världen försökt taga publiken. Sigrid Onegin tog denna publik innan hon sjungit en ton vid sin konsert. Och efter hennes första nummer blef hon drottningen bland allt hvad sångerskor heter, ingen nu lefvande undantagen. Detta uttalande kanske förefaller de flesta öfverdrifvet. Men ingen, som hörde henne vid hennes debutkonsert härstädes, kan uppskatta henne annorlunda. Till och med den förhärdade amerikanska kritiken föll till föga inför denna sångerskas trollmakt. Och som ett bevis härpå vilja vi aftrycka hvad Chicago Tribunes aktade Glen Dillard Gunn har att anföra. Han skref nämligen i lördags följande:

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Ingen af de amerikanska kritikerna stannade för att höra hela Sigrid Onegins program. På Operan gafs nämligen samma afton "Tosca", och där skulle den firade stjärnan Mary Gardens uppträdande bedömas, hvarför herrar tidningsmän — med sorg i hjärtat, förmodligen — måste rusa i väg från Orchestra Hall till Auditorium, hvarest operaföreställningarna, som bekant, gifvas. Inga andra än dessa skulle emellertid ha kunnat lämna Orchestra Hall, äfven om man erbjudit dem stora summor. Till denna grad hade Sigrid Onegins märkliga röst och tilldragande person hypnotiserat dem. Sak samma hvad hon sjöng, allt mottogs med öronbedöfvande applåder. Gamla kända konsertsaker — bland dem Schuberts "Der Erlkönig" — blefvo helt och hållet nya, då hon tolkade dem med sin härliga stämma, hvilken knappast tycktes hafva någon gräns, vare sig i höjden eller i de lägre registren. Ovationerna för sångerskan steg med hvarje nummer, som utfördes. Och efter det ordinarie programmets slut, hvilket åtföljdes af otaliga extranummer, rusade ingen ur lokalen. Alla stodo upp ur sina platser samt stampade och skreko af förtjusning. Att klappa i händerna var hvarje åhörare vid den tidpunkten alldeles för trött till genom den ideliga ansträngningen under konsertens gång. Till slut kom sångerskan åter fram, åtföljd af ackompagnatören. Det skulle alltså bli ytterligare ett nummer. Dödstystnad rådde. Man kunde ha hört en knappnål falla. Och så kom — mäktigare, ståtligare och mera gripande än hvad någon kan föreställa sig — Stenhammars SVERIGE. Denna sång kommo landsmännen i salongen att fälla tårar af rörelse. Sigrid Onegin lade här sitt rika hjärta in i sången. Man kände ordens innebörd dallra i sitt innersta. Sverige sökte här sina barn och fann dem också genom Sigrid Onegins oförlikneliga konst. Konserten var sannerligen ett bestående minne för lifvet.

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Ivogun – Feb 4, 1923

MARIA IVOGUN GIVES RECITAL

Soprano Shows Fine Knowledge of Phrasing and Rhythm

MUCH OF PROGRAM IS FLORID MUSIC

For her recital yesterday afternoon in Symphony hall Maria Ivogun, soprano, had the assistance of Arthur Brooke, flutist, and Michael Rauchleisen, accompanist. The program:

Lo, Here the Gentle Lark (with flute)	Bishop
Nur wer die Sehnsucht kennt	Schubert
Pastorella	Schubert
Die Forelle	Schubert
Seligkeit	Schubert
Cavatina, "So anch' io" "Don Pasquale"	Donizetti
Come Unto These Yellow Sands	La Forge
Windflowers	Josten
Pirate Dreams	Huerter
Brown Birdeen	Buzzi-Peccia
Variations on a Melody by Mozart (with flute)	Adam

If Mme. Ivogun has the wish to make a career in America, she would do well to seek the counsel of somebody wise in the ways of American concert-goers. Such a person would surely warn her against trusting too confidently in the power of coloratura singing to attract; three long florid pieces of the emptiest sort of bravura he would at all events pronounce too many in a concert that lasted a scant hour and a quarter. To this showy music add the group of American songs, pretty enough of their kind, but chosen frankly for their popular appeal. Four Schubert songs remain for solid fare, only one, "Die Forelle," Schubert at his best. If Mme. Ivogun would win a public worth the having, she must offer programs more worth while.

In the year that has passed since she first sang in Boston Mme. Ivogun seems to have bettered her technique. She controls her breath more firmly now, to her low tones she has added strength, and her medium register she has much improved; in the way of clear enunciation she still has much to learn. Now, as well as a year ago, she rejoices in a smooth legato, head tones perfectly taken, and a florid execution exceedingly precise. Above many singers she shows herself a musician, with a fine knowledge of what a phrase means, and rhythm.

All her songs and airs she sang well yesterday. What one liked the best is merely a matter of taste. Mr. Rauchleisen played the accompaniments not only beautifully, but with admirable discretion. Mr. Brooke of course played well. The audience asked for repetitions and encores.

Why, when next she visits Boston, could not Mme. Ivogun be persuaded to give her concert in a smaller hall where her pretty voice and her manifest talents would tell to better advantage than in a hall too large for her? On this imaginary occasion she might well choose to sing one or two of those Mozart airs in which she has proved she excells, a few early Italian airs in which she surely must excell, and also songs of worth. A large and intelligent audience would surely go out to hear a program of fine quality from Mme. Ivogun. Any effort for popular acclaim she may wisely leave to singers of bigger voice and more highly colored style.

R. R. G.

Herald Feb 5

Marie Ivogun Concert

BY OLIN DOWNES

The Sunday concert in Symphony Hall was given yesterday by Marie Ivogun, soprano, a pleasing figure on the stage, and what is more important, an artist.

Miss Ivogun has an admirably trained voice. She is not only expert in coloratura, but in sustained song. In matters of phrasing and of diction her intelli ence and instinctive musical feeling re immediately noticed. Then, too, al hough she seemed yesterday not to be in best voice, probably owing to the weather, she sings with an apparent ease, a pleasure and spontaneity in her task, which give a charming effect to her appearances.

The programme included Bishop's song of the lark, four Schubert songs, "Nur were die sensucht kennt," "Pastorella," "Die Forelle," "Seligkeit"; the cavatina, "So auch' io la virtu magica," of Donizetti, and other songs by Frank La Forge, Werner Josten, Hueter, Busi-Peccia and Mozart. In the Mozart melody and variations and in Bishop's song the flute obligato was played by Arthur Brooke of the Boston Symphony Orchestra. Michael Rauchleisen accompanied. The audience, of good size, though it might well have packed the house for such a performance, repeatedly recalled and en ored the singer.

Post Feb 5

MME IVOGUN IN POPULAR PROGRAM

Arouses Large Audience to Great Enthusiasm

Maria Ivogun, a soprano, whose exquisite voice and beautiful use of it deeply impressed her first Boston audience, returned to Symphony Hall yesterday afternoon and aroused the enthusiasm of a large audience by a popular program, with the chief emphasis placed upon feats of florid song such as "Lo, here the gentle lark," nad "Ah, vous d'rai-je, maman." Arthur Brooke, for many years a member of the Boston Symphony Orchestra, played the flute obbligatos for these two pieces. Mme Ivogun gracefully yielded to him a larger share of the applause than he would probably have felt justified in claiming for his excellent performance.

These two showy airs, both worn rather thin by usage, won Mme Ivogun great applause. She sang them with an obvious striving for display which made her force her tone, and even resort to the vibrato effect that verges upon the quavering tremolo.

Her coloratura effects are readily and accurately gained. Such high notes as hers, taken easily, sustained clearly and sweetly are phenomenal, and beautiful. She did not always keep on pitch yesterday, nor was her voice in particularly good condition.

The cavatina from "Don Pasquale" was the best suited of all the things she sang yesterday, except a group of Schubert songs, to display the individual vocal and musical virtues Mme Ivogun possesses in such large measure. It is a difficult show piece, but also an integral part of the opera buffa from which it comes. Donizetti, whatever his defects, certainly knew more about writing singable music than did Verdi or Puccini. To the cavatina Mme Ivogun brought a beautifully sensuous clarity of tone, musicianly phrasing and dynamics, and a marked capacity for conveying the dramatic purport of the words.

"Nur wer die Sehnsucht kennt" was perhaps the best sung of her Schubert songs, the one sop to the musical connoisseur her program contained. Her group in English contained four popular ballads, by La Forge, Josten, Huerter and Buzzi-Peccia. She repeated the latter's "Brown Birdeen" and had applause enough to have justified her repetition of the three others.

After each group there was an encore, and at the end the people refused to go home until she had sung several times more. She added to the program only after many recalls and prolonged applause convinced her that people really wanted to hear more, a courtesy shown by few singers with their way to make.

If she is wise, she will make Arditi's "Il bacio" her stock encore, as the "Blue Danube" is Hempel's. It greatly pleased her hearers yesterday, when she returned after what had obviously been meant as her final departure. Yesterday's concert showed that Mme Ivogun can win and hold a big popular audience as well as please the critics. It should notably aid her in the always tedious job of winning a personal following in Boston.

Globe Feb 5

MARIA IVOGUN SINGS AT SYMPHONY HALL

Maria Ivogun, colorature soprano, returned to Boston yesterday to give a concert at Symphony Hall. Her voice is rather small for so large an auditorium, and her singing of English songs is marked by poor diction; but she sang a group of German songs pleasingly and showed expertness in florid songs, notably in an aria from Donizetti's "Don Pasqua and in Adam's "Variations on Mozart Melody." She was arti tically assisted by Michael Rauch leisen, pianist, and Arthur Brooke, one of the Symphony flute players.

Advertiser Feb 5

Mme. Ivogun in Recital

Maria Ivogun, in Symphony Hall yesterday afternoon, sang Bishop's "Lo, here the gentle lark," and Adam's variations on a Mozart melody, to the flute accompaniment of Arthur Brooke; the cavatina "So anch' io la virtu magica," from Donizetti's "Don Pasquale;" a Schubert group, and songs by La Forge, Josten, Huerter and Buzzi-Peccia. Mme. Ivogun again proved herself the possessor of a remarkable technical accomplishment; too technical, one might say, although her audience gave ample testimony of its pleasure in her singing. Certainly there was an oversight of displayful pieces. Mme. Ivogun's voice, while not so excellent as her use of it, might, by token of odd moments yesterday, be heard to advantage in a more lyric program. Mr. Brooke and Michael Rauchleisen, at the piano, were helpful.

Monitor Feb 5

MARIA IVOGUN GIVES RECITAL AT SYMPHONY

By ZOE FABER

There is no denying the fact that coloratura singing, as such, has far less of an appeal with the American concert public of today than it had, say, twenty-five years ago or even ten.

Just why, then, a singer with the voice and mentality and charm that Maria Ivogun has at her command should elect to sing a program at her recital in Symphony Hall that has far more than its rightful share of coloratura, is not quite clear.

She can do it and do it beautifully, but the question is, why do it? Why not have sung, for instance, the Bird Song from "Pagliacci," which would have provided the opportunities she likes and would have contributed far more enjoyment to her hearers than the "Variations on a Melody by Mozart."

There was a group of Schubert in which the singer had more to convey to her audience than in the entire remainder of the program.

Maria Ivogun is a charming personality and she won her hearers with her lovely voice. The high tones are unusual.

Michael Rauchleisen was at the piano for the singer and Arthur Brooke contributed some flute obligatos.

Several encores, including the "Connais Tu Le Pays" from "Mignon" were added at the insistent request of the audience.

American Feb 5

MISS IVOGUN AND OPPORTUNITY MISSED

A Singer Deserving Fitter Place and Fortunes—Stuart Mason as Conductor with the People's Orchestra—Shocking Schoenberg—Mr. Gabrilowitsch to Return

THIS winter as last, Miss Ivogün seems uneasy, uncertain, unplaced in American concert-halls. Evidently, she would cultivate the American vineyard, since again she returns to it, though she lacks neither reputation nor opportunity in Central Europe. Yet somehow she fails to find the plot that she can best till for her own. As evidently, she pleases an American public. In New York, in Boston, in other cities, she wins increasing audiences; while the "records" spread good report of her. Yet how and wherewith she may best address this public seems still to puzzle her. She is small of person; she is light of voice; her singing abounds in fine detail; she avoids the strain upon herself and upon her hearers of prolonged concerts. Yet she chooses such huge concert-rooms as Carnegie Hall in New York or Symphony Hall in Boston wherein charm is evaporation. As she proved yesterday in four pieces from Schubert, she excels in songs of light body and lyrical texture. The grace of her singing gilds the commonplace of even a final miscellany a la mode. Yet more deliberately, as it seems, she would have her audience seek and applaud her as ornate singer. Hence a flute, the lark and Sir Henry Bishop of a mid-nineteenth-century day. Hence the unsparing variations of the late Monsieur Adam upon measures of Mozart. Hence a "Cavatina," showy and not much else, from Donizetti's "Don Pasquale" and a florid waltz of Arditi for extra piece. Obviously a programme at cross-purposes assembled by an uncertain singer.

The similar example in her earlier days, the fruitful precept as she has now become, is Mme. Hempel. Like Miss Ivogün, she forsook the opera house for the concert hall; was minded to cultivate the American field; at first groped there for becoming place. Not so long ago, her programmes also ran hither and thither, seeking unity and finding it not. Now she lets the music of the eighteenth century exhibit her voice and skill unadorned or bedecked. Pieces from Mozart, pieces from Handel, invite her to ornate song more than do Italian exercises therein or nondescript journeymen's variations. She ripens in the German masters from Schubert and Schumann through Franz and Brahms. She condescends less than is the custom in the enjoined balladry of the end. In a word Mme. Hempel's pieces new interest in themselves, succeed one another according to a discoverable course and standard. She also discovered that, while florid singing may still please in elder operas, it does not beguile into the concert-hall the audience best understanding and applauding other abilities. Gaining this wisdom and also practising it, Mme. Hempel, in American concert-halls, in European as well, is now high-placed. An assured public seeks her and is glad.

Like opportunity opens before Miss Ivogün, did she discern and follow it. Her voice is light, bright, limpid, supple and as yet edgeless. She uses it, not merely with skill, but with a pervasive and insinuating grace. She is plainly both schooled and intuitive musician. Whatever the piece, she divines the design, adjusts line and motion, holds music and text in continuous progress. Time and again, an inflection of the melody, the shaping of a phrase, the turn of a modulation, a variation of rhythm, prove her sensitive and imaginative singer. Choosing the ornaments of song, she can give them the impetus that make them less feats than rhapsody. Choosing such pieces as those from Schubert, the beauty of her voice, the grace of her song, wing the fancy to which over music and verse she gives equal play. When she descends to trifles, she glamors them. She could not be showy, if she would. The continence that is refinement in the better sense of the word stays her. Throughout her singing goes the finesse that is connoisseur's delight and layman's pleasure. Yet she chooses halls in which, perforce, it must run thin; halls also in which her voice strives against vast spaces; halls in which her personal charm is as nothing except to a near-by few. She has been told, seemingly, that this, that and the other sort of piece will most surely win her the desired public. Better in the long run the free and better choice that shall join with her qualities in song.

H. T. P.

Transcript Feb 5

Walska Feb 25th (also 4th page following)

[illegible] Walska, now Mrs Harold McCormick, sang the air from "L'Enlevement au Serail" at a recent concert given in Paris by Andre Caplet. Her American tour seems to have been indefinitely postponed. Gl 1-28

Globe Jan 28

Ganna Walska, the Polish opera singer, in private life wife of Harold F. McCormick, will make her debut in Boston at a concert in Symphony hall on Sunday afternoon, Feb. 25. Her 2/4

Herald Feb 4

GANNA WALSKA

Madame Ganna Walska, the Polish beauty and opera singer, in private life wife of Mr. Harold F. McCormick, multi-millionaire, is shortly expected to arrive with her husband in America. She will make her debut in Boston at a concert to be given in Symphony Hall on Sunday afternoon, Feb. 25.

Post Feb 4

Sunday afternoon, Feb. 25, in Symphony Hall, Ganna Walska, "the beautiful Pole," better known to the social and matrimonial chronicles of the newspapers than to the records of the concert-hall. Yet she also sings. There is Parisian word for it—and here is her concert for first appearance in Boston. Trans 2-10

Transcript Feb 10

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Mrs. Harold F. McCormick, who is known as Ganna Walska, the Polish singer, has just arrived in America for the first time and will immediately begin a concert tour in her private car, which is to include an appearance in Boston in Symphony hall on Sunday afternoon, Feb. 25. Trav 2-10

Traveler Feb 10

Ganna Walska, the beautiful wife of Harold F. McCormick, has just arrived in this country in readiness for a concert tour in her private car, which will include an appearance in Symphony Hall, Sunday afternoon, Feb 25. Gl 2/11

Globe Feb 11

WALKSA COMING Adv 2/11

Ganna Walksa will make her first appearance in Boston at Symphony Hall on Sunday afternoon, February 25. Her recent Paris concerts were applauded.

Advertiser Feb 11

GANNA WALSKA'S HUB DEBUT ROUSES PUBLIC Adv 2/17

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Advertiser Feb 17

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Amer 2/17

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Ganna Walska

American Feb 17

GANNA WALSKA Her 2/17

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At her Boston concert Madame Walska will sing three Mozart arias and songs by Scarlatti and Richard Strauss, also Rimsky-Korsakoff's "Hymn to the Sun." Madame Walska and Max Kaplick will close with a duet from "Rigoletto."

Telegram Feb 17

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Mme Walska wishes to be heard and judged merely as a singer, according to statements in New York and Chicago newspapers.

Globe Feb 18

Walska Programme

Ganna Walska, the Polish soprano, and wife of Harold F. McCormick, will make her Boston debut in Symphony Hall next Sunday afternoon, Feb. 25, at 3:30. Post 2/18

Madame Walska is undertaking a tour of this country, following recent appearances with the Pasdeloup Orchestra under Andre Caplet in Paris and other concerts in France.

She will be assisted by Max Kaplick, formerly baritone of the Boston Opera Company. She will sing the Aria of Constance from "L'enlevement au Serail," of Mozart; "Porgi Amor," from "Nozze di Figaro," Mozart; "Violette," Scarlatti; "Amor," Richard Strauss; Aria de Blondine, Mozart; air from "Coq d'Or," Rimsky-Korsakoff; Valse, Johann Strauss. With Mr. Kaplick Mme. Walska will sing a duet from "Rigoletto."

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Her 2/18

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I'prigionieri d'Edinburgo .... Ricci
Mr. Kaplick
Aria of Constance, from "L'enlevement au Serail", Mozart
Mme. Walska
Aria—Vision Fugitive from "Herodiade" Massenet
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"Porgi Amor" from "Nozze di Figaro," Mozart
Violette .... Scarlatti
Amor .... Strauss
Mme. Walska
Aria de Blondine .... Mozart
Coq d'Or .... Rimsky-Korsak[illegible]
Valse .... Johann Stra[illegible]
Mme. Walska
Japanisches Regenlied .... Mar[illegible]
Ecce Homo .... Trun[illegible]
Daddy's Little Boy .... Manna-Zucc[illegible]
Three Shadows .... Burleig[illegible]
Mr. Kaplick
Duet from "Rigoletto" .... Verdi
[illegible]

Herald Feb 18

GANNA WALSKA, AT SYMPHONY HALL ON SUNDAY, FEB. 25.

Herald Feb 18

WALSKA NEXT Amer 2/24

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American Feb 24

Mme. Ganna Walska to Make Debut Here Tomorrow

Trav 2/24

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Traveler Feb 24

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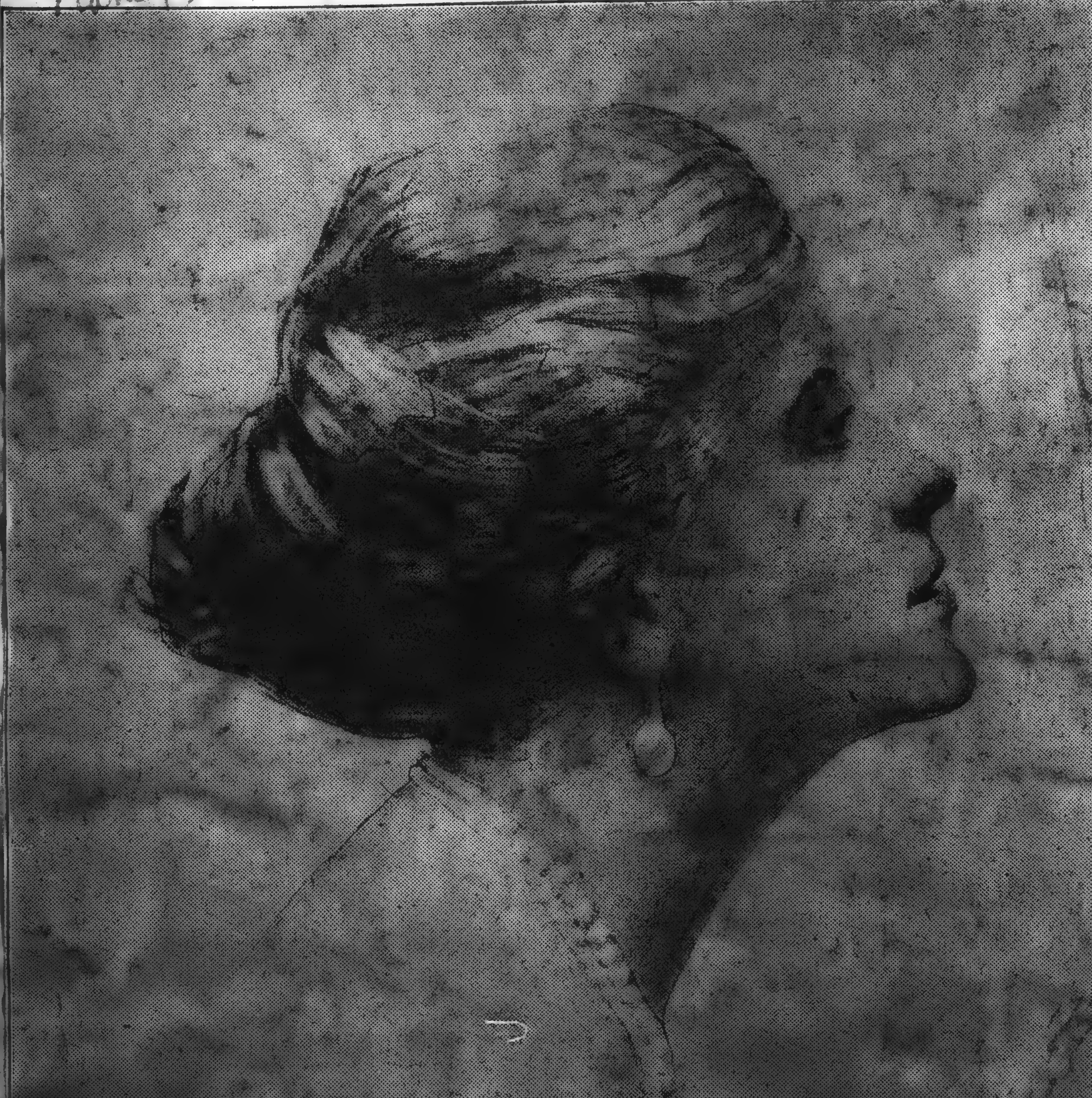
Telegram Feb 24

"Perhaps It May Turn Out a Song"

Trans 2/23



Ganna Walska

From the Sketch on a Current Window-Card

Transcript Feb 23

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Herald Feb 4

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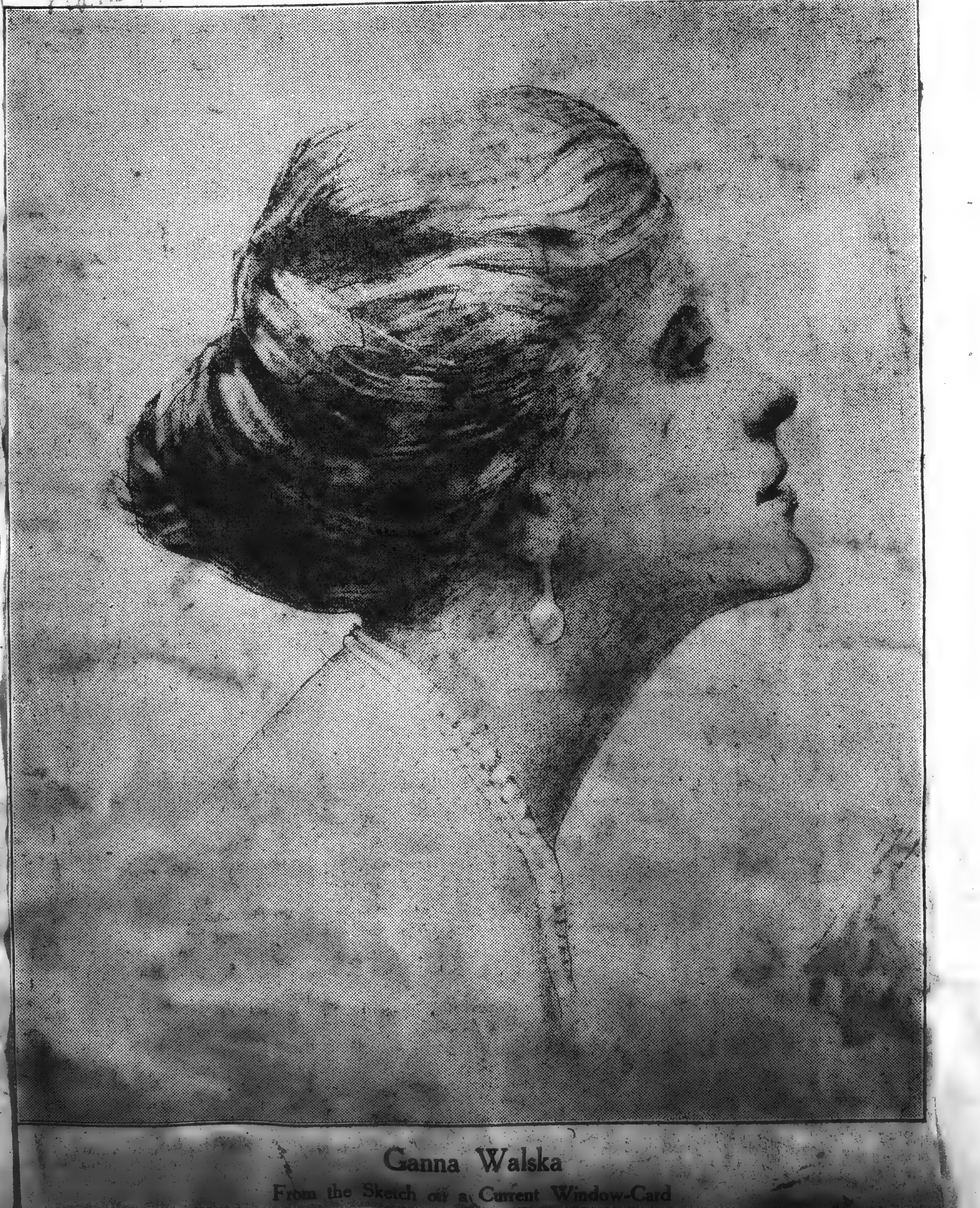
Telegram Feb 24

"Perhaps It May Turn Out a Song"


Ganna Walska
From the Sketch on a Current Window-Card

Transcript Feb 23

Handel & Haydn Society

(Alcock)

Merle Alcock

Herald Feb 11

DREAM OF GERONTIUS IMPRESSIVELY GIVEN

Glo 2/12

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Neglected Masterpiece of Elgar Proves Its Worth

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Elgar has used musical means employed before him by Wagner. He has chosen to depict emotions akin to those Wagner works upon in "Parsifal." And yet there is no lack of originality, no reliance upon borrowed musical means or second-hand emotions in "Gerontius."

Elgar's mastery of intricate vocal and orchestral resources is astonishing, yet only upon reflection does one realize that the work is a triumph of musical skill. "Gerontius" is no mere academic tour-de-force. It is great music, of compelling emotional power.

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TO FRESH ADVENTURE

Trans 2/12

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Continued on Following Page

became as muted voices; while nothing happened among chorus and orchestra when and where much should have befallen. To sing "The Dream of Gerontius," as it sings its classics, the Handel and Hayden Society must persist; while—again to spare not the truth—the audience of yesterday was no large encouragement to persistence. Musically, Boston remains an incurious town.

Far better succeeded the solo-singers. To Mr. Whitehill, singing-actor of the Metropolitan Opera House, fell the speech of the commending priest and the witness and the prayer of "The Angel of the Agony." He declaimed with a flawless clarity, unerring vocal means and with the exalted passion which is the very spirit of Elgar's music. For once, too, his tones escaped all hardness and dryness. The darkling richness, the pulsing flow of Mrs. Alcock's contralto song suited likewise the somewhat prolix and explanatory guardian-angel. The music [illegible] more variety of accent and color; yet it lost her tones little of its recurring beauty of grave compassion.

More akin to Mr. Whitehill was Mr. Crooks newly come to Boston with a new made reputation to herald him. His voice is a full-throated, masculine tenor, holding ample, even and warm into the higher tones, marred in usage only by an occasional excess of the fashionable "tremor of feeling," ardent in motion, supple to line, eager for color. A perceiving mind, a responsive and communicating temperament, a keen sense of the rhetoric of music further enrich Mr. Crooks. From his lips the dying Gerontius testified and prayed in a lofty passion of faith; in his tones went the beauty, remote, calm, fulfilled, with which Elgar clothes the soul newly come heavenward. An American tenor with ardors is discovery enough—and to this glow of young prime Mr. Crooks adds understanding.

Performance aside, not all of Elgar's music seems now to attain to "the height of his great argument." After all the preparation for the hymn of the Sons of God, only inspiration could write it once and then repeat it intensified. At the courts of heaven Elgar sings; yet never quite opens them radiant, celestial. The Wagner of the Grail Sanctuary, the Franck of one or another Beatitude measures—and diminishes—him. And in these days of dissonance, of key wrangling with key, of chord lacerating chord, the Elgarian demons are but a reticent folk. At moments also his explanatory angel perilously approaches the dutiful and routine narrator of ancient oratorio. Yet much remains neither lessened nor tarnished. Mozart's music of death—in his Requiem—shrinks and shivers in pang and fear. Elgar's exalts agony with a high and deep splendor of faith. If he falls short of the celestial hymn, beatitude suffuses the final pages of Purgatorial peace. Twenty times has Elgar written upon symphonic music "nobilamente." When "The Angel of the Agony" recalls the Son of God to succor, the music needs no charactering word. The nobility is intrinsic.

H. T. P.

Transcript Feb 12

[133]

Handel & Haydn Society

(Alcock)

Merle Alcock

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Clearly a dramatic action in word and by grace of Elgar, deeply suffused with the poem, an action yet more dramatic in the clothing music. Only in a few interchanges between the inquiring soul and the informing angel is it static. Elsewhere and manifold, dramatic life animates it. Through the choral voices, through the orchestral voices, plays an incessant, an intensified imagery. Either Mr. Mollenhauer has not yet discovered it, as he is sure to do with further study, or yesterday, being still at beginnings, he could convey it to neither choir nor band. As it was, Elgar and Newman

Continued on Following Page

became as muted voices; while nothing happened among chorus and orchestra when and where much should have befallen. To sing "The Dream of Gerontius," as it sings its classics, the Handel and Hayden Society must persist; while—again to spare not the truth—the audience of yesterday was no large encouragement to persistence. Musically, Boston remains an incurious town.

Far better succeeded the solo-singers. To Mr. Whitehill, singing-actor of the Metropolitan Opera House, fell the speech of the commending priest and the witness and the prayer of "The Angel of the Agony." He declaimed with a flawless clarity, unerring vocal means and with the exalted passion which is the very spirit of Elgar's music. For once, too, his tones escaped all hardness and dryness. The darkling richness, the pulsing flow of Mrs. Alcock's contralto song suited likewise the somewhat prolix and explanatory guardian-angel. The music might gain under more variety of accent and color; yet it lost in her tones little of its recurring beauty of grave compassion.

More akin to Mr. Whitehill was Mr. Crooks newly come to Boston with a new made reputation to herald him. His [illegible] is a full-throated, masculine tenor, holding ample, even and warm into the higher tones, marred in usage only by an occasional excess of the fashionable "tremor of feeling," ardent in motion, supple to line, eager for color. A perceiving mind, a responsive and communicating temperament, a keen sense of the rhetoric of music further enrich Mr. Crooks. From his lips the dying Gerontius testified and prayed in a lofty passion of faith; in his tones went the beauty, remote, calm, fulfilled, with which Elgar clothes the soul newly come heavenward. An American tenor with ardors is discovery enough—and to this glow of young prime Mr. Crooks adds understanding.

Performance aside, not all of Elgar's music seems now to attain to "the height of his great argument." After all the preparation for the hymn of the Sons of God, only inspiration could write it once and then repeat it intensified. At the courts of heaven Elgar sings; yet never quite opens them radiant, celestial. The Wagner of the Grail Sanctuary, the Franck of one or another Beatitude measures—and diminishes—him. And in these days of dissonance, of key wrangling with key, of chord lacerating chord, the Elgarian demons are but a reticent folk. At moments also his explanatory angel perilously approaches the dutiful and routine narrator of ancient oratorio. Yet much remains neither lessened nor tarnished. Mozart's music of death—in his Requiem—shrinks and shivers in pang and fear. Elgar's exalts agony with a high and deep splendor of faith. If he falls short of the celestial hymn, beatitude suffuses the final pages of Purgatorial peace. Twenty times has Elgar written upon symphonic music "nobilmente." When "The Angel of the Agony" recalls the Son of God to succor, the music needs no charactering word. The nobility is intrinsic.

H. T. P.

Transcript Feb. 12

[133]

Ukrainian Chorus March 12th

Monday evening, March 12, in Symphony Hall, a second concert by the celebrated Ukrainian Choir of Russian peasants, two score strong, schooled and led by Alexander Koshetz. Up and down Europe they have wandered for two years and everywhere the body and color of their voices, their instinctive and acquired skill and zest in song, their sincere conveyance of mood, sentiment, emotion, have praised them alike with the expert and with the simple. Now they return to Boston. Mme. Koshetz, heard and liked at the Symphony Concerts last winter, will be the solo-singer. Trans 2/17

Transcript Feb 17

UKRAINIAN CHORUS

The Ukrainian National Chorus, which made a deep impression here last autumn, will again sing in Symphony hall on Monday evening, March 12, conducted by Alexander Koshetz. The program will consist mainly of Russian folk songs. The soloist will be Nina Koshetz, dramatic soprano. Her 2/18

Herald Feb 18

The Ukrainian Chorus, Alexander Koshetz, conductor, which made a very favorable impression here last Fall, will return to Symphony Hall March 12, at 8:15, with Nina Koshetz, the dramatic soprano heard here last season as soloist at a pair of Symphony concerts, as assisting artist. Gl 2/18

Globe Feb 18

UKRAINIAN CHORUS

The Ukrainian National Chorus will give a return concert in Symphony Hall on Monday evening, March 12. It will be assisted by two soloists, Nina Kochetz and Oba Slobodskaja, dramatic sopranos, leading Russian opera singers.

Advertiser Feb 25

UKRAINIAN CHORUS

The Ukrainian national chorus which, visiting America for the first time this season, will give a return concert in Symphony hall on Monday evening, March 12th. The chorus, under its skilled conductor, Alexander Koshetz, will give three groups of Russian folk songs, mostly Ukrainian. The two soloists, Mlle. Oda Slobodskaja of the Petrograd opera and Mme. Nina Koshetz of the Moscow opera will each have a group of songs. Trav 3/3

Traveler Mar 3

The Ukrainian National Chorus, visiting America for the first time this season, will give a return concert in Symphony Hall on Monday evening, March 12th. Amer 3/1

American Mar 3

UKRAINIAN CHORUS

The return concert of the Ukrainian National Chorus, Alexander Koshetz, conductor, will be given in Symphony hall, on Monday evening, March 12. This concert follows a tour of the West, reaching to Mexico, by this remarkable organization. Its singing was received everywhere with the same surprise and enthusiasm which it met in Boston. The choral part of the program will include the folk songs: Her 3/4

Our Lady of Potchaiv, Young Uliana, The Stars, Lullaby, Kolemejka, Early Morning, Behind the Mountain, From the Mountains and the Valleys, Shtchedryk, On the Mountain, Hey! Near Boryshpol, The Little Tarin, Jachil's Daughter, In the Garden Stands an Elderbush, Mushrooms.

Oda Slobodskaja, soprano of the Petrograd Grand Opera, will sing arias by Tchaikovsky, Gluck, Beethoven, Puccini and Massenet. Nina Koshetz, soprano of the Moscow opera, will sing a Russian group, including Gretchaninov's "Over the Steppe," Rimsky-Korsakov's Eastern Romance and a song from "The Tzar's Bride," and Rachmaninov's "Pied Piper."

Herald Mar 4

UKRAINIAN CHORUS

The famous Ukrainian National Chorus, Alexander Koshetz, conductor, will sing in Symphony Hall on Monday evening, March 12. The choral part of the program will include many folk songs. Mlle. Oda Slobodskaja of the Petrograd Opera and Madame Nina Koshetz of the Moscow Opera will be the soloists. Am 3/4

American Mar 4

Ukrainian Chorus

The Ukrainian National Chorus, Alexander Koshets, conductor, will appear in Symphony Hall on Monday evening, March 12. Post 3/4

Post Mar 4

UKRAINIAN CHORUS

Tomorrow evening in Symphony Hall ... National

Again the Ukrainians

Trans 3/10

Readily remembered as novel and vivid experience of the concert-room last autumn, the Ukranian Choir will be heard anew in Symphony Hall on Monday evening next—Russian peasants two-score strong, schooled and led by Alexander Kochetz. Up and down Europe they have wandered for tyo years; while everywhere the body and color of their voices, their instinctive and acquired skill and zest in song, their sincere conveyance of mood, sentiment, emotion, have praised them alike with the expert and with the simple. Now they return to Boston. Mme. Koshetz, heard and liked at the Symphony Concerts last winter, and Mme. Slobodasaya, who assisted the choir last October, will be the solo-singers. Their numbers are operatic airs, variously chosen, and Russian songs. The choir will be heard in many and manifold folk-pieces.

Transcript Mar 10

Monday evening, March 12, in Symphony Hall, a second concert by the celebrated Ukrainian Choir of Russian peasants, two score strong, schooled and led by Alexander Koshetz. Up and down Europe they have wandered for two years; while everywhere the body and color of their voices, their instinctive and acquired skill and zest in song, their sincere conveyance of mood, sentiment, emotion, have praised them alike with the expert and with the simple. Now they return to Boston. Mme. Koshetz, heard and liked at the Symphony Concerts last winter, and Mme. Slobodkaya, who assisted the choir last October, will be the solo-singers. Their numbers are operatic airs, variously chosen, and Russian songs. The choir will be heard many and manifold folk-pieces. Trans 3/3

Transcript Mar 3

UKRAINIAN CHORUS

Trav 3/10

Monday evening in Symphony hall at 8:15 the Ukraining National Chorus will give a return concert in Boston. The program will consist mostly of the folk songs of the Ukraine, both old and new. The Ukrainian Chorus has amply proved the fertility in folk song of their own country.

There will be two soloists, Nina Koshetz, who will sing a group of Russian songs and arias, and Oda Slobodskaja, likewise a Russian prima donna, who will sing songs by Tchaikovsky, Gluck, Beethoven, Puccini and Massenet.

Traveler Mar 10

UKRAINIAN CHORUS

Tomorrow evening in Symphony hall at 8:15, the Ukrainian National Chorus will give its return concert and last appearance in Boston this season. This body of singers, under the leadership of Alexander Koshetz, will sing predominantly the folk songs, ancient and modern, of their own country, which is said to be the richest of all lands in folk music. There will be two soloists—Nina Koshetz and Oda Slobodskaja, both operatic sopranos, highly regarded in Moscow and Petrograd.

Early Morning	Arr. Stupnitzky
Behind the Mountain	Leontovich
From the Mountain and the Valleys	Stetzenko
Shtchedryk	Leontovich
On the Mountain	Stetzenko
The chorus	
Arioso from the opera "Opritchnik"	Tschaikovsky
Divinities du Styx	Gluck
Der Kuss	Beethoven
Aria from "Tosca"	Puccini
Aria from "Le Cid"	Massenet
Oda Slobodskaja	
Our Lady of Potchaiv	Leontovich
Young Uliana	Koshetz
The Stars	Koshetz
Lullaby	Barvinsky-Koshetz
Kolomejka, song	Kolessa
The chorus	
Over the Steppe	Gretchaninov
Song from "Tzar's Bride"	Rimsky-Korsakov
Eastern Romance	Rimsky-Korsakov
The Pied Piper (dedicated to Mme. Koshetz)	Rachmaninov
Nina Koshetz	
Hey! Near Boryshpol	Koshetz
The Little Tarin	Koshetz
Jachil's Daughter	Koshetz
In the Garden Stands an Elderbush	Lyssenko
Mushrooms	Lyssenko
The chorus	

Her 3/11

Herald Mar 11

Ukrainian Chorus

Tomorrow evening in Symphony Hall at 8:15, the Ukrainian National Chorus will give their return concert and last appearance in Boston this season.

This body of singers, which can attain such marvelous results in tone and ensemble, under the leadership of Alexander Koshetz, will sing predominantly the folk songs, ancient and modern, of their own country, which is said to be the richest of all lands in folk music. There will be two soloists, Nina Koshetz and Oda Slobodskaja, both operatic sopranos who are highly regarded as prima donnas in Moscow and Petrograd. Post 3/11

Post Mar 11

this being its last appearance in Boston this season. This internationally famous body of singers, under the leadership of Alexander Koshetz, will sing folk songs of their own country. Nina Koshetz and Oda Slobodskaja, Russian prima donnas, will be the soloists. Adv 3/11

Advertiser Mar 11

The Ukranian Chorus tomorrow night, besides two soloists, each previously heard here with the Boston Symphony, offers attractive groups of Russian choral music. These peasant singers, in costume, produce extraordinary musical effects that come near to deserving the praise of the passionate press agent.

Globe Mar 11

UKRAINIAN CHORUS

The Ukrainian National Chorus will give a return concert in Boston Monday evening in Symphony Hall. The program will consist mostly of folk songs of the Ukraine, both old and new. There will be two soloists—Nina Koshetz, who will sing a group of Russion songs and arias, and Oda Slobodskaja, who will sing songs by Tchaikovsky, Gluck, Beethoven, Puccini and Massenet.

American Mar 11

THE UKRAINIANS AGAIN MAKE HIT

Her 3/13

Chorus in Brilliant Native Garb Gives National Airs Vivid Rendition

TWO SOLOISTS HELP ROUND OUT PROGRAM

Last night the Ukrainian National Chorus, Alexander Koshetz, conductor, gave a concert in Symphony hall, with the help of Oda Slobodskaja, soprano, Nina Koshetz, mezzo-soprano, and Nicholas Steinber, accompanist. The program:

Early Morning	Arr. Stupnitzky
Behind the Mountain	Leontovich
From the Mountain and the Valleys	Stezenko
Shtchdryk	Leontovich
On the Mountain	Stetzenko
The Ukrainian National Chorus	
Arioso from "Opritchnik"	Tschaikowsky
Divinites du Styx	Gluck
Der Kuss	Beethoven
Aria from "Tosca"	Puccini
Aria from "La Cid"	Massenet
Mlle. Slobodskaja	
Our Lady of Potchaiv	Leontovich
Young Uliana	Koshetz
The Stars	Koshetz
Lullaby	Barvinsky-Koshetz
Kolomejka	Kolessa
The Ukrainian National Chorus	
Over the Steppe	Gretchaninoff
Song from "Tsar's Bride"	Rimsky-Korsakoff
Eastern Roman	Rimsky-Korsakoff
Widmung	Schumann
Mme. Koshetz	
Hey! Near Boryshpol	Koshetz
The Little Tarin	Koshetz
Jachil's Daughter	Koshtez
In the Garden Stands an Elderbush	Lyssenko
Mushrooms	Lyssenko
The Ukrainian National Chorus	

This chorus out a gallant show, three rows of men and women dressed out in vivid blues, greens and reds. What is more to the purpose, they made their tone as brilliant in color contrasts as their garb. Other choruses—though, to be sure, not many—can sing with a musical nicety equal to these Ukrainians; but never a chorus of them all can afford to stand near these singers when variation of color is a question. By means of closed mouths they produce amazing effects; and, of course, they have in their favor the deep bass voices which abound in Russia.

But after all it is not the voices which make this chorus remarkable; with the exception of their deepness, they are nothing extraordinary, and the sopranos indeed at times sound shrill. Nor is it their unusual skill that one will remember about them. It is their vitality that tells. They sing as though they mean what they sing. When they mark a rythm they mark it till every listener feels it too. But it is vitality does it, mind, not extravagance. An object lesson!

Mr. Koshetz led his forces with a refreshing absence of display. Miss Slobodskaja, her voice once at its ease, overcame the handicap of a bad method and sang with a dramatic warmth that brought her two encores. Mme. Koshets was also encored, and, for the matter of that, so was the chorus. Mr. Steinber made his accompaniments sound little less than orchestral. Since Mr. Koshetz brings his chorus here to sing music of their country which we should hardly hear otherwise, it would be folly to complain because they do not sing from Bach's B-minor mass. But, nevertheless, the fact remains that to many listeners too much of this nationalistic music, despite its interest and charm, by force of its very exoticism palls; it says after all, to western ears, but little. There must be music by Russians of a wider experience of the world, like Tchaikovsky, Glinka, Mussorgsky and the rest, which would add variety to Mr. Koshets's programs.

R. R. G.

Herald Mar 13

UKRAINIANS PLEASE BOSTONIANS AGAIN

Two Opera Singers Heard in Groups of Solos

Gl 3/13

The Ukrainian National Chorus, Alexander Koshetz, conductor, gave its second Boston concert last night at Symphony Hall to an audience of good size, which seemed delighted with the extraordinary musicianship of what is said to be a group of peasants from Little Russia.

Two Russian opera singers, Oda Slobodskaja and Nina Koshetz, both previousl yheard here at concerts of the Boston Symphony Orchestra, were the assisting soloists. Their many numbers and encores swelled the program to unviously heard here at concerts of the pleasant length.

Since the chorus members who were heard in incidental solos in several of the chosen pieces, proved quite as able as the operatic stars to interest a concert audience, one doubted the wisdom of inserting so much rather trite and hackneyed music as Miss Slobodskaja and Mme Koshetz sang into a program whose chief attraction was its exotic character.

Their first concert here last Autumn abundantly proved these Russian peasant singers make remarkably subtle use of naturally fine voices, under the skillful direction of Dr Koshetz. Last night the sopranos showed at times the strain of the long and arduous concert season the chorus has so successfully undertaken in the United States and Mexico. Otherwise the performance did not fall short of the earlier one, except that the conductor tends now to show off the qualities of singers and music rather more obviously than before, by means of such tricks as having his phenomenal bass singers hold onto a very low note after the others stop singing, lest anyone miss noting their deep tones.

Miss Slobodskaja in "Vissi d'arte," from "Tosca" and "Plenrez, mes veux" from Massenet's "Le Cid" proved herself an intense dramatic soprano likely to stir an average operatic audience to marked enthusiasm. Her voice is powerful, but ill-controlled. Her high notes are frequently off pitch and always shrill and wobbly. She has a temperament, but chose her singing master unwisely.

Mme Koshetz is also an essentially dramatic singer. She has a notion of beautiful singing for its own sake, but resists few temptations to exaggerated emotional emphasis. Her voice is of great natural beauty, but not judiciously employed. In certain operatic roles she would give an impressive performance, unless all signs fail.

The audience was polite to both singers but kept most of its real plaudits for the chorus. Opera singers are no novelty here, but Boston has never heard anything else quite like the Ukrainian chorus.

Globe Mar 13

UKRAINIANS GIVE LAST CONCERT

By ZOE FABER.

The last of the two scheduled concerts of this season by the Ukrainian Chorus took place last night at Symphony Hall under the exceptionally able direction of Alexander Koshetz. The assisting artists were Mlle. Oda Slobodskaja and Mme. Nina Koshetz.

Alexander Koshetz is a conductor of remarkable force, as was shown in song after song. He has, it is true, very splendid average of voices from which to get his effects—but the point is, that he gets them. Many another with the same material would fail where he succeeds so greatly.

Am 3/13

The songs of the chorus ran the gauntlet of the emotions of joy and sorrow. The audience was very enthusiastic, no matter what the song.

For her group of songs, Mlle. Oda Slobodskaja sang selections from Tschaikovsky, Gluck, Beethoven, Puccini and Massenet. Her voice is a beautiful one, with the highest tones of wonderful clarity.

American Mar 13

Ukrainian National Chorus

A painter who also does a little writing has long made his home on an island off the northern Massachusetts coast. During the greater part of the year he has no neighbors, for this island is a summer resort. Living there undistracted by the sounds of civilization, he has become uncommonly sensitive to the rhythms of nature—the soughing of wind in the trees and the break of waves on the beach; and these are the rhythms of his prose essays.

Something of this sort, one felt last night when listening to the ineffable folk-singing of the Ukrainian National Chorus on their second visit to Symphony Hall, lies behind their songs. However much Alexander Koshetz and other arrangers have done in the way of polishing and setting the rough diamonds of peasant-made music, they have had the artistic conscience not to rob these tunes of their elemental rhythms, rhythms which surely must have been suggested by their subjects—the clear, broad spaces of the skies in "The Stars," the surge of un-

UKRAINIANS GIVE MUSICAL TREAT

MARGARET HARRIS

Those who were fortunate enough to have heard the Urkainian National Chorus last evening at Symphony hall, carry in their hearts a beautiful musical memory. Attired in their native costume, the chorus, conducted by Alexander Kochetz, sang with perfection, and so thoroughly did they enjoy this singing of songs of their native country that their auditors were thrilled, and made to feel every emotion which these simple little melodies

sonality, possessing rare musical intelligence and a voice of great beauty, Mme. Kochetz can truly be named as perhaps the greatest artist of our time.

M. Nicholaj Steinber, accompanist for the artists, played with no little ability, and was most satisfying.

Telegram Mar 13

CHORUS AND ORCHESTRA

The Ukrainians Return for Another Concert of Unique Quality—Above All Else Timbres—The Limits of Their Folk-Pieces—Contrasting Soloists

SURELY, it behooves the management of the Ukrainian National Chorus to order the choir's concerts that they do not reach the present unconscionable lengths. No less than twenty-four num- Ukrainian folk-songs have each to each an outward similiarity and so long as Mr. Koshetz's forces sing nothing else, they might well proffer a less numerous array of them in the course of a single evening. Only rarely are these pieces arresting as sheer music, as when one or another of them has the haunting note of an age-old sadness, or is instinct with a semi-barbaric elation, or appeals by reason of its artless gaiety. For the most part they make their effect through the marvellous manipulation of timbres suggested by the transcriber and brought to full realization through the magic of Mr. Koshetz's conducting Report goes that Mr. Koshetz has chosen his choristers less for the beauty, resonance or power of their respective voices than for the color, or more particularly, for the resemblance of the voices to various orchestral instruments. Certain it is that only an orchestra, and in a modern score to boot, may produce such richness and diversity of sound as comes from this Ukrainian choir; there is nothing remotely approaching it in any choral singing to which the western world is accustomed.

Not so long ago a Russian voice was something of a rarity hereabouts, but of late Bostonians have heard with frequency Mr. Shalyápin and Mr. Rosing, and for a fortnight this season a whole troupe of Russian opera-singers ministered to us. It is possible, then, to state with some confidence that the Russian singer is fundamentally distinguishable from his or her fellow in other lands. These Slavic voices have not the roundness and brilliance of the Italian; the throaty richness of the German; or the charm of the French. They have, however, a peculiar resonance and intensity and a surprising degree and variety of color. Oddly enough, in this Ukrainian Chorus the men-singers outnumber the women almost two to one: yet there is no feeling of faulty balance. It is, indeed, as though fourteen oboes and clarinets were supported by twenty cellos and violas, with a quartet of horns for roundness and a bass tuba for foundation. If the men's voices are more resonant and sonorous than are the women's, the latter are more penetrating. In combination they produce an intensity of sound more thrilling and impressive than the

are ... yet only Mme. Frijsh has so vivified the former and, within recollection, none other has made so much of the latter piece. Few indeed would dare, as did Mme. Koshetz last evening, to sing with the piano its melodic epilogue that runs from C-sharp above the staff to the C-sharp two ... Mme. Koshetz be... ...tone.

the sound seemed to come from far-off, and for a moment the ear was actually deceived. Next as the notes descended, the tones became fuller and more tangible; then at length disappeared in a whispered breath. A trick, perhaps, but one that few singers might equal; while the end gained justified the means used to gain it.

W. S. S.

Transcript Mar 13

[134]

Ukrainian Chorus March 12th

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Globe Feb 18

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Advertiser Feb 25

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• • • Amer 3/2

American Mar 3

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Oda Slobodskaja, soprano of the Petrograd Grand Opera, will sing arias by Tchaikovsky, Gluck, Beethoven, Puccini and Massenet. Nina Koshetz, soprano of the Moscow opera, will sing a Russian group, including Gretchaninov's "Over the Steppe," Rimsky-Korsakov's Eastern Romance and a song from "The Tzar's Bride," and Rachmaninov's "Pied Piper."

Herald Mar 4

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American Mar 4

Ukrainian Chorus

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Post Mar 4

UKRAINIAN CHORUS

Tomorrow evening in Symphony [illegible] National [illegible]

Again the Ukrainians Trans 3/10

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Early Morning	Arr. Stupnitzky
Behind the Mountain	Leontovich
From the Mountain and the Valleys	Stetzenko
Shtchedryk	Leontovich
On the Mountain	Stetzenko
The chorus	
Arioso from the opera "Opritchnik"	Tschaikovsky
Divinities du Styx	Gluck
Der Kuss	Beethoven
Aria from "Tosca"	Puccini
Aria from "Le Cid"	Massenet
Oda Slobodskaja	
Our Lady of Petchaiv	Leontovich
Young Uliana	Koshetz
The Stars	Koshetz
Lullaby	Barvinsky-Koshetz
Kolomejka, song	Kolessa
The chorus	
Over the Steppe	Gretchaninov
Song from "Tzar's Bride"	Rimsky-Korsakov
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The Pied Piper (dedicated to Mme. Koshetz)	Rachmaninov
Nina Koshetz	
Hey! Near Boryshpol	Koshetz
The Little Tarin	Koshetz
Jachil's Daughter	Koshetz
In the Garden Stands an Elderbush	Lyssenko
Mushrooms	Lyssenko
The chorus	

Herald Mar 11

Ukrainian Chorus

Tomorrow evening in Symphony Hall at 8:15, the Ukrainian National Chorus will give their return concert and last appearance in Boston this season.

This body of singers, which can attain such marvelous results in tone and ensemble, under the leadership of Alexander Koshetz, will sing predominantly the folk songs, ancient and modern, of their own country, which is said to be the richest of all lands in folk music. There will be two soloists, Nina Koshetz and Oda Slobodskaja, both operatic sopranos who are highly regarded as prima donnas in Moscow and Petrograd. Post 3/11

Post Mar 11

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this being its last appearance in Boston this season. This internationally famous body of singers, under the leadership of Alexander Koshetz, will sing folk songs of their own country. Nina Koshetz and Oda Slobodskaja, Russian prima donnas, will be the soloists. Adv 3/11

Advertiser Mar 11

The Ukranian Chorus tomorrow night, besides two soloists, each previously heard here with the Boston Symphony, offers attractive groups of Russian choral music. These peasant singers, in costume, produce extraordinary musical effects that come near to deserving the praise of the passionate press agent.

Globe Mar 11

UKRAINIAN CHORUS

The Ukrainian National Chorus will give a return concert in Boston Monday evening in Symphony Hall. The program will consist mostly of folk songs of the Ukraine, both old and new. There will be two soloists—Nina Koshetz, who will sing a group of Russion songs and arias, and Oda Slobodskaja, who will sing songs by Tchaikovsky, Gluck, Beethoven, Puccini and Massenet.

American Mar 11

THE UKRAINIANS AGAIN MAKE HIT

Chorus in Brilliant Native Garb Gives National Airs Vivid Rendition

TWO SOLOISTS HELP ROUND OUT PROGRAM

Last night the Ukrainian National Chorus, Alexander Koshetz, conductor, gave a concert in Symphony hall, with the help of Oda Slobodskaja, soprano, Nina Koshetz, mezzo-soprano, and Nicholas Steinber, accompanist. The program:

Early Morning	Arr. Stupnitzky
Behind the Mountain	Leontovich
From the Mountain and the Valleys	Stezenko
Shtchdryk	Leontovich
On the Mountain	Stetsenko
The Ukrainian National Chorus	
Arioso from "Opritchnik"	Tschaikowsky
Divinites du Styx	Gluck
Der Kuss	Beethoven
Aria from "Tosca"	Puccini
Aria from "La Cid"	Massenet
Mlle. Slobodskaja	
Our Lady of Potchaiv	Leontovich
Young Uliana	Koshetz
The Stars	Koshetz
Lullaby	Barvinsky-Koshetz
Kolomejka	Kolessa
The Ukrainian National Chorus.	
Over the Steppe	Gretchaninoff
Song from "Tsar's Bride"	Rimsky-Korsakoff
Eastern Roman	Rimsky-Korsakoff
Widmung	Schumann
Mme. Koshetz	
Hey! Near Boryshpol	Koshetz
The Little Tarin	Koshetz
Jachil's Daughter	Koshtez
In the Garden Stands an Elderbush	Lyssenko
Mushrooms	Lyssenko
The Ukrainian National Chorus	

This chorus out a gallant show, three rows of men and women dressed out in vivid blues, greens and reds. What is more to the purpose, they made their tone as brilliant in color contrasts as their garb. Other choruses—though, to be sure, not many—can sing with a musical nicety equal to these Ukrainians; but never a chorus of them all can afford to stand near these singers when variation of color is a question. By means of closed mouths they produce amazing effects; and, of course, they have in their favor the deep bass voices which abound in Russia.

But after all it is not the voices which make this chorus remarkable; with the exception of their deepness, they are nothing extraordinary, and the sopranos indeed at times sound shrill. Nor is it their unusual skill that one will remember about them. It is their vitality that tells. They sing as though they mean what they sing. When they mark a rythm they mark it till every listener feels it too. But it is vitality does it, mind, not extravagance. An object lesson!

Mr. Koshetz led his forces with a refreshing absence of display. Miss Slobodskaja, her voice once at its ease, overcame the handicap of a bad method and sang with a dramatic warmth that brought her two encores. Mme. Koshetz was also encored, and, for the matter of that, so was the chorus. Mr. Steinber made his accompaniments sound little less than orchestral. Since Mr. Koshetz brings his chorus here to sing music of their country which we should hardly hear otherwise, it would be folly to complain because they do not sing from Bach's B-minor mass. But, nevertheless, the fact remains that to many listeners too much of this nationalistic music, despite its interest and charm, by force of its very exoticism palls; it says after all, to western ears, but little. There must be music by Russians of a wider experience of the world, like Tchaikovsky, Glinka, Mussorgsky and the rest, which would add variety to Mr. Koshets's programs.

R. R. G.

Herald Mar 13

UKRAINIANS PLEASE BOSTONIANS AGA

Two Opera Singers Hea in Groups of Solos

The Ukrainian National Chorus, Alexander Koshetz, conductor, gave its second Boston concert last night at Symphony Hall to an audience of good size, which seemed delighted with the extraordinary musicianship of what is said to be a group of peasants from Little Russia.

Two Russian opera singers, Oda Slobodskaja and Nina Koshetz, both previousl yheard here at concerts of the Boston Symphony Orchestra, were the assisting soloists. Their many numbers and encores swelled the program to unviously heard here at concerts of the pleasant length.

Since the chorus members who were heard in incidental solos in several of the chosen pieces, proved quite as able as the operatic stars to interest a concert audience, one doubted the wisdom of inserting so much rather trite and hackneyed music as Miss Slobodskaja and Mme Koshetz sang into a program whose chief attraction was its exotic character.

Their first concert here last Autumn abundantly proved these Russian peasant singers make remarkably subtle use of naturally fine voices, under the skillful direction of Dr Koshetz. Last night the sopranos showed at times the strain of the long and arduous concert season the chorus has so successfully undertaken in the United States and Mexico. Otherwise the performance did not fall short of the earlier one, except that the conductor tends now to show off the qualities of singers and music rather more obviously than before, by means of such tricks as having his phenomenal bass singers hold onto a very low note after the others stop singing, lest anyone miss noting their deep tones.

Miss Slobodskaja in "Vissi d'arte," from "Tosca" and "Pleurez, mes veux" from Massenet's "Le Cid" proved herself an intense dramatic soprano likely to stir an average operatic audience to marked enthusiasm. Her voice is powerful, but ill-controlled. Her high notes are frequently off pitch and always shrill and wobbly. She has a temperament, but chose her singing master unwisely.

Mme Koshetz is also an essentially dramatic singer. She has a notion of beautiful singing for its own sake, but resists few temptations to exaggerated emotional emphasis. Her voice is of great natural beauty, but not judiciously employed. In certain operatic roles she would give an impressive performance, unless all signs fail.

The audience was polite to both singers but kept most of its real plaudits for the chorus. Opera singers are no novelty here, but Boston has never heard anything else quite like the Ukrainian chorus.

Globe Mar 13

UKRAINIANS GIVE LAST CONCERT

By ZOE FABER.

The last of the two scheduled concerts of this season by the Ukrainian Chorus took place last night at Symphony Hall under the exceptionally able direction of Alexander Koshetz. The assisting artists were Mlle. Oda Slobodskaja and Mme. Nina Koshetz.

Alexander Koshetz is a conductor of remarkable force, as was shown in song after song. He has, it is true, very splendid average of voices from which to get his effects—but the point is, that he gets them. Many another with the same material would fail where he succeeds so greatly.

The songs of the chorus ran the gauntlet of the emotions of joy and sorrow. The audience was very enthusiastic, no matter what the song.

For her group of songs, Mlle. Oda Slobodskaja sang selections from Tschaikovsky, Gluck, Beethoven, Puccini and Massenet. Her voice is a beautiful one, with the highest tones of wonderful clarity. Am 3/13

American Mar 13

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the sound seemed to come from far-off, and for a moment the ear was actually deceived. Next as the notes descended, the tones became fuller and more tangible; then at length disappeared in a whispered breath. A trick, perhaps, but one that few singers might equal; while the end gained justified the means used to gain it.

W. S. S.

Transcript Mar 13

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in "The Stars," the [illegible] sophisticated religious feeling in "Our Lady of Potchaiv," the universal throb of brooding tenderness in "The Lullaby," the push after push of the quick upspringing of "Mushrooms."

Carefully cherishing these rhythms Mr. Koshetz as conductor last night presented them in endless variety. Never was a phrase twice repeated quite the same in contour under his shaping; never was a repetition precisely a repetition, thanks to his delicate temperamental variations of volume and pace. And the sounds that he shaped and guided—who that heard them can forget the diminuendoes that floated imperceptibly into silence, the sweet high notes of the four sopranos who were as one voice, the basses who sang like bass viols and the humming chorus that was an Æolian harp to every breath of the director's fancy?

Between the groups of songs by the chorus Mlle. Oda Slobodskaja and Mme. Nina Koshetz sang operatic airs to the evident pleasure of most of the audience.

Monitor Mar 13

UKRAINIANS GIVE MUSICAL TREAT

MARGARET HARRIS

Those who were fortunate enough to have heard the Urkainian National Chorus last evening at Symphony hall, carry in their hearts a beautiful musical memory. Attired in their native costume, the chorus, conducted by Alexander Kochetz, sang with perfection, and so thoroughly did they enjoy this singing of songs of their native country that their auditors were thrilled, and made to feel every emotion which these simple little melodies [illegible]

sonality, possessing rare musical intelligence and a voice of great beauty, Mme. Kochetz can truly be named as perhaps the greatest artist of our time.

M. Nicholaj Steinber, accompanist for the artists, played with no little ability, and was most satisfying.

Telegram Mar 13

CHORUS AND ORCHESTRA

The Ukrainians Return for Another Concert of Unique Quality—Above All Else Timbres—The Limits of Their Folk-Pieces—Contrasting Soloists

SURELY, it behooves the management of the Ukrainian National Chorus to order the choir's concerts that they do not reach the present unconscionable lengths. No less than twenty-four numUkrainian folk-songs have each to each an outward similiarity and so long as Mr. Koshetz's forces sing nothing else, they might well proffer a less numerous array of them in the course of a single evening. Only rarely are these pieces arresting as sheer music, as when one or another of them has the haunting note of an age-old sadness, or is instinct with a semi-barbaric elation, or appeals by reason of its artless gaiety. For the most part they make their effect through the marvellous manipulation of timbres suggested by the transcriber and brought to full realization through the magic of Mr. Koshetz's conducting Report goes that Mr. Koshetz has chosen his choristers less for the beauty, resonance or power of their respective voices than for the color, or more particularly, for the resemblance of the voices to various orchestral instruments. Certain it is that only an orchestra, and in a modern score to boot, may produce [illegible] shoutings of a chorus of three or four hundred nondescript Anglo-Saxon voices. One of the wonders of present-day music is the ability of a Schönberg, a Stravinsky or a Honegger to obtain from some twenty-odd instruments extraordinary effects of color and sonority. In performance such a score is to that of, say, a classical symphony as is the Ukrainian Choir to the mammoth bodies of singers that our perverted taste in such matters fosters and encourages.

From the peasant costumes of the Ukrainian Chorus to the conventional evening gowns of Miss Slobodskaja and Mme. Koshetz is a far cry, and as far removed from the folksongs were Miss Slobodskaja's pieces by Chaikovsky, Gluck, Beethoven, Massenet and Puccini. Miss Slobodskaja is blessed with a large and opulent voice, which she occasionally forces beyond its natural bounds. She is prone to tear passion to tatters, yet she often sings beautifully and to the eye she is a striking figure. Subtler and more characteristically Slavic are the ways of Mme. Koshetz; she does with her voice some of the things that Mr. Koshetz accomplishes with his chorus. She is mistress of varied tone, and, in a more temperate fashion than Miss Slobodskaja, she is emotional singer as well. Gretchaninov's "Over the Steppe" and Rimsky-Korsakov's "Nightingale and the Rose" are familiar here, yet only Mme. Frijsh has so vivified the former and, within recollection, none other has made so much of the latter piece. Few indeed would dare, as did Mme. Koshetz last evening, to sing with the piano its melodic epilogue that runs from C-sharp above the staff to the C-sharp two octaves below. [illegible] Mme. Koshetz be[illegible] "head-tone."

Elly Ney ~~Bachaus~~ March 24th

Sunday afternoon, March 18, in Symphony Hall, a concert of piano-pieces, all in the key of C-sharp minor, played by Wilhelm Bachaus, familiar and accomplished pianist, abounding in technical resource, running the gamut of tone, keen-minded to the chosen music, lacking only a little in warming and imparting feeling. A like concert of pieces in one key pleased an audience last autumn in London.

Transcript Mar 9

ELLY NEY

Elly Ney, the pianist, who came to this country for the first time last season, will make her only appearance in Boston this season at a concert to be given in Symphony hall on Saturday afternoon, March 24.

Traveler Mar 10

ELLY NEY AGAIN.

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Advertiser Mar 11

Elly Ney, the pianist, now resident in New York, where her husband, Mr Van Hooggstraten, has just been appointed conductor of the Philharmonic Orchestra, succeeding Stransky, will give another Boston recital Saturday, March 24. Those who heard her here last season were enthusiastic about her personality and emotional intensity.

Globe Mar 11

Saturday afternoon, March 24, in Symphony Hall, a concert of piano-pieces played by Elly Ney, well remembered virtuoso and musician of a season ago. Understanding mind, warm temperament, large resource, pervading energy distingush her. Yet she knows also grace, lightness, fancy. A pianist often as imposing as her presence. Trans 3/10

Transcript Mar 10

ELLY NEY

When Elly Ney came to America for the first time last season she was received in New York, Boston and other cities as one of the most brilliant of living pianists. Much is expected therefore of her only concert here this season, which will take place in Symphony Hall next Saturday afternoon, March 24, at 2:30.

Traveler Mar 17

Saturday at 2:30, Elly Ney, pianist; Chromatic Fantasie and Fugue, Bach; Sonata in C minor, Opus 111, Beethoven; "Wanderer" Fantasie," Schubert; Waltzes, Opus 39, Brahms; Ballade in A flat and Polonaise in A flat, Chopin. 3/18

Globe Mar 18

First and impressively heard in Boston a year ago, Mme. Elly Ney, the pianist, will return to Symphony Hall next Saturday afternoon for a second concert of her own. Understanding mind, warm temperament, large resource, pervading energy distinguish her. Yet she knows also grace, lightness, fancy. She will play Bach's Chromatic Fantasia and Fugue; Beethoven's Sonata in C minor, Op. 111; Schubert's "Wanderer Fantasia"; Brahms's set of Waltzes; Chopin's Ballad in A-flat and Polonaise in the same key. Trans 3/17

Transcript Mar 17

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Amer 3/17

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American Mar 17

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Post Mar 18

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Chromatic Fantasia and Fugue.........Bach
Sonata in C minor, Opus 111.........Beethoven
Wanderer Fantasia.........Schubert
Waltzes, Opus 39.........Brahms
Ballad in A flat.........
Polonaise in A flat.........

Herald Mar 18

Gifted Pianist to Be Heard in Symphony Hall Recital

Her 3/23

MME. ELLY NEY

MME. ELLY NEY TO GIVE SINGLE BOSTON RECITAL

Noted Pianist Comes to Symphony Hall Tomorrow Afternoon

Mme. Elly Ney, celebrated pianist, whose finest interpretations have been recorded for the Ampico, will give a recital tomorrow afternoon at 2:30 in Symphony Hall. This will be her only appearance in Boston this season.

Her program: Chromatic Fantasie and Fugue, Bach; Sonata in C minor, opus 111, Beethoven; Wanderer Fantasie, Schubert; Waltzes, opus 39, Brahms; Ballad in A flat, Chopin; Polonaise in A flat, Chopin.

Mme. Ney is the wife of Willy van Hoogstraten, distinguished Dutch conductor, recently selected to lead the New York Philharmonic Orchestra. She came to America with a great European reputation as an artist of the highest rank—a rare and exceptionally gifted pianist.

Herald Mar 23

WITH THE VIRTUOSI

PIANISTS VARIOUSLY; ALSO A VIOLINIST

Transcript

Mme. Ney and the Larger Ways with the Classics—Mr. Maier and Mr. Pattison, Present and Future—The Merits of Morini—Assorted Prospects

A RARELY puissant and persuasive pianist is Elly Ney, yet even she could not make interesting the programme that she played in Symphony Hall on Saturday afternoon. How can it be that some in Germany have thought that Mme. Ney passes among us [illegible] but a energy, though in the past it has often seemed—and more fittingly—one of the noblest and mose majestic passages in all Chopin. Although she chose a none too emotional programme, Mme. Ney is, above all things, an emotional player. In the [illegible] ception that lay outside the scope of his technique. An unearthly serenity illumines certain pages of this Arietta with Variations. Much of the rest seems but notes, notes, notes! But the Allegro and its dramatic introduction make a different story. Here is Beethoven as composer for the piano at something approaching his best. Some pianist should attempt the experiment of playing this movement without its successor, as it might be well to play in like isolation the Adagio of the "Hammerklavier." Each of the last five sonatas boasts at least one movement of supreme eloquence, but at least three of the five are tedious and even frankly boresome when heard in their entirety.

However great the esteem in which are held the pieces from Bach and Beethoven that were chosen by Mme. Ney, few indeed are those who today keep high regard for the so-called "Wanderer" Fantasia of Schubert. No composer of the stature of Bach or Beethoven was Schubert, and when he, too, as in this Fantasia, strove to write music for which the time was not ripe, he often gave less the impression of greatness inarticulate than of inept experiments. Here and there in this long Fantasia come pleasant phrases; the most of the piece seems but futility made music. Of all the great composers Schubert was the least self-critical, and glorious as is some of his music, some of it, too, is almost inconceivably bad. . . . It may be added that Mme. Ney played this Fantasia con amore and, at least in outward aspect, as one convinced of its validity and beauty. Yet even she might not redeem its more flaccid pages. The thought of the piece in less accomplished hands staggers and appalls, but fortunately its appearances on programmes of the present day are few and far between. Trans 3/26 H. T. P. S.

Transcript March 26

ELLY NEY, PIANIST, IN 'HEAVY' RECITAL

Program Limited to Works of Elder Teutonic Classicists

3/25

By PHILIP HALE

Elly Ney, pianist, gave a recital yesterday afternoon in Symphony hall. Her program read as follows: Bach, Chromatic Fantasia and Fugue; Beethoven, Sonata, C minor, op. 111; Schubert, "Wanderer" Fantasia; Brahms, Rhapsody and Three Intermezzi op. 119; Chopin, Ballade in A flat, Polonaise in A flat.

Years ago Thomas Heywood wrote a sort of encyclopaedia of women in which he devoted a section to the cruel and tyrannous. This was long before the day of traveling pianists of the female sex, or this section would have been considerably enlarged.

Mme. Ney is a pianist of indisputable parts, but she must be ranked with those characterised by the Germans as formidable. Undoubtedly in private life she is a model of amiability. What possessed her to frame the program of yesterday. To follow the Chromatic Fantasia with Beethoven's op. 111 was a sufficient tax on the patience and endurance of the audience. Then came the merciless infliction of the "Wanderer" Fantasia.

Perhaps she thought that the dignity of Symphony hall would suffer if she did not present a "massive and concrete" program. Is her motto as a pianist, "No Frenchman need apply"? Are there no Russians or Italians worthy of her attention? Could not her excellent qualities as a pianist be revealed in compositions of less magnitude than those chosen? Is she a Minerva of the piano frowning on music that is emotional and sensuous?

In her Amazonian way she played brilliantly, also musically as far as phrasing and control of dynamic gradations was concerned. Noteworthy was the manner in which she built up the increasing force in Bach's fugue, maintaining artistically one degree after another.

Yet there are humbler pianists with varied and engrossing programs of less pretentions that give more pleasure at the moment and are remembered gratefully.

Herald Mar 25

ELLY NEY'S PIANO PLAYING AGAIN STIRS APPLAUSE

Glo 3/25

Elly Ney, distinguished pianist now resident in New York, again stirred the enthusiasm of a rather small audience yesterday afternoon at Symphony Hall. She has a vivid individuality, and an extraordinary mastery of her instrument; qualities likely to win her eventually a larger popular following in Boston than she can yet boast. Her reputation in Europe is considerable, particularly in Germany. Her performance yesterday of two of the very greatest masterpieces, Bach's Chromatic Fantaisie and Fugue and Beethoven's last piano sonata, opus 111, proved her a remarkable musician, as well as an extraordinary pianist.

She managed to make Bach interesting to her audience, not by taking liberties, or by flashy technical display, but by clean cut playing, with an exquisitely beautiful quality of tone and in intelligent following of the musical pattern in Bach's mind.

To her Beethoven sonata she brought the necessary instinct for rhythmic contrasts and subtleties, and a good deal of the requisite ability to comprehend the austerities of the grand manner of the composer's later years. The arietta in this sonata has never been surpassed by anyone for lyric beauty. Mme Ney's playing of it was very lovely.

Her other numbers were Schubert's "Wanderer Fantaisie," four Brahms pieces, and two from Chopin. More short pieces and fewer classics might have drawn her a bigger audience, but she is not the sort of artist to sacrifice musical considerations in order to bid for popularity.

Globe Mar 25

MME. NEY CONCERT

For her concert in Symphony Hall yesterday afternoon, Mme. Elly Ney had set herself a programme which displayed her intrepidity before her audience, to say the least. Bach's Chromatic Fantasia and Fugue opened the concert, and was followed by Beethoven's C Minor Sonata, Op. III, and this by Schubert's "Wanderer" Fantasia. Three very long works in succession, and not even a note for preparation! True, there is some very great music in these three works, but to expect an audience to subsist merely on great music is to be intrepid, we maintain. True, also, Mme. Ney played them all with the surety and authority of a master, though there were times when one felt that she has been overrated. The Bach number was rendered magnificently. The Beethoven Sonata was played romantically, but it is hard to make this work always interesting. There are passages in it which even the touch of the pianist of yesterday could not prevent from being tiresome. There were pianissimo passages which Mme. Ney played with an amazing touch, producing a lightness and at the same time a clarity of tone which have not been matched here for many a day.

For the last part of her programme the pianist played a Rhapsody and three Intermezzi (Op. 119) of Brahms, and Chopin's Ballade in A flat and his Polonaise in the same key. The Intermezzi were played charmingly. It was possible to disagree with the manner in which the Ballade was interpreted, but the playing of the last number rounded off the concert well.

There was a good-sized audience, which applauded the pianist.

Post Mar 25

[135]

Elley Ney ~~Bachaus~~ March 24th

Sunday afternoon, March 18, in Symphony Hall, a concert of piano-pieces, all in the key of C-sharp minor, played by Wilhelm Bachaus, familiar and accomplished pianist, abounding in technical resource, running the gamut of tone, keen-minded to the chosen music, lacking only a little in warming and imparting feeling. A like concert of pieces in one key pleased audience last autumn in London. Trans 3/10

Transcript Mar 10

ELLY NEY

Trans 3/10

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Traveler Mar 10

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Advertiser Mar 11

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Post Mar 18

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Herald Mar 18

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Her 3/23

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Herald Mar 23

WITH THE VIRTUOSI

PIANISTS VARIOUSLY; ALSO A VIOLINIST

Trans 3/26

Mme. Ney and the Larger Ways with the Classics—Mr. Maier and Mr. Pattison, Present and Future—The Merits of Morini—Assorted Prospects

A RARELY puissant and persuasive pianist is Elly Ney, yet even she could not make interesting the programme that she played in Symphony Hall on Saturday afternoon. How can it be that some in Germany have thought that Mme. Ney passes among ns this theme an [illegible] Could any but a energy, though in the past it has often seemed—and more fittingly—one of the noblest and mose majestic passages in all Chopin. Although she chose a none too emotional programme, Mme. Ney, is, above all things, an emotional player. In the [illegible] Bach, Beethoven, Schubert and ception that lay outside the scope of his technique. An unearthly serenity illumines certain pages of this Arietta with Variations. Much of the rest seems but notes, notes, notes! But the Allegro and its dramatic introduction make a different story. Here is Beethoven as composer for the piano at something approaching his best. Some pianist should attempt the experiment of playing this movement without its successor, as it might be well to play in like isolation the Adagio of the "Hammerklavier." Each of the last five sonatas boasts at least one movement of supreme eloquence, but at least three of the five are tedious and even frankly boresome when heard in their entirety.

However great the esteem in which are held the pieces from Bach and Beethoven that were chosen by Mme. Ney, few indeed are those who today keep high regard for the so-called "Wanderer" Fantasia of Schubert. No composer of the stature of Bach or Beethoven was Schubert, and when he, too, as in this Fantasia, strove to write music for which the time was not ripe, he often gave less the impression of greatness inarticulate than of inept experiments. Here and there in this long Fantasia come pleasant phrases; the most of the piece seems but futility made music. Of all the great composers Schubert was the least self-critical, and glorious as is some of his music, some of it, too, is almost inconceivably bad. . . . It may be added that Mme. Ney played this Fantasia con amore and, at least in outward aspect, as one convinced of its validity and beauty. Yet even she might not redeem its more flaccid pages. The thought of the piece in less accomplished hands staggers and appalls, but fortunately its appearances on programmes of the present day are few and far between.

Trans 3/26 S.

Transcript March 26

ELLY NEY, PIANIST, IN 'HEAVY' RECITAL

Program Limited to Works of Elder Teutonic Classicists

3/25

By PHILIP HALE

Elly Ney, pianist, gave a recital yesterday afternoon in Symphony hall. Her program read as follows: Bach, Chromatic Fantasia and Fugue; Beethoven, Sonata, C minor, op. 111; Schubert, "Wanderer" Fantasia; Brahms, Rhapsody and Three Intermezzi op. 119; Chopin, Ballade in A flat, Polonaise in A flat.

Years ago Thomas Heywood wrote a sort of encyclopaedia of women in which he devoted a section to the cruel and tyrannous. This was long before the day of traveling pianists of the female sex, or this section would have been considerably enlarged.

Mme. Ney is a pianist of indisputable parts, but she must be ranked with those characterized by the Germans as formidable. Undoubtedly in private life she is a model of amiability. What possessed her to frame the program of yesterday. To follow the Chromatic Fantasia with Beethoven's op. 111 was a sufficient tax on the patience and endurance of the audience. Then came the merciless infliction of the "Wanderer" Fantasia.

Perhaps she thought that the dignity of Symphony hall would suffer if she did not present a "massive and concrete" program. Is her motto as a pianist, "No Frenchman need apply"? Are there no Russians or Italians worthy of her attention? Could not her excellent qualities as a pianist be revealed in compositions of less magnitude than those chosen? Is she a Minerva of the piano frowning on music that is emotional and sensuous?

In her Amazonian way she played brilliantly, also musically as far as phrasing and control of dynamic gradations was concerned. Noteworthy was the manner in which she built up the increasing force in Bach's fugue, maintaining artistically one degree after another.

Yet there are humbler pianists with varied and engrossing programs of less pretentions that give more pleasure at the moment and are remembered gratefully.

Herald Mar 25

ELLY NEY'S PIANO PLAYING AGAIN STIRS APPLAUSE

Gl 3/25

Elly Ney, distinguished pianist now resident in New York, again stirred the enthusiasm of a rather small audience yesterday afternoon at Symphony Hall. She has a vivid individuality, and an extraordinary mastery of her instrument; qualities likely to win her eventually a larger popular following in Boston than she can yet boast. Her reputation in Europe is considerable, particularly in Germany. Her performance yesterday of two of the very greatest masterpieces, Bach's Chromatic Fantaisie and Fugue and Beethoven's last piano sonata, opus 111, proved her a remarkable musician, as well as an extraordinary pianist.

She managed to make Bach interesting to her audience, not by taking liberties, or by flashy technical display, but by clean cut playing, with an exquisitely beautiful quality of tone and in intelligent following of the musical pattern in Bach's mind.

To her Beethoven sonata she brought the necessary instinct for rhythmic contrasts and subtleties, and a good deal of the requisite ability to comprehend the austerities of the grand manner of the composer's later years. The arietta in this sonata has never been surpassed by anyone for lyric beauty. Mme Ney's playing of it was very lovely.

Her other numbers were Schubert's "Wanderer Fantaisie," four Brahms pieces, and two from Chopin. More short pieces and fewer classics might have drawn her a bigger audience, but she is not the sort of artist to sacrifice musical considerations in order to bid for popularity.

Globe Mar 25

MME. NEY CONCERT

P 3/25

For her concert in Symphony Hall yesterday afternoon, Mme. Elly Ney had set herself a programme which displayed her intrepidity before her audience, to say the least. Bach's Chromatic Fantasia and Fugue opened the concert, and was followed by Beethoven's C Minor Sonata, Op. III, and this by Schubert's "Wanderer" Fantasia. Three very long works in succession, and not even a note for preparation! True, there is some very great music in these three works, but to expect an audience to subsist merely on great music is to be intrepid, we maintain. True, also, Mme. Ney played them all with the surety and authority of a master, though there were times when one felt that she has been overrated. The Bach number was rendered magnificently. The Beethoven Sonata was played romantically, but it is hard to make this work always interesting. There are passages in it which even the touch of the pianist of yesterday could not prevent from being tiresome. There were pianissimo passages which Mme. Ney played with an amazing touch, producing a lightness and at the same time a clarity of tone which have not been matched here for many a day.

For the last part of her programme the pianist played a Rhapsody and three Intermezzi (Op. 119) of Brahms, and Chopin's Ballade in A flat and his Polonaise in the same key. The Intermezzi were played charmingly. It was possible to disagree with the manner in which the Ballade was interpreted, but the playing of the last number rounded off the concert well.

There was a good-sized audience, which applauded the pianist.

Post Mar 25

Elly Ney ~~Bachaus~~ March 24th

Sunday afternoon, March 18, in Symphony Hall, a concert of piano-pieces, all in the key of C-sharp minor, played by Wilhelm Bachaus, familiar and accomplished pianist, abounding in technical resource, running the gamut of tone, keenminded to the chosen music, lacking only little in warming and imparting feeling. Like concert of pieces in one key pleased audience last autumn in London.

Transcript Mar 9

ELLY NEY

Elly New, the pianist, who came to this country for the first time last season, will make her only appearance in Boston this season at a concert to be given in Symphony hall on Saturday afternoon, March 24.

Traveler Mar 10

ELLY NEY AGAIN.

Elly Ney, pianist, will make her only appearance in Boston this season at a concert to be given in Symphony Hall on Saturday afternoon, March 24. Adv 3/11

Advertiser Mar 11

Elly Ney, the pianist, now resident in New York, where her husband, Mr Van Hoogstraten, has just been appointed conductor of the Philharmonic Orchestra, succeeding Stransky, will give another Boston recital Saturday, March 24. Those who heard her here last season were enthusiastic about her personality and emotional intensity.

Globe Mar 11

Saturday afternoon, March 24, in Symphony Hall, a concert of piano-pieces played by Elly Ney, well remembered virtuosa and musician of a season ago. Understanding mind, warm temperament, large resource, pervading energy distingush her. Yet she knows also grace, lightness, fancy. A pianist often as imposing as her presence. Trans 3/10

Transcript Mar 10

ELLY NEY

When Elly Ney came to America for the first time last season she was received in New York, Boston and other cities as one of the most brilliant of living pianists. Much is expected therefore of her only concert here this season, which will take place in Symphony Hall next Saturday afternoon, March 24, at 2:30.

Traveler Mar 17

Saturday at 2:30; Elly Ney, pianist; Chromatic Fantasie and Fugue, Bach; Sonata in C minor, Opus 111, Beethoven; "Wanderer Fantasie," Schubert; Waltzes, Opus 39, Brahms; Ballade in A flat and Polonaise in A flat, Chopin. 3/16

Globe Mar 18

First and impressively heard in Boston a year ago, Mme. Elly Ney, the pianist, will return to Symphony Hall next Saturday afternoon for a second concert of her own. Understanding mind, warm temperament, large resource, pervading energy distinguish her. Yet she knows also grace, lightness, fancy. She will play Bach's Chromatic Fantasia and Fugue; Beethoven's Sonata in C minor, Op. 111; Schubert's "Wanderer Fantasia"; Brahms's set of Waltzes; Chopin's Ballad in A-flat and Polonaise in the same key. Trans 3/17

Transcript Mar 17

NEY RECITAL

Amer 3/17

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American Mar 17

Elly Ney

Next Saturday afternoon, March 24, at 2:30, Elly Ney will make her only appearance in Boston this season. Her programme includes the Chromatic Fantasie and Fugue, Bach; Sonata in C minor, Opus III, Beethoven; Wanderer Fantasie, Schubert; Waltzes, Opus 39, Brahms; Ballad in A flat, Polonaise in A flat, Chopin. Post 3/18

Post Mar 18

ELLY NEY

Next Saturday afternoon, March 24, at 2:30, Elly Ney, pianist, will make her only appearance in Boston this season.

Chromatic Fantasie and Fugue	Bach
Sonata in C minor, Opus 111	Beethoven
Wanderer Fantasie	Schubert
Waltzes, Opus 39	Brahms
Ballad in A flat	
Polonaise in A flat	

Herald Mar 18

Gifted Pianist to Be Heard in Symphony Hall Recital

Her 3/23

MME. ELLY NEY

MME. ELLY NEY TO GIVE SINGLE BOSTON RECITAL

Noted Pianist Comes to Symphony Hall Tomorrow Afternoon

Mme. Elly Ney, celebrated pianist, whose finest interpretations have been recorded for the Ampico, will give a recital tomorrow afternoon at 2:30 in Symphony Hall. This will be her only appearance in Boston this season.

Her program: Chromatic Fantasie and Fugue, Bach; Sonata in C minor, opus 111, Beethoven; Wanderer Fantasie, Schubert; Waltzes, opus 39, Brahms. Ballad in A flat, Chopin; Polonaise in A flat, Chopin.

Mme. Ney is the wife of Willy van Hoogstraten, distinguished Dutch conductor, recently selected to lead the Philharmonic Orchestra. She

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for a French woman? Could any German pianist, trained in Germany, and with a lack of humor typically Teutonic, have set upon a single programme—and in the order named—Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata, Opus III, Schubert's "Wanderer" "Fantasia," four pieces by Brahms and, for conclusion, two of the most familiar of all the pieces of Chopin?

To say that Mme. Ney played these things discerningly, with a largeness and power, with unfailing expressiveness and warmth, is but to state the expected. It was indeed possible to differ in part with her version of the pieces by Chopin—to consider, for example, that she chose too slow a pace for the first portion of the A-flat major Ballad and played too fast the concluding pages. And while she gave to most of the Polonaise in A-flat its full measure of eloquence, yet through undue haste with it she robbed the chief theme of its rightful breadth and impressiveness. Like others who have played the Polonaise here of late, Mme. Ney is minded to make this theme an expression of tempestuous energy, though in the past it has often seemed—and more fittingly—one of the noblest and mose majestic passages in all Chopin. Although she chose a none too emotional programme, Mme. Ney, is, above all things, an emotional player. In the music of Bach, Beethoven, Schubert and Brahms this temperamental warmth served to make endurable passages that may seem, in other hands, dryness incarnate. But there is less urgent necessity to interpret "to the hilt" the more straightforward Ballad and Polonaise of Chopin, and Mme. Ney's way with them came close to exaggeration and distortion. Trans 3/26

Perchance some, as heavily serious as Mme. Ney herself, would scout the suggestion that hers was a dull programme. It may be but personal prejudice that finds Bach's Fantasia—however masterly the Fugue that follows it—a generally uninteresting and discursive composition, a stringing together of recitatives, arpeggios and rambling passage-work, with little enough inter-relation. Again there are those who deem the Sonata, Opus 111, Beethoven's finest, seeing in the second movement an echo of the apocalyptic vision of St. John on Patmos, though others find here, despite the simple and touching beauty of the theme on which the movement is based, an instance of the later Beethoven, striving vainly to find expression for a musical con[illegible] seems but futility made music. Of all the great composers Schubert was the least self-critical, and glorious as is some of his music, some of it, too, is almost inconceivably bad. . . . It may be added that Mme. Ney played this Fantasia con amore and, at least in outward aspect, as one convinced of its validity and beauty. Yet even she might not redeem its more flaccid pages. The thought of the piece in less accomplished hands staggers and appalls, but fortunately its appearances on programmes of the present day are few and far between.

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3/25

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Mme. Ney is a pianist of indisputable parts, but she must be ranked with those characterised by the Germans as formidable. Undoubtedly in private life she is a model of amiability. What possessed her to frame the program of yesterday. To follow the Chromatic Fantasia with Beethoven's op. 111 was a sufficient tax on the patience and endurance of the audience. Then came the merciless infliction of the "Wanderer" Fantasia.

Perhaps she thought that the dignity of Symphony hall would suffer if she did not present a "massive and concrete" program. Is her motto as a pianist, "No Frenchman need apply"? Are there no Russians or Italians worthy of her attention? Could not her excellent qualities as a pianist be revealed in compositions of less magnitude than those chosen? Is she a Minerva of the piano frowning on music that is emotional and sensuous?

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Herald Mar 25

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Glo 3/25

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Her other numbers were Schubert's "Wanderer Fantaisie," four Brahms pieces, and two from Chopin. More short pieces and fewer classics might have drawn her a bigger audience, but she is not the sort of artist to sacrifice musical considerations in order to bid for popularity.

Globe Mar 25

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For the last part of her programme the pianist played a Rhapsody and three Intermezzi (Op. 119) of Brahms, and Chopin's Ballade in A flat and his Polonaise in the same key. The Intermezzi were played charmingly. It was possible to disagree with the manner in which the Ballade was interpreted, but the playing of the last number rounded off the concert well.

There was a good-sized audience, which applauded the pianist.

Post Mar 25

Walska (Continued)

Walska to Make Boston Debut Today

GANNA WALSKA'S Boston debut will take place in Symphony Hall this aftrnoon. The Polish beauty, now Mrs. Harold F. McCormick, is making her first American concert tour. Max Kaplick, a baritone, formerly connected with the Boston Opera Company, is assisting.

Madame Walaska will sing three Mozart arias and songs by Scarlatti and Richard Strauss, also Rimsky-Korsakoff's "Hymn to the Sun." She will also sing in a duet from "Rigoletto."

Advertiser Feb 25

WALSKA'S DEBUT TODAY

Ganna Walska, the Polish lyric soprano, otherwise known as Mrs. Harold F. McCormick, will make her first appearance here at a concert in Symphony Hall this afternoon at 3:30. She will be assisted by Max Kaplick remembered as a baritone of the Boston Opera Company. The programme follows:

Aria from "Il Templario"	Nicola
Max Kaplick	
Aria of Constance from "L'enlevement au Serail"	Mozart
Ganna Walska	
"Ecce Homo"	Trunk
Zueignung	Strauss
"I prigionieri d'Edimburgo"	Ricci
Max Kaplick	
"Air de Blondine"	Mozart
"Porgi Amor" from "Nozze di Figaro"	Mozart
"Dans le Foret"	Delibes
"Voci di Primavera"	Joh. Strauss
Ganna Walska	
Duet from "Rigoletto"	Verdi
Ganna Walska and Max Kaplick	

Post Feb 25

Ganna Walska to Sing Her First Boston Recital Today

Mme Ganna Walska, soprano, whose recent marriage to Harold McCormick of Chicago has caused much press comment, is announced to sing at Symphony hall this afternoon for the first time in Boston. She will be assisted by Max Kaplick, a baritone formerly for one season a member of the Boston Opera company.

Mme Walska gave the first concert of her American tour at Elmira, N Y, last Monday night. It is said that she was obliged by legal complications due to a suit brought by another singer to retain the exclusive services of Jules Daiber as manager to defer several concerts announced for earlier dates in American cities, among them Chicago and Philadelphia.

Mme Walska has set a program that should afford an ample test of her musical abilities. She is said to wish to be heard and judged merely as a singer.

Globe Feb 25

SONG BIRD WHO MADE HER BOSTON DEBUT

MME. GANNA WALSKA

Bride of Harold McCormick, Chicago millionaire, heard in recital Symphony Hall.

Mme. Ganna Walska, who recently became the bride of Harold McCormick, Chicago millionaire, made her first Boston appearance yesterday afternoon at a recital in Symphony Hall.

Although the audience recalled her after each group of numbers more than once, her singing was keenly a disappointment. Billed as a "lyric soprano," Mme. Ganna Walska's numbers were from the repertory of the florid colorature soprano, which conceal most of the singer's vocal resources from her listeners.

When not trying to warble, but simply singing, she produced beautiful tones. The singer was apparently laboring under a nervous strain, causing her to deviate from the pitch and exhibit an unpleasant quality of tone.

Her program included Constance's air from Mozart's "Abduction from the Seraglio"; Mozart's "Porgi Amor," which she sang with real feeling; the duet from "Rigoletto," in which she was assisted by Max Kaplick, baritone, who was cordially applauded, and other selections including the florid version for soprano of Strauss' waltz, "Voices of Spring."

American Feb 26

Without Excuse

The pastimes of the rich may reach even to the concert-stage. They did a few years ago when, in Symphony Hall, a faintly remembered Mme. Coudert tried her fortunes as a singer—then, there and never more. They did so again yesterday when Mme. Ganna Walska in the same room sang three airs out of Mozart's operas; a song of Delibes; a waltz of Strauss "vocalised" by an Italian hand; and, with the baritone, Mr. Kaplick, a duet from "Rigoletto." Mme. Walska's voice is thin, sharp, wiry, metallic. She uses it dryly, tautly. She is unskilled and insensitive in the arts and means of song—line, phrase, modulation, transition, climax. With pace and rhythm, she exhibits neither intelligence, intuition, nor the fruits of study. The ornaments of song—especially the ornaments of Mozart in the two most intricate airs of "Il Seraglio"—mock her. The beauty and the mood of song—as in the Countess's "Porgi Amor" from "Figaro's Wedding"—altogether evade her. Of Mozartean style, of the simpler exigencies of Delibes and Strauss, she gave not a hint. In every attribute of an accomplished and interesting singer—even to carriage on the stage—she is altogether deficient. Similar occasions have often moved the listeners to a pitying sympathy for mistaken and ill-furnished ambition. Mme. Walska's incompetence is of another and a harder sort. Not even curiosity could she evoke, since no more than a handful of hearers were polite and patient through her brief hour. "There isn't any more."

H. T. P.

Transcript Feb 26

GANNA WALSKA AT SYMPHONY HALL

Max Kaplich, Baritone, Appears with Lyric Soprano

Yesterday afternoon Ganna Walska, lyric soprano, gave a concert in Symphony hall. She was assisted by Jeanne Krieger, accompanist, and Max Kaplich, baritone, who sang arias from "Puritani" and Ricci's "I Prigonieri d'Edimburgo," "Ecce Homo by Trunk, Strauss's "Zueignung"" and, with Mme. Walska, a duet from "Rigoletto." Mme. Walska sang Constanze's big air from Mozart's "Die Entfuehrung," Blondine's air from the same opera, "Porgi Amor" from "Le Nuzze di Figaro," the romance [illegible] "Lakme," and a [illegible] Primavera," also for an encore the "laughing song" of Auber.

Remembering the prophet's warning, "Woe unto him that calls evil good," of Mme. Walska's performance yesterday one can only say that the singer showed poor judgment when she essayed a program so exacting. In the middle of her voice she has a few notes of pleasant quality; till to these she has succeeded, by well-directed and diligent study, in adding more, she is unwise to sing in public.

Mr. Kaplich, the possessor of an excellent voice well-trained, showed the value of technique and of operatic routine: what he wants to do he can do. Yesterday he seemed disposed to sing with undue sentimentality. Best of all went the lively air by Ricci. To the program he added two encores. Miss Krieger [illegible] the accompaniments [illegible]

WALSKA GRIEVES HEARERS

Fails to Give Evidence of Being Concert Singer

VOICE VERY METALLIC AND OF NO BEAUTY

Is Comely, But Lacks Training for Stage of Music

BY OLIN DOWNES

Madame Ganna Walska, who, after much about her in the newspapers being the wife of Harold F. McCormick, appeared in song recital yesterday afternoon in Symphony Hall, has the laudable ambition to sing, but she cannot. Her programme included quite a little of Mozart—the air of Constance from "The Elopement From the Seraglio"; the air of Blondine; the air, "Porgi Amor," from "Marriage of Figaro," the charming song of Delibes, "Dans le foret"; the bravura waltz piece of Johann Strauss, "Voci di primavera," and at the last Mme. Walska sang the duet from the second act of "Rigoletto" with Max Kaplick, who was a member of the Boston Opera Company some years ago.

It was evident when she appeared that Mme. Walska was very nervous. It would be a pleasure to be able to say that this nervousness gradually wore off, that as she recovered herself a beauty of tone and a quality of technic not shown in her opening number appeared. But that is hardly the fact. Take 50 per cent of badness off for nervousness, it still remains that the performance was anything but convincing from the standpoint of art.

The moment when the voice showed at its best was in the "Porgiamor," when the throat relaxed in a measure, when a few phrases had even a pleasing quality to the ear. But that moment passed and with it any hope of better things before the end of the programme.

Tone Shrill and Unmusical

Elsewhere the tone was very shrill and unmusical. It lacked any true resonance or carrying power. It never flowed with a beautiful legato. There was neither ease nor freedom in passages of bravura. Nor was there the thought of intelligent, let alone moving, interpretation. Had these performances been letter perfect, and no better interpreted than they were yesterday, they would wholly have lacked a soul.

Mme. Walska might say in her own defence that nervousness hindered her doing herself justice. Doubtless this was in a measure true. When a performer knows that she is doing what is technically and tonally an impossible thing, she cannot be expected to devote great attention to the higher branches of interpretation. She is in no frame of mind to do so. But after listening to the complete programme of Mme. Walska it is not possible sincerely to say that she ever gave the impression of being an artist.

Voice Is Not There

Under such circumstances, why sing, above all others, Mozart, and why attempt, in the name of all that is ludicrous, the bravura piece of Strauss?

Why not, for the sake of Mme. Walska and also the public, state the facts as they are, to the best of our observation, belief, and opinion?

Mme. Walska has no reason, as her vocal equipment is at this time, to sing. It is doubtful if the voice could ever be developed in a way to be beautiful or appealing. The technic is so far gone in the wrong way that for years at least Mme. Walska, if she is determined on a concert career, should seclude herself in the studio of a master, far away from the public or from flatterers.

Mr. Kaplick, with a far better voice than Mme. Walska, did not notably improve the occasion, since his tone was most of the time unsteady and inclined to spread, and his phrasing was not that of a fine musician. To complete the sad tale, there were metallic, poorly played accompaniments. The audience was not a [illegible] one. It was [illegible]

Post Feb 26

WALSKA IN FIRST BOSTON CONCERT

Reveals a Voice of Much Natural Beauty

Program Not Well Chosen to Display It—Singer Wins Great Applause

Ganna Walska's first Boston concert yesterday afternoon at Symphony Hall proved that whatever her errors of vocal technique may be, she has the first essential for a singer, a voice naturally of unusual power and beauty One must add that at present, by misguided and ineffective attempts at singing in the coloratura style, best known to most present-day Americans through the performance of Galli-Curci, Mme Walska manages to conceal most of her vocal resources from the casual listener.

Yesterday's recital was, to be frank, a failure; yet one hearing the beautiful tones the singer produced when she wasn't trying to warble, but simply singing, could understand why Mme Walska believes that she is entitled to a career as a notable public performer.

Mme Walska, as all the world knows, has lately married a Chicago multimillionaire, Harold McCormick, able to promise her, as he is said to have done, an opera house. With unlimited money at command it is curious that she should not have procured wiser advice from vocal experts than she has seemingly followed.

Her dressmaker serves her better, and her own personality aided in the effect of simplicity and dignity she gave to the eye yesterday, as she stood by the piano in the center of a stage softly and clearly lighted by spot and footlights, with the usual overhead illumination extinguished above the stage and turned low in the rest of the hall.

It is something to wear a rope of pearls and several dazzling rings and, yet seem, as she did, an unpretentious aspirant for musical fame. She is obviously a very clever as well [illegible] beautiful woman.

Her programs announced Mme Walska as a "lyric soprano," yet all her numbers yesterday were from the repertory of the florid coloratura soprano. Almost no living singer could safely begin a recital, without a chance to warm up and overcome nervousness, with a number so difficult as Constance's air from Mozart's "Abduction from the Seraglio," Mme Walska's throat was obviously constricted with nervousness, which had a good deal to do with the deviations from pitch and the unpleasant quality of tone she produced.

Even in this unlucky first number, however, there were a few notes in the lower register that proved to the discerning listener that Mme Walska was not by any means doing her voice justice. Mozart's "Porgi amor," in her second group, gave added opportunity for simple lyric singing, and showed, except in a few difficult phrases, that Mme Walska's voice is naturally beautiful. She sang this music with real feeling, though not subtly.

In the duet from "Rigoletto," the one which in Verdi's opera follows the heroine, Gilda's first entrance, Mme Walska showed schooling in operatic routine. But her "Caro nome" would doubtless at present prove as ineffective as her singing of the florid version for soprano of Strauss' waltz "Voices of Spring" was yesterday.

For such a voice as hers a concert career and an operatic career in non-coloratura roles that do not demand heroic singing is possible. Her beauty, her personal charm, her taste, and her apparently sound, though wrongly trained musical intelligence, supplement Mme Walska's voice.

Yesterday's audience recalled Mme Walska after each group of numbers more than once. She added but a single encore, and that after repeated recalls.

She was assisted in the duet from "Rigoletto" by Max Kaplick, baritone, who was cordially applauded for his singing of several solos. The hall was about two-thirds full, a good-sized audience for a singer new to this city.

Globe Feb 26

WALSKA MAKES BOSTON DEBUT

Mme. Ganna Walska sang in Boston for the first time in Symphony Hall yesterday afternoon. She was given a friendly greeting and there was generous applause for her efforts. In the fair-sized audience were many who sympathized with her, for various reasons.

Mme. Walska was billed as a lyric soprano, but most of her selections were of the florid order, which rather overtaxed both her voice and her technic. She seemed timid and nervous, but nevertheless her manner on the whole was that of a woman consumed with ambition to make a success. Without doubt she would have fared better with purely lyric selections, for her best singing was done in the sweet and relatively simple "Porgi Amor" song from Mozart's "Marriage of Figaro." She also had fair success in the third act duet from "Rigoletto" with Max Kaplick.

Mr. Kaplick also sang several solos. It was an extraordinary matinee, all in all, unique in Symphony Hall annals.

Advertiser Feb 26

[136]

Walska (Continued)

Walska to Make Boston Debut Today

GANNA WALSKA'S Boston debut will take place in Symphony Hall this aftrnoon. The Polish beauty, now Mrs. Harold F. McCormick, is making her first American concert tour. Max Kaplick, a baritone, formerly connected with the Boston Opera Company, is assisting.

Madame Walaska will sing three Mozart arias and songs by Scarlatti and Richard Strauss, also Rimsky-Korsakoff's "Hymn to the Sun." She will also sing in a duet from "Rigoletto."

Advertiser Feb 25

WALSKA'S DEBUT TODAY

Ganna Walska, the Polish lyric soprano, otherwise known as Mrs. Harold F. McCormick, will make her first appearance here at a concert in Symphony Hall this afternoon at 3:30. She will be assisted by Max Kaplick remembered as a baritone of the Boston Opera Company. The programme follows:

Aria from "Il Templario" .... Nicola
Max Kaplick
Aria of Constance from "L'enlevement au Serail" .... Mozart
Ganna Walska
"Ecce Homo" .... Trunk
Zueignung .... Strauss
"I prigionieri d'Edimburgo" .... Ricci
Max Kaplick
"Air de Blondine" .... Mozart
"Porgi Amor" from "Nozze di Figaro" .... Mozart
"Dans le Foret" .... Delibes
"Voci di Primavera" .... Joh. Strauss
Ganna Walska
Duet from "Rigoletto" .... Verdi
Ganna Walska and Max Kaplick

Post Feb 25

Ganna Walska to Sing Her First Boston Recital Today

Mme Ganna Walska, soprano, whose recent marriage to Harold McCormick of Chicago has caused much press comment, is announced to sing at Symphony hall this afternoon for the first time in Boston. She will be assisted by Max Kaplick, a baritone formerly for one season a member of the Boston Opera company.

Mme Walska gave the first concert of her American tour at Elmira, N Y, last Monday night. It is said that she was obliged by legal complications due to a suit brought by another singer to retain the exclusive services of Jules Daiber as manager to defer several concerts announced for earlier dates in American cities, among them Chicago and Philadelphia.

Mme Walska has set a program that should afford an ample test of her musical abilities. She is said to wish to be heard and judged merely as a singer.

Globe Feb 25

SONG BIRD WHO MADE HER BOSTON DEBUT

MME. GANNA WALSKA

Bride of Harold McCormick, Chicago millionaire, heard in recital Symphony Hall.

Mme. Ganna Walska, who recently became the bride of Harold McCormick, Chicago millionaire, made her first Boston appearance yesterday afternoon at a recital in Symphony Hall.

Although the audience recalled her after each group of numbers more than once, her singing was keenly a disappointment. Billed as a "lyric soprano," Mme. Ganna Walska's numbers were from the repertory of the florid coloratura soprano, which conceal most of the singer's vocal resources from her listeners.

When not trying to warble, but simply singing, she produced beautiful tones. The singer was apparently laboring under a nervous strain, causing her to deviate from the pitch and exhibit an unpleasant quality of tone.

Her program included Constance's air from Mozart's "Abduction from the Seraglio"; Mozart's "Porgi Amor," which she sang with real feeling; the duet from "Rigoletto," in which she was assisted by Max Kaplick, baritone, who was cordially applauded, and other selections including the florid version for soprano of Strauss' waltz, "Voices of Spring."

American Feb 26

Without Excuse

The pastimes of the rich may reach even to the concert-stage. They did a few years ago when, in Symphony Hall, a faintly remembered Mme. Coudert tried her fortunes as a singer—then, there and never more. They did so again yesterday when Mme. Ganna Walska in the same room sang three airs out of Mozart's operas; a song of Delibes; a waltz of Strauss "vocalised" by an Italian hand; and, with the baritone, Mr. Kaplick, a duet from "Rigoletto." Mme. Walska's voice is thin, sharp, wiry, metallic. She uses it dryly, tautly. She is unskilled and insensitive in the arts and means of song—line, phrase, modulation, transition, climax. With pace and rhythm, she exhibits neither intelligence, intuition, nor the fruits of study. The ornaments of song—especially the ornaments of Mozart in the two most intricate airs of "Il Seraglio"—mock her. The beauty and the mood of song—as in the Countess's "Porgi Amor" from "Figaro's Wedding"—altogether evade her. Of Mozartean style, of the simpler exigencies of Delibes and Strauss, she gave not a hint. In every attribute of an accomplished and interesting singer—even to carriage on the stage—she is altogether deficient. Similar occasions have often moved the listeners to a pitying sympathy for mistaken and ill-furnished ambition. Mme. Walska's incompetence is of another and a harder sort. Not even curiosity could she evoke, since no more than a handful of hearers were polite and patient through her brief hour. "There isn't any more."

H. T. P.

Transcript Feb 26

GANNA WALSKA AT SYMPHONY HALL

Max Kaplich, Baritone, Appears with Lyric Soprano

Her 2/26

Yesterday afternoon Ganna Walska, lyric soprano, gave a concert in Symphony hall. She was assisted by Jeanne Krieger, accompanist, and Max Kaplich, baritone, who sang arias from "Puritani" and Ricci's "I Prigonieri d'Edimburgo," "Ecce Homo" by Trunk, Strauss's "Zueignung" and, with Mme. Walska, a duet from "Rigoletto." Mme. Walska sang Constanze's big air from Mozart's "Die Entfuehrung," Blondine's air from the same opera, "Porgi Amor" from "Le Nozze di Figaro," the romance [illegible] "Lakme," and a [illegible] Primavera," also for an encore the "laughing song" of Auber.

Remembering the prophet's warning, "Woe unto him that calls evil good," of Mme. Walska's performance yesterday one can only say that the singer showed poor judgment when she essayed a program so exacting. In the middle of her voice she has a few notes of pleasant quality; till to these she has succeeded, by well-directed and diligent study, in adding more, she is unwise to sing in public.

Mr. Kaplich, the possessor of an excellent voice well-trained, showed the value of technique and of operatic routine; what he wants to do he can do. Yesterday he seemed disposed to sing with undue sentimentality. Best of all went the lively air by Ricci. To the program he added two encores. Miss Krieger [illegible] the accompaniments [illegible]

WALSKA GRIEVES HEARERS

Pst 2/26

Fails to Give Evidence of Being Concert Singer

VOICE VERY METALLIC AND OF NO BEAUTY

Is Comely, But Lacks Training for Stage of Music

BY OLIN DOWNES

Madame Ganna Walska, who, after much about her in the newspapers being the wife of Harold F. McCormick, appeared in song recital yesterday afternoon in Symphony Hall, has the laudable ambition to sing, but she cannot. Her programme included quite a little of Mozart—the air of Constance from "The Elopement From the Seraglio", the air of Blondine; the air, "Porgi Amor," from "Marriage of Figaro," the charming song of Delibes, "Dans le foret"; the bravura waltz piece of Johann Strauss, "Voci di primavera," and at the last Mme. Walska sang the duet from the second act of "Rigoletto" with Max Kaplick, who was a member of the Boston Opera Company some years ago.

It was evident when she appeared that Mme. Walska was very nervous. It would be a pleasure to be able to say that this nervousness gradually wore off, that as she recovered herself a beauty of tone and a quality of technic not shown in her opening number appeared. But that is hardly the fact. Take 50 per cent of badness off for nervousness, it still remains that the performance was anything but convincing from the standpoint of art.

The moment when the voice showed at its best was in the "Porgiamor," when the throat relaxed in a measure, when a few phrases had even a pleasing quality to the ear. But that moment passed and with it any hope of better things before the end of the programme.

Tone Shrill and Unmusical

Elsewhere the tone was very shrill and unmusical. It lacked any true resonance or carrying power. It never flowed with a beautiful legato. There was neither ease nor freedom in passages of bravura. Nor was there the thought of intelligent, let alone moving, interpretation. Had these performances been letter perfect, and no better interpreted than they were yesterday, they would wholly have lacked a soul.

Mme. Walska might say in her own defence that nervousness hindered her doing herself justice. Doubtless this was in a measure true. When a performer knows that she is doing what is technically and tonally an impossible thing, she cannot be expected to devote great attention to the higher branches of interpretation. She is in no frame of mind to do so. But after listening to the complete programme of Mme. Walska it is not possible sincerely to say that she ever gave the impression of being an artist.

Voice Is Not There

Under such circumstances, why sing, above all others, Mozart, and why attempt, in the name of all that is ludicrous, the bravura piece of Strauss? [illegible] ception we all are inclined to practice when our inclinations are strong, until she has at least a physical foundation for giving performances acceptable to the public.

Is Good to Look At

For the rest, she appeared as a strikingly beautiful woman, though evidently ill at ease and almost awkward through self-consciousness on the stage, and a singer whose anxiety and nervous tension produced facial distortions disagreeable, like the tone, to the beholders.

Mr. Kaplick, with a far better voice than Mme. Walska, did not notably improve the occasion, since his tone was most of the time unsteady and inclined to spread, and his phrasing was not that of a fine musician. To complete the sad tale, there were metallic, poorly played accompaniments. The audience was not a large one. It was [illegible]

Post Feb 26

WALSKA IN FIRST BOSTON CONCERT

Gl 2/26

Reveals a Voice of Much Natural Beauty

Program Not Well Chosen to Display It—Singer Wins Great Applause

Ganna Walska's first Boston concert yesterday afternoon at Symphony Hall proved that whatever her errors of vocal technique may be, she has the first essential for a singer, a voice naturally of unusual power and beauty. One must add that at present, by misguided and ineffective attempts at singing in the coloratura style, best known to most present-day Americans through the performance of Galli-Curci, Mme Walska manages to conceal most of her vocal resources from the casual listener.

Yesterday's recital was, to be frank, a failure; yet one hearing the beautiful tones the singer produced when she wasn't trying to warble, but simply singing, could understand why Mme Walska believes that she is entitled to a career as a notable public performer.

Mme Walska, as all the world knows, has lately married a Chicago multimillionaire, Harold McCormick, able to promise her, as he is said to have done, an opera house. With unlimited money at command it is curious that she should not have procured wiser advice from vocal experts than she has seemingly followed.

Her dressmaker serves her better, and her own personality aided in the effect of simplicity and dignity she gave to the eye yesterday, as she stood by the piano in the center of a stage softly and clearly lighted by spot and footlights, with the usual overhead illumination extinguished above the stage and turned low in the rest of the hall.

It is something to wear a rope of pearls and several dazzling rings and yet seem, as she did, an unpretentious aspirant for musical fame. She is obviously a very clever as well as a very beautiful woman.

Her programs announced Mme Walska as a "lyric soprano," yet all her numbers yesterday were from the repertory of the florid coloratura soprano. Almost no living singer could safely begin a recital, without a chance to warm up and overcome nervousness, with a number so difficult as Constance's air from Mozart's "Abduction from the Seraglio." Mme Walska's throat was obviously constricted with nervousness, which had a good deal to do with the deviations from pitch and the unpleasant quality of tone she produced.

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For such a voice as hers a concert career and an operatic career in non-coloratura roles that do not demand heroic singing is possible. Her beauty, her personal charm, her taste, and her apparently sound, though wrongly trained musical intelligence, supplement Mme Walska's voice.

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Globe Feb 26

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Mr. Kaplick also sang several solos. It was an extraordinary matinee, all in all, unique in Symphony Hall annals.

Advertiser Feb 26

[136]

Bachaus March 18th

BACHAUS AND C SHARP MINOR

The inspiration which the great composers have found in the mysterious key of C sharp minor will be revealed by William Bachaus, the celebrated pianist, in his only appearance of the season in Boston, at a recital in Symphony hall next Sunday afternoon at 3:30. At his recital in New York on March 6, he played Rachmaninov's Prelude, which James Hunker said was written for the funeral of a piano tuner in Brooklyn; Beethoven's "Moonlight" sonata; Schumann's Symphonic Studies; six pieces by Chopin, and Liszt's 12th Hungarian Rhapsody. For encores he played Schubert's C sharp Minor Musical Movement; also Chopin's A flat Etude and "Revolutionary" Etude, and Strauss's "Blue Danube" waltz.

He 3/11

Herald Mar 11

Programme in C Sharp Minor

The inspiration which the great composers have found in the mysterious key of C sharp minor will be revealed by Bachaus, the celebrated pianist, in his only appearance of the season in Boston, at a recital to be given in Symphony Hall next Sunday afternoon, March 18, at 3:30.

Post 3/11

Post Mar 11

3/10

BACHAUS RECITAL

The key of C sharp minor, which has so often inspired the romantic and, indeed, all the great composers for the piano, will furnish an entire program for the recital of Bachaus, the noted virtuoso, who is to make his only Boston appearance of the season at Symphony hall on Sunday afternoon, March 18, at 3:30.

Traveler Mar 10

SUNDAY afternoon, March 18, in Symphony Hall, a concert of piano pieces, all in the key of C sharp minor, layed by Wilhelm Bachaus, familiar and complished pianist, abounding in techni l resource, running the gamut of tone, en-minded to the chosen music, lacking y a little in warming and impart feeling. Beethoven's "Moonlight So a"; Schumann's "Symphonic Studies"; Prelude, a Nocturne, two Studies, Mazurka, a Scherzo and the Im ptu Fantasia of Chopin; the Twelfth sody of Liszt; and (as programmes in heatre used to say with emphasis) a in Prelude of Rahkmaninov, are the nted numbers.

Transcript Mar 10

Multifold Pianists

To Symphony Hall tomorrow afterno for a concert of pieces in the key of sharp minor or closely related key comes Wilhelm Bachaus, familiar an accomplished pianist, abounding in techn cal resource, running the gamut of ton keen-minded to the chosen music, lackin only a little in warming and impart ing feeling. Beethoven's "Moonlight S nata"; Schumann's "Symphonic Studies" a Prelude, a Nocturne, two Studie a Mazurka, a Scherzo and the Im promptu Fantasia of Chopin; the Twelft Rhapsody of Liszt; and (as programmes in the theatre used to say with emphasis) a certain Prelude of Rahkmaninov, are the appointed numbers.

Trans 3/17

Transcript Mar 17

BACHAUS PROGRAM

Tomorrow afternoon in Symphony Hall at 3:30 William Bachaus, the famous pianist, will make his only appearance in Boston this season in his now celebrated "Program in C sharp minor."

This program, which has met with so much success in London, New York and other cities, includes Rachmaninoff's Prelude, Beethoven's "Moonlight" Sonata, Schumann's Symphonic Studies, Chopin's Prelude, Nocturne, Two Studies, Mazurka, Fantasie Impromptu and Scherzo, and Liszt's Twelfth Hungarian Rhapsody.

Trav 3/17

Traveler Mar 17

BACHAUS TODAY

Her 3/18

This afternoon in Symphony hall, at 3:30, William Bachaus, the celebrated pianist, will give his only recital here this season. His program will be entirely in the key of C sharp minor, as given with outstanding success in London, New York and other cities.

The numbers follow:

Prelude	Rachmaninov
Sonata quasi una fantasia, Opus 27, No 2 ("Moonlight")	Beethoven
Etudes Symphoniques	Schumann
Prelude	Chopin
Nocturne	Chopin
Two Studies	Chopin
Mazurka	Chopin
Fantasie Impromptu	Chopin
Scherzo	Chopin
Twelfth Hungarian Rhapsody	Liszt

Herald Mar 18

Her 3/18

Herald Mar 18

SYMPHONY HALL—Today at 3:30, Wilhelm Bachaus, pianist. Program in the key of C sharp minor. Prelude, Rachmaninoff; Sonata quasi una fantasia opus 27, No. 2, Beethoven; Etudes Symphoniques, Schumann; Prelude, Nocturne, Two Studies, Mazurka, Fantasie Impromptu and Scherzo, Chopin; Twelfth Hungarian Rhapsody, Liszt.

Globe Mar 18

BACHAUS RECITAL

This afternoon in Symphony Hall, William Bachaus, the only Boston recital of the season. His program, entirely in the key of C sharp minor, follows:

Prelude	Rachmaninoff
Sonata quasi una fantasia opus 27, No. 2 ("Moonlight")	Beethoven
Etudes Symphoniques	Schumann
Prelude	Chopin
Nocturne	Chopin
Two Studies	Chopin
Mazurka	Chopin
Fantasie Impromptu	Chopin
Scherzo	Chopin
Twelfth Hungarian Rhapsody	Liszt

Advertiser Mar 18

BACHAUS TODAY

This afternoon in Symphony Hall at 3:30 William Bachaus, the celebrated pianist, will give his only Boston recital of the season. His programme will be entirely in the key of C sharp minor, as given with outstanding success in London, New York and other cities. The numbers follow: Prelude, Rachmaninoff; Sonata, "Moonlight," Beethoven; Etudes Symphoniques, Schumann; Prelude, Nocturne, Two Studies, Mazurka, Fantasie Impromptu and Scherzo, Chopin; Twelfth Hungarian Rhapsody, Liszt.

Post Mar 18

BACHAUS IN ONLY LOCAL CONCERT

Amer 3/17

William Bachaus, pianist, will make his only appearance in Boston this season at Symphony Hall tomorrow afternoon in his celebrated "Program in C sharp minor." This program, which has met with so much success in London, New York and other cities, includes Rachmaninoff's Prelude, Beethoven's "Moonlight" Sonata, Schumann's Symphonic Studies, Chopin's Prelude, Nocturne, Two Studies, Mazurka, Fantasie Impromptu and Scherzo, and Liszt's Twelfth Hungarian Rhapsody.

William Bachaus

American Mar 17

WILLIAM BACHAUS IN SYMPHONY HALL

Piano Recital Stirs Audience to Enthusiasm

Yesterday afternoon William Bachaus, pianist, gave a recital in Symphony hall. Because either he likes the key above all others, or else just from a whim, he chose to play a very long program of pieces all in the key of C sharp minor. The Rachmaninoff prelude, Beethoven's sonata opus 27, No. 2; Schumann's Symphonic Studies, a prelude by Chopin and a nocturne, two studies, the Fantasie Impromptu, a mazurka and scherzo, and Liszt's 12th Hungarian Rhapsody. He played encores as well, for the audience applauded with enthusiasm.

In that audience yesterday there were undoubtedly some few persons blessed with the possession of absolute pitch. They, one may guess, must have found the steady insistence on one key tiresome; to others not so blessed it could matter little. Many more people must have been tired by the long continued minor, which indeed, especially in the Chopin group, grew wearing. There was another element in evidence, however, which proved irksome. Because he was playing in a single key, Mr. Bachaus, perhaps with the high aim of consistency, elected to play for many minutes in a single mood, a deliberate mood of sluggish pace, that left as much of poetry in the first two movements of Beethoven's romantic sonata as might be found in a two-foot rule. For the last movement changing his humor, Mr. Bachaus played this music as though it told of alarums and excursions, wars and commotions. And so he played the symphonic studies.

With the Chopin group, however, Mr. Bachaus altered his frame of mind once more, and for the better. He proved himself indeed an admirable player of Chopin, not whining and moaning on the one hand, nor trying on the other to make of Chopin an unduly heroic soul. Finding the golden mean, he played delightfully, the mazurka above all, with exquisite rhythm, the first study brilliantly, and with fine fervor in the impromptu and the scherzo.

Better still he played the Hungarian Rhapsody, with an amazing mastery of technique, but without a hint of unbecoming display. He brought more than technique, though, into action. He showed himself sensitive to the rhapsodical content of this music as honest as any Liszt wrote—who, when he dealt with his native rhythms, idoms and cadences, forgot to pose or to try to be grand. Feeling Liszt's passionate outburst just aright, Mr. Bachaus played it superbly. If to the wild stirring poetry he added a technique of singularly dazzling beauty, where lies the harm in that?

R. R. G.

Herald Mar 19

BACHAUS PLAYS IN C SHARP MINOR

Pianist's Program in One Key Pleases

Wilhelm Bachaus gave a program of piano music in C sharp minor yesterday afternoon to an enthusiastic audience that half-filled Symphony Hall. He played, of course, Rachmaninoff's prelude, the only one in the world to some amateurs; Beethoven's so-called "Moonlight" sonata, Schumann's "Symphonic Etudes," Liszt's 12th Rhapsody and seven Chopin pieces, of which the scherso and Fantaisie Impromptu were the most familiar to concert goers.

Mr Bachaus' whimsy for pieces in a single key made this program unique, though it might have happened by accident that a pianist had chosen this same assortment of repertory pieces. Since many of the numbers yesterday did not remain in C sharp minor for more than a few measures before modulation to other related keys, there was less monotony than some may have anticipated from this cause.

Aside from the much advertised key scheme, yesterday's recital was not out of the ordinary piano virtuoso entertainment. One found one's self gasping at the number of notes per second Mr Bachaus managed to play, and then reflecting that Chopin, Beethoven et al would probably have gasped too, at hearing their music so efficiently speeded up. His was a really extraordinary stunt performance, though it must be admitted that there are nowadays machines capable of even more extraordinary feats of virtuosity.

Liszt's Rhapsody was played with real, or at least, stage fire and warmth. Mr Bachaus' temperament is eminently suited to such music, and he excels in it.

But Beethoven and Chopin had emotions apparently alien to Mr Bachaus' universe. His way of poetizing music is to play rubato and look up at the ceiling. Liszt himself may have done the same. Beethoven and Chopin demand of a player more than muscular energy and preposterously agile fingers.

Globe Mar 19

BACHAUS RECITAL

William Bachaus, pianist, gave a recital in Symphony Hall yesterday afternoon. There was a good-sized audience which evidently enjoyed the pianist's playing, applauding him heartily. He added liberally to a long programme.

Po 3/19

All of the pieces listed were in C-sharp minor. This is an unusual procedure, to say the least. In picking his key Mr. Bachaus showed wisdom. C-sharp minor has a characteristic brilliance duplicated by few other keys—and at all events, the key color is individual and characteristic.

With one exception all the pieces came from the "great masters." The exception was Rachmaninoff's C-sharp minor prelude, which was played with brilliance enough. In the first two movements of Beethoven's "Moonlight" Sonata, Mr. Bachaus was more successful than in the last, in which his tone was too hard. The Schumann Symphonic Studies were beautifully played. In his group from Chopin the pianist was for the most part successful. He did not sentimentalize, but he produced lovely tones.

Post Mar 19

PIANO RECITAL IN ONE KEY BY BACHAUS

Amer 3/19

By ZOE FABER.

The finest day in weeks, if not months probably kept a good many people away from Symphony Hall yesterday afternoon when William Bachaus, pianist, gave his recital in C-sharp minor. The same recital given in London last Fall had created quite an impression.

William Bachaus

A few years ago the name of William Bachaus was a very well known one among the music lovers of this country. Today many people regard hims as more or less of a newcomer to the field. Another of the many careers that the war split.

Of all the things that Mr. Bachaus chose to play for his audience on this occasion, we liked the Chopin group much the best, and of this group the Scherzo. It was because of his interpretation of Chopin that Mr. Bachaus won his laurels formerly.

As for tone, touch and technic, William Bachaus ranks, if not with the highest, at least with the high. His tone and touch, when in piano and pianissimo passages, are beautiful. It is only when the weight of his shoulder goes into the tone to effect loud passages that there is a decided inclination to harshness, if not actual hardness.

The program, all in the above mentioned key, was all classic, with one exception, Rachmaninoff. The other illustrious names were Beethoven, Schumann, Chopin and Liszt.

William Bachaus is an entirely worthwhile artist, and it is hoped that he will be better received when he comes again. He deserves it.

American Mar 19

Sharp indeed was the contrast of Mr. Bachaus, playing all things in one manner, one mood, one voice. From his hands clanged Rakhmáninov's Prelude, happily set as little overture to the concert—but from what pianist does it not so sound? With skill, he photographed Beethoven's "Moonlight Sonata." Not a note was inexact and not a measure was poetized. Sentiment, much less sentimentality, is not Mr. Bachaus's pitfall. A balder litteralist with the piano and the music there of our concert-rooms do not know. Like a timetable he recorded Beethoven. In the mathematics of music he tabulated the variations between the introduction and the finale of the "Symphonic Studies." There and only there did Schumann, for once in a way magnificent, quicken him. Elsewhere he made monotonies more monotonous. And to Schumann dulled succeeded Chopin matter-of-fact. Such miracle is possible and not diabolically or perversely, but with the best will in the world Mr. Bachaus wrought it. He had ears to hear notes; he had eyes to see markings; he had hands to list upon the piano all that he had seen and heard. There Mr. Bachaus stops; but there also, as it happens, Chopin begins. Liszt bade the pianist back to technical prowress; to whirls of rhythm, to thunders of climax. They were vigorous enough for Mr. Bachaus to hear. Twice, thrice and fourfold he returned them to his audience. One hour and thirty minutes of pianistic pedantry; fifteen minutes of pianistic tumult. The clapping company called it a recital. So be it.

H. T. P.

Transcript Mar 19

[137]

H & H Society – April 1st

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Traveler Mar 10

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Advertiser Mar 18

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Post april 2

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The problem of finding material for the concerts of the Handel and Haydn Society seems to grow increasingly difficult. In no way was its recent venture with "The Dream of Gerontius" a conspicuous success, and by this token it might fare no better, if as well, with other modern pieces. Yet of its present repertory much is fast outliving usefulness. Relatively speaking, "The Messiah," "Elijah," "The Creation," Verdi's "Requiem," even Rossini's "Stabat Mater" and Saint-Saëns's "Samson and Delilah" change but little with each passing year. On occasion, they will undoubtedly serve the society well for some time to come. Yet these half-dozen pieces make all too brief a list on which to draw for three concerts a year, and of late attempts to vary them with other less dependable compositions have not been over-fortunate.

Yesterday afternoon it was the turn of Gounod's "Redemption" to be taken from the shelf and brought to carefully prepared performance. Upon it indeed the Society lavished its pains. Among the soloists were singers of such eminence as Merle Alcock, Florence Hinkle and Reinald Werrenrath, as well as the now widely acclaimed tenor, Richard Crooks. Throughout the afternoon these and the other soloists—Edith Steeves and Clifton Wood—were at their best, as were Mr. Mollenhauer, the chorus and the orchestra, not omitting the four trumpeters stationed in the balconies. Yet in the persistent dulness, flatness and empty commonplace of Gounod's score most of their effort came to naught. A very large audience was present—possibly attracted by the prominence of the assisting singers rather than by the piece in hand. This audience listened attentively and, in so far as it might, appreciatively. But there was little show of enthusiasm. For all its blatancy, "Unfold Ye Portals" is an uncommonly effective bit of writing for chorus and orchestra, and with it came yesterday a temporary lifting of the pall of monotonous mediocrity. And here and there through the rest of "The Redemption" are other bright spots—yet they seem all too widely separated. The Prologue discloses the composer of "Faust" in his suavest mood. If the music is here a trifle syrupy, it neither annoys nor offends. But for the musical depiction of the tragedy of Calvary Gounod's pretty talent is hopelessly inadequate. This portion of the poem—which would have been Bach's opportunity—was Gounod's undoing. Until the final chorus, "Part II" plods its weary way along with but few arresting moments, though the short final division of the piece is partially redeemed by the pretty choral measures of "Lovely Appear" and the appended solo for soprano.

Engaged upon so thankless a task, the solo-singers might make little impression. It was possible to note again the rare smoothness and roundness of Mr. Werrenrath's tones, but even he could not give significance to the generally flaccid music that was his to sing. When opportunity came, as in the anguished cry, "My God, My God, why hast Thou forsaken me?" Mr. Werrenrath made the most of it, but such occasions were rare. As in "Gerontius," Mr. Crooks, still in the flush of youthful enthusiasm, the elation of youthful success, sang with superabundant energy, expressiveness and warmth. To him fell the part of the First Narrator, and through his [illegible] zeal he contrived to endow it with a [illegible] of dramatic and [illegible]

Transcript Apr

H & H Society – April 1st

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Wasted Pains

The problem of finding material for the concerts of the Handel and Haydn Society seems to grow increasingly difficult. In no way was its recent venture with "The Dream of Gerontius" a conspicuous success, and by this token it might fare no better, if as well, with other modern pieces. Yet of its present repertory much is fast outliving usefulness. Relatively speaking, "The Messiah," "Elijah," "The Creation," Verdi's "Requiem," even Rossini's "Stabat Mater" and Saint-Saëns's "Samson and Delilah" change but little with each passing year. On occasion, they will undoubtedly serve the society well for some time to come. Yet these half-dozen pieces make all too brief a list on which to draw for three concerts a year, and of late attempts to vary them with other less dependable compositions have not been over-fortunate.

Yesterday afternoon it was the turn of Gounod's "Redemption" to be taken from the shelf and brought to carefully prepared performance. Upon it indeed the Society lavished its pains. Among the soloists were singers of such eminence as Merle Alcock, Florence Hinkle and Reinald Werrenrath, as well as the now widely acclaimed tenor, Richard Crooks. Throughout the afternoon these and the other soloists—Edith Steeves and Clifton Wood—were at their best, as were Mr. Mollenhauer, the chorus and the orchestra, not omitting the four trumpeters stationed in the balconies. Yet in the persistent dulness, flatness and empty commonplace of Gounod's score most of their effort came to naught. A very large audience was present—possibly attracted by the prominence of the assisting singers rather than by the piece in hand. This audience listened attentively and, in so far as it might, appreciatively. But there was little show of enthusiasm. For all its blatancy, "Unfold Ye Portals" is an uncommonly effective bit of writing for chorus and orchestra, and with it came yesterday a temporary lifting of the pall of monotonous mediocrity. And here and there through the rest of "The Redemption" are other bright spots—yet they seem all too widely separated. The Prologue discloses the composer of "Faust" in his suavest mood. If the music is here a trifle syrupy, it neither annoys nor offends. But for the musical depiction of the tragedy of Calvary Gounod's pretty talent is hopelessly inadequate. This portion of the poem—which would have been Bach's opportunity—was Gounod's undoing. Until the final chorus, "Part II" plods its weary way along with but few arresting moments, though the short final division of the piece is partially redeemed by the pretty choral measures of "Lovely Appear" and the appended solo for soprano.

Engaged upon so thankless a task, the solo-singers might make little impression. It was possible to note again the rare smoothness and roundness of Mr. Werrenrath's tones, but even he could not give significance to the generally flaccid music that was his to sing. When opportunity came, as in the anguished cry, "My God, My God, why hast Thou forsaken me?" Mr. Werrenrath made the most of it, but such occasions were rare. As in "Gerontius," Mr. Crooks, still in the flush of youthful enthusiasm, the elation of youthful success, sang with superabundant energy, expressiveness and warmth. To him fell the part of the First Narrator, and through his very zeal he contrived to endow it with a [illegible] of dramatic and emotional force.

Transcript April 2

Gabrilowitsch April 8

GABRILOWITSCH HERE.

Gabrilowitsch, pianist, will give his only Boston concert of the season in Symphony Hall on Sunday afternoon, April 8.

Advertiser Mar 11

MR. GABRILOWITSCH

Next Sunday afternoon at 3:30 in Symphony hall, Ossip Gabrilowitsch, pianist, will present only a Chopin program.

Etude, A major; valse, A minor; valse, A-flat major; sonata, B-flat minor; twelve

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GABRILOWITSCH IN SYMPHONY CONCERT

Pianist Presents Pleasing Pro-
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pril 9

Twin Graced and Proved

Ossip Gabrilowitsch

Conductor of the Detroit Orchestra; Pianist of Many a Concert

(From a Photograph of 1923)

Music of Chopin will fill the programme of Mr. Gabrilowitsch's concert in Symphony Hall on Sunday afternoon, April 8, viz.: the Sonata of the Funeral March; the twelve Preludes of Opus 28; the Study in E major: the Waltz in A-flat major; the Mazurka in B minor; the Nocturn in D flat major; the Scherzo in B minor—an array of pieces as representative of the composer as taxing upon the pianist.

Transcript Mar 26

SUNDAY afternoon, April 8, in Symphony Hall, a concert of piano-pieces, all chosen from the treasure-house of Chopin, played by Mr. Gabrilowitsch, conductor indeed of the Detroit Orchestra but still in the prime of his powers as resourceful, adroit, sensitive pianist, minded more to his music than to himself, playing it with equal insight and eloquence. Not often does he return to Boston. His programme traverses the Sonata of the Funeral March; the Twelve Preludes of Opus 28; the Study in E major; the Waltz in A-flat major; the Mazurka in B minor; the Nocturne in D-flat major; the Scherzo in B minor.

Transcript Mar 31

Items of the Day

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Transcript Mar 26

Gabrilowitsch's Chopin program this afternoon at Symphony Hall should please his many local admirers. Since he became conductor of the Detroit Symphony Orchestra, his concert appearances have been too few to satisfy the demand.

This afternoon in Symphony hall at 3:30, Ossip Gabrilowitsch, pianist, also conductor of the Detroit Symphony orchestra, will give his only recital of the season in Boston. The program will be devoted to the music of Chopin.

Etude, E major.
Valse, A minor.
Valse, A flat minor.
Sonata, B flat minor.
Twelve Preludes, op. 28.
Mazurka, B minor.
Nocturne, D flat major.
Scherzo, op. 20.

Herald April 8

SYMPHONY HALL—Today at 3:30, Ossip Gabrilowitsch, pianist. Chopin program: Etude in E major, Valse in A minor, Valse in A-flat major, Sonata in B-flat minor, Twelve Preludes, op. 28, Mazurka in B minor, Nocturne in D-flat major, and Scherzo, op. 20, in B minor, Chopin.

Globe April 8

GABRILOWITSCH HERE

This afternoon in Symphony Hall Ossip Gabrilowitsch will give his only recital of the season in Boston. The famous Russian pianist offers the following Chopin program: Etude, E major; valse, A minor; valse, A flat major; sonata, B flat minor; twelve preludes, op. 28; Mazurka, B minor; nocturne, D flat major; Scherzo, op. 20.

Advertiser April 8

GABRILOWITSCH TODAY

This afternoon in Symphony Hall, at 3:30, Ossip Gabrilowitsch, the eminent pianist, who is likewise conductor of the Detroit Symphony Orchestra, will give his only recital of the season in Boston. This great Russian virtuoso will devote his programme to the music of Chopin in the interpretation of which he is considered a past master.

Post April 8

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Yesterday's program was skillfully chosen. It included much of what Huneker called "The Greater Chopin," and few of the pretty salon pieces written to please Parisian drawing rooms. The E major etude, opus 10, No. 3, with which it began is one of the loveliest melodies ever composed. The sonata with the Funeral March, op 35 in B flat minor, though lacking the sustained grandeur of Beethoven is deeply emotional.

It was a pleasure to find a pianist choosing one of the other scherzos, that in B minor, instead of the overplayed one in C sharp minor. The twelve preludes from opus 28 are delightful little mood pictures. Fortunately the pianist did not confuse program making with cataloguing and inflict the whole set upon his hearers.

Mr Gabrilowitsch does not put meaningless sound and fury into his playing. He secures an unusually lovely quality of tone, and makes the piano sing lovingly, perhaps a bit too languidly, the chosen melodies.

He can be vigorous upon occasion, but is never so out of season. His Chopin playing is in many ways more like the descriptions left us by those who heard the composer perform his works than are the versions of the "Thunder and Lightning" school of pianists.

Globe April 9

MASTER OF PIANO PLAYS

Gabrilowitsch Delights With His Rare Artistry

BY OLIN DOWNES

When such an artist as Ossip Gabrilowitsch, who played yesterday afternoon in Symphony Hall, sits down to discourse music, it is the grateful privilege of a newspaper writer to sit back, enjoy himself and absorb and remember, for his own future benefit, all he can receive from the occasion. Sanity, nobility and poetry are wonderfully combined in this pianist, who seems to stand higher and higher as the years pass in his art.

Mr. Gabrilowitsch made doubly impressive the enduring greatness of Chopin. Only one other composer stands a programme devoted wholly to his music, and that is Bach. Mr. Gabrilowitsch chose from Chopin the E major etude, two waltzes in A minor and A flat major; the B flat minor sonata; 12 of the Preludes; the B minor mazurka, the Nocturne in D flat and the B minor scherzo, which made up his programme.

He played these compositions with a freshness, simplicity and poetic feeling incredible from so active a musician, so long acquainted with piano literature. The singing tone, the refinement of conception, the fire and power, so perfectly controlled, and the idealism which shines through everything the man does, make any recital he gives stand out in the memory. There are a number of very great pianists before the public today. There are none we more admire and receive more inspiration from than Mr. Gabrilowitsch.

Post April 9

CONCERT-CHRONICLE

CHOPIN AND MR. GABRILOWITSCH JOINED

Afternoon of Pleasure, Poise and Perfections — The Gales of Mr. Nyiregyhazi and the Calms of Mr. Thomas—Mr. Hofmann Remembers Schumann's Daughters and Twice Rediscovers Their Father

AS American practice goes, only Wagner of composers for orchestra may hold an audience through a whole concert unsated and unwearied. As practice in both Europe and America also runs, only Beethoven and Chopin of composers for the piano may do likewise: while of the two, outside routined and "serious" Germany, the Pole—alike for player and listeners—is the safer risk. Even a whole afternoon, as Mr. Gabrilowitsch proved yesterday at Symphony Hall, need not exhaust the range of form that Chopin affords. No Ballad stood on the pianist's list; no Polonaise, no Impromptu, no miscellaneous piece outside the familiar Chopinesque categories. A Study; two Waltzes; the Sonata of the Funeral March; the twelve Preludes of Opus 28; a Mazurka; a Nocturne; the Scherzo in B minor stocked a programme as well chosen as, in order, it was well martialled. Not once, except in the brief Waltzes, did it repeat a form; while as various as the numbers was the revelation, old and familiar, yet in such assembly ever new, of Chopin's mastery of musical structure. As poet in tones, he is unexhaustible alike to hearers and commentators; as poet and diviner of the piano he is to both perpetually fecund. Yet Chopin, master of every form, except the Concerto, in which he wrote, is easy for both to forget.

Such a programme as that of yesterday timely arrays and assorts this prowess The most orthodox—and they abounded in Chopin's day—might not question the formal progress, the intrinsic and essential dance-quality, of Waltzes or Mazurka; yet within those prescriptions the composer wrought his poetry of tones. The Study was unquestionably a technical exercise upon the piano; yet also an exercise in the paths of imagination. Not one of the Preludes lacked unity of matter, form and impression; yet in sum they were as diverse as an improviser's string of tonal beads. The cutter of a cameo is not at more pains with outlines and surfaces than was Chopin in the Nocturne; yet within dwelt a poetry of fancy and mood. The Scherzo followed and respected an established form; yet high, deep and diversely, Chopin amplified the expressive content within. Orthodoxy might indeed find the Sonata "free"; but in that direction it goes no whit further than at will did all the romantical composers of the first half of the ninteenth century. Like the others, Chopin loosed bonds only to gain wider scope; while within that range a coördinating and unifying mind guides every flight of imagination. Such mingling of formal freedom and formal continence is preservative in the arts against every tooth of time and fashion; antidote as well to satiety and boredom. Workmanship endures, and workmanship as changeful as it is complete, makes a concert of Chopin both pos- ility and plea

With Wagner and the orchestra when the concert stretches from "The Flying Dutchman" and "Lohengrin" to "The Ring" and "Parsifal," the listener hears inexhaustible diversity of matter at high pitch of defining and imparting voice. Even so with Chopin and the piano; while equally familiarity multiplies rather than divides pleasure. Put aside those quidnuncs, who must inquire exactly how each eminent pianist plays the Sonata of the Funeral March. Hear it only as music for the music's sake. For the fiftieth time, the first gleam of the intermediary melody across the Scherzo thrills; the massed chords of the Funeral March—flame of lament against shadows of sorrow—lose not a jot of power and progress; while at height of imaginative unity the large, firm sweep of the beginning becomes the tremulous rustle of the end. Every practised listener foresees the glamored rhythm of Waltz or Mazurka; the harmonic veils wreathing like tonal mists around the imaginary dancers—forsees only to enjoy. Once more from a Nocturne is to flow that crystalline, bell-like melody, softened to the musings of melancholy or alight with its own ardors which is of Chopin and no other. It returns and listening delight is as new as it is old. A Scherzo—and Chopin plies the whips that lash imagination to power.

A succession of Preludes and a succession of new discoveries. Endless is the variety, endless the felicities. The ear hears the music, as the hand turns precious stones. With each measure of the one as with each motion of the other come new lustres. And whatever the piece, it begins, ascends, deepens, cumulates, and passes with a rare sensation of a completeness near often to perfection. Beethoven strives; Schubert lets loose his flood of song; Schumann blows hither and thither over romantic heights and depths; Wagner overtaxes following mortals. In contrast Chopin—at a golden mean of intent and fulfilment, encompassing every ear. Two hours, through a whole concert, is short life to such pleasure.

Yet Chopin must be played and yesterday Mr. Gabrilowitsch was the *pianist seemingly at poise with himself, music,* instrument, audience. *Through* the Sonata and the Scherzo he gave voice certainly to an "heroic" Chopin; yet the means were of the piano as itself and not as futile orchestra. As he played them, the Nocturne, the Waltzes, the Mazurka, sounded the Chopin of musing moods and mazy fancies; yet never a Chopin sentimentalized. From Prelude to Prelude he proceeded; as endless as Chopin's was the variety of matter and mood, speech and manner—diversity and felicity joined—yet hardly once did the ear suspect the pianist of groping for inner voices, of manipulating pace or accent for the sake of idiosyncrasy. Mr. Gabrilowitsch perceived, divined, played, disclosed, and therewith was content.

Yet from himself as well as from the composer the pianist gained, for example, his splendors of massed tone in the Funeral March, and a subduing of the preceding Scherzo rather than an over-emphasis of the interrupting and contrasting melody. Mirror he was to Chopin, but mirror held as clear as it was manifold by his own penetration and poise. His touch, his tone, his disposition of melody, harmony and ornament; his sense of design, detail, progress and climax; the measure that is the wisdom of mood and emotion in the arts were the light and the shadow upon these reflections. There are those who would have Chopin either in scented sentimental sighs or in frenzied flights heroical. For them Mr. Gabrilowitsch plays not. His is Chopin in spirit and truth, played by a pianist in whom this seeming detachment is divination; in whom this reticence of means flowers in a luminous realization. A concert finer-tempered Boston has not known the season through. H. T. P.

Transcript April 9

[139]

Gabrilowitsch April 8

GABRILOWITSCH HERE.

Gabrilowitsch, pianist, will give his only Boston concert of the season in Symphony Hall on Sunday afternoon, April 8.

Advertiser Mar 11

Gabrilowitsch, Russian pianist and conductor of the Detroit Symphony Orchestra, will give his only Boston concert of the season in Symphony Hall on Sunday, April 8th.

American Mar 10

Sunday afternoon, April 8, in Symphony Hall, a concert of piano-pieces, for the most part familiar and exacting classics, played by Mr. Gabrilowitsch, conductor indeed of the Detroit Orchestra but still in the prime of his powers as resourceful, adroit, sensitive pianist, minded more to his music than to himself, playing it with equal insight and eloquence. Not often does he return to Boston. Trans 3/17

Transcript Mar 17

GABRILOWITSCH HERE

Ossip Gabriloswitsch, a piano star long absent from Boston, will give a concert at Symphony Hall on Sunday afternoon, April 8.

Advertiser Mar 18

Ossip Gabrilowitsch, the great Russian pianist and conductor, will play on Sunday afternoon, April 8, in Symphony Hall. It was a surprise to many when this virtuoso, who had devoted his career to the pianoforte, took a similar rank among conductors some seasons ago. Post 3/18

Post Mar 18

GABRILOWITSCH

An all-Chopin program will be presented by Ossip Gabrilowitsch at his Boston recital of the season, to be given in Symphony hall on Sunday afternoon, April 8, at 3:30.

Traveler Mar 24

Sunday afternoon, April 8, in Symphony Hall, a concert of piano-pieces, all chosen from the treasure-house of Chopin, played by Mr. Gabrilowitsch, conductor indeed of the Detroit Orchestra but still in the prime of his powers as resourceful, adroit, sensitive pianist, minded more to his music than to himself, playing it with equal insight and eloquence. Not often does he return to Boston.

Transcript Mar 24

GABRILOWITSCH HERE

An all-Chopin program will be presented by Ossip Gabrilowitsch piano star, at his only Boston concert of the season, in Symphony Hall, Sunday afternoon, April 8.

Advertiser Mar 25

Items of the Day

Music of Chopin will fill the programme of Mr. Gabrilowitsch's concert in Symphony Hall on Sunday afternoon, April 8, viz.: the Sonata of the Funeral March; the twelve Preludes of Opus 28; the Study in E major: the Waltz in A-flat major; the Mazurka in B minor; the Nocturn in D flat major; the Scherzo in B minor—an array of pieces as representative of the composer as taxing upon the pianist. Trans 3-26

Transcript Mar 26

SUNDAY afternoon, April 8, in Symphony Hall, a concert of piano-pieces, all chosen from the treasure-house of Chopin, played by Mr. Gabrilowitsch, conductor indeed of the Detroit Orchestra but still in the prime of his powers as resourceful, adroit, sensitive pianist, minded more to his music than to himself, playing it with equal insight and eloquence. Not often does he return to Boston. His programme traverses the Sonata of the Funeral March; the Twelve Preludes of Opus 28; the Study in E major; the Waltz in A-flat major; the Mazurka in B minor; the Nocturne in D-flat major; the Scherzo in B minor. Trans 3/31

Transcript Mar 31

Items of the Day

Trans 3/26

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Transcript Mar 26

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MR. GABRILOWITSCH

Next Sunday afternoon at 3:30 in Symphony hall, Ossip Gabrilowitsch, pianist, will present only a Chopin program.

Etude, A major; valse, A minor; valse, A-flat major; sonata, B-flat minor; twelve preludes; mazurka, B minor; nocturne, D-flat major; scherzo, op. 20.

This will be his only appearance in Boston this season.

Herald April 1

Sunday, April 8, at 3:30, Ossip Gabrilowitsch, pianist; Chopin program.

Globe April 1

GABRILOWITCH HERE

Next Sunday afternoon at Symphony Hall, Ossip Gabrilowitsch, famous Russian pianist, will devote his only Boston appearance this season to a Chopin program, including the Etude in E major, the waltzes in A minor and A flat major, the B-flat minor sonata, twelve preludes, Mazurka in B minor, nocturne, D flat major and Scherzo, Op 20.

Advertiser April 1

CHOPIN PROGRAM

Ossip Gabrilowitsch, the great Russian pianist, will make his only appearance of the season in Boston at Symphony Hall tomorrow afternoon. This virtuoso, who is also known as the conductor of the Detroit Symphony Orchestra, will devote his program to Chopin, including Etude, Valses, Sonata, P flat minor, Twelve Preludes, Mazurka, Nocturne and Scherzo.

Herald April 7

Gabrilowitsch and Chopin

Tomorrow afternoon, in Symphony Hall, a concert of piano-pieces, all chosen from the treasure-house of Chopin, will bring back to Boston Mr. Gabrilowitsch, conductor indeed of the Detroit Orchestra but still in the prime of his powers as resourceful, adroit, sensitive pianist, minded more to his music than to himself, playing it with equal insight and eloquence. Not often does he return to Boston. The programme traverses the Sonata of the Funeral March; the Twelve Preludes of Opus 28; the Study in E major; the Waltz in A-flat major; the Mazurka in B minor; the Nocturne in D-flat major; the Scherzo in B minor. Trans 4/7

Transcript April 7

GABRILOWITSCH

Tomorrow afternoon in Symphony hall, at 3:30, Ossip Gabrilowitsch, the great Russian pianist, will make his only appearance of the season in Boston. This splendid virtuoso, who is also known as the conductor of the Detroit Symphony Orchestra, will devote his program to the music of Chopin, including Etude, Valses, Sonata, B flat minor, Twelve Preludes, Mazurka, Nocturne and Scherzo.

Traveler April 7

GABRILOWITSCH

This afternoon in Symphony hall at 3:30, Ossip Gabrilowitsch, pianist, also conductor of the Detroit Symphony orchestra, will give his only recital of the season in Boston. The program will be devoted to the music of Chopin.

Etude, E major.
Valse, A minor.
Valse, A flat minor.
Sonata, B flat minor.
Twelve Preludes, op. 28.
Mazurka, B minor.
Nocturne, D flat major.
Scherzo, op. 20.

Herald April 8

SYMPHONY HALL—Today at 3:30, Ossip Gabrilowitsch, pianist. Chopin program: Etude in E major, Valse in A minor, Valse in A-flat major, Sonata in B-flat minor, Twelve Preludes, op. 28, Mazurka in B minor, Nocturne in D-flat major, and Scherzo, op. 20, in B minor, Chopin.

Globe April 8

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Post April 8

GABRILOWITSCH IN SYMPHONY CONCERT

Pianist Presents Pleasing Program of Chopin's Pieces

Yesterday afternoon Ossip Gabrilowitsch, pianist, played this program of piano music in Symphony Hall: Etude, E major, Op. 10; Valse, A minor; Valse, A-flat major; Sonata, B-flat minor; Twelve Preludes, Op. 28; Mazurka, B minor; Nocturne, D-flat major; Scherzo, Op. 20.

In the winter of 1895-6 Mr. Gabrilowitsch gave his first recital in Vienna. It was a stirring occasion, for the Boesendorfer Saal was packed with an entusiastic throng, and Mr. Gabrilowitsch, then very young, played like a god. Among his encore pieces he played the Chopin D flat prelude. At the first bar his fellow-students, fearful that he might diminish his glory, shook their heads. Whispers went about: "Why does he play that old thing?" They need not have been uneasy, for he played the music so simply, so absolutely without sentimentality, but all with such enchanting tone, that he set the people to teasing for more.

But if to play that prelude in public 25 years ago was to take a risk, today the risk can scarcely have grown less. With the most of Chopin's pieces, by the same argument, a similar risk obtains, and the argument runs this way: Mr. Gabrilowitsch has known these Chopin pieces, at all events the greater part of them, and has been playing them in public, for 25 years or more. Is it possible for him now to play them with the absorbing interest, the spontaneity, of 20 years ago? Must he not inevitably either drop into routine, or else, in dread of that routine, tend toward extravagance?

Mr. Gabrilowitsch yesterday, whatever it was that hampered him, played not so greatly as he usually does. His technique was not always clear. His tone, though often very beautiful, lacked variety. For nearly an hour and a half, after the first piece of all, there came scarcely one of those exquisitely turned phrases which one associates with the name of Gabrilowitsch. There was dryness in his playing, and sometimes over-sentimentality, and always lack of communicating warmth. When next he appears in Boston it is much to be hoped that Mr. Gabrilowitsch will play a program worthy of his mettle. He was applauded yesterday with enthusiasm.

R. R. G.

Herald April 9

GABRILOWITSCH ROUSES GREAT ENTHUSIASM

Ossip Gabrilowitsch played a Chopin program yesterday afternoon at Symphony Hall in a way that roused an audience of fair size to unusual demonstrations of enthusiasm. After his last number people stamped their feet and pounded umbrellas on the floor, clapping noisily.

Mr Gabrilowitsch, since he became conductor of the Detroit Symphony Orchestra three years ago, has found time for but few piano recitals. His many previous appearances in Boston, especially a series of historical recitals, won him a personal following here which has not forgotten the qualities of his playing since his visits have become infrequent.

Chopin, like Beethoven and Wagner, covered in his music so wide an emotional range, and wrote so many pieces of which most people do not readily tire that a recital composed wholly of his works does not suffer from monotony or dullness, unless through the performer's fault.

Yesterday's program was skillfully chosen. It included much of what Huneker called "The Greater Chopin," and few of the pretty salon pieces written to please Parisian drawing rooms. The E major etude, opus 10, No. 3, with which it began is one of the loveliest melodies ever composed. The sonata with the Funeral March, op 35 in B flat minor, though lacking the sustained grandeur of Beethoven is deeply emotional.

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Globe April 9

MASTER OF PIANO PLAYS

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When such an artist as Ossip Gabrilowitsch, who played yesterday afternoon in Symphony Hall, sits down to discourse music, it is the grateful privilege of a newspaper writer to sit back, enjoy himself and absorb and remember, for his own future benefit, all he can receive from the occasion. Sanity, nobility and poetry are wonderfully combined in this pianist, who seems to stand higher and higher as the years pass in his art.

Mr. Gabrilowitsch made doubly impressive the enduring greatness of Chopin. Only one other composer stands a programme devoted wholly to his music, and that is Bach. Mr. Gabrilowitsch chose from Chopin the E major etude, two waltzes in A minor and A flat major; the B flat minor sonata; 12 of the Preludes; the B minor mazurka, the Nocturne in D flat and the B minor scherzo, which made up his programme.

He played these compositions with a freshness, simplicity and poetic feeling incredible from so active a musician, so long acquainted with piano literature. The singing tone, the refinement of conception, the fire and power, so perfectly controlled, and the idealism which shines through everything the man does, make any recital he gives stand out in the memory. There are a number of very great pianists before the public today. There are none we more admire and receive more inspiration from than Mr. Gabrilowitsch.

Post April 9

CONCERT-CHRONICLE

CHOPIN AND MR. GABRILOWITSCH JOINED

Trans 4/9

Afternoon of Pleasure, Poise and Perfections — The Gales of Mr. Nyiregyhazi and the Calms of Mr. Thomas—Mr. Hofmann Remembers Schumann's Daughters and Twice Rediscovers Their Father

AS American practice goes, only Wagner of composers for orchestra may hold an audience through a whole concert unsated and unwearied. As practice in both Europe and America also runs, only Beethoven and Chopin of composers for the piano may do likewise; while of the two, outside routined and "serious" Germany, the Pole—alike for player and listeners—is the safer risk. Even a whole afternoon, as Mr. Gabrilowitsch proved yesterday at Symphony Hall, need not exhaust the range of form that Chopin affords. No Ballad stood on the pianist's list; no Polonaise, no Impromptu, no miscellaneous piece outside the familiar Chopinesque categories. A Study; two Waltzes; the Sonata of the Funeral March; the twelve Preludes of Opus 28; a Mazurka; a Nocturne; the Scherzo in B minor stocked a programme as well chosen as, in order, it was well martialled. Not once, except in the brief Waltzes, did it repeat a form; while as various as the numbers was the revelation, old and familiar, yet in such assembly ever new, of Chopin's mastery of musical structure. As poet in tones, he is unexhaustible alike to hearers and commentators; as poet and diviner of the piano he is to both perpetually fecund. Yet Chopin, master of every form, except the Concerto, in which he wrote, is easy for both to forget.

Such a programme as that of yesterday timely arrays and assorts this prowess. The most orthodox—and they abounded in Chopin's day—might not question the formal progress, the intrinsic and essential dance-quality, of Waltzes or Mazurka; yet within those prescriptions the composer wrought his poetry of tones. The Study was unquestionably a technical exercise upon the piano; yet also an exercise in the paths of imagination. Not one of the Preludes lacked unity of matter, form and impression; yet in sum they were as diverse as an improviser's string of tonal beads. The cutter of a cameo is not at more pains with outlines and surfaces than was Chopin in the Nocturne; yet within dwelt a poetry of fancy and mood. The Scherzo followed and respected an established form; yet high, deep and diversely, Chopin amplified the expressive content within. Orthodoxy might indeed find the Sonata "free"; but in that direction it goes no whit further than at will did all the romantical composers of the first half of the ninteenth century. Like the others, Chopin loosed bonds only to gain wider scope; while within that range a coördinating and unifying mind guides every flight of imagination. Such mingling of formal freedom and formal continence is preservative in the arts against every tooth of time and fashion; antidote as well to satiety and boredom. Workmanship endures, and workmanship as changeful as it is complete, makes a concert of Chopin both pos- [illegible]

With Wagner and the orchestra when the concert stretches from "The Flying Dutchman" and "Lohengrin" to "The Ring" and "Parsifal," the listener hears inexhaustible diversity of matter at high pitch of defining and imparting voice. Even so with Chopin and the piano; while equally familiarity multiplies rather than divides pleasure. Put aside those quidnuncs, who must inquire exactly how each eminent pianist plays the Sonata of the Funeral March. Hear it only as music for the music's sake. For the fiftieth time, the first gleam of the intermediary melody across the Scherzo thrills; the massed chords of the Funeral March—flame of lament against shadows of sorrow—lose not a jot of power and progress; while at height of imaginative unity the large, firm sweep of the beginning becomes the tremulous rustle of the end. Every practised listener foresees the glamored rhythm of Waltz or Mazurka; the harmonic veils wreathing like tonal mists around the imaginary dancers—forsees only to enjoy. Once more from a Nocturne is to flow that crystalline, bell-like melody, softened to the musings of melancholy or alight with its own ardors which is of Chopin and no other. It returns and listening delight is as new as it is old. A Scherzo—and Chopin plies the whips that lash imagination to power.

A succession of Preludes and a succession of new discoveries. Endless is the variety, endless the felicities. The ear hears the music, as the hand turns precious stones. With each measure of the one as with each motion of the other come new lustres. And whatever the piece, it begins, ascends, deepens, cumulates, and passes with a rare sensation of a completeness near often to perfection. Beethoven strives; Schubert lets loose his flood of song; Schumann blows hither and thither over romantic heights and depths; Wagner overtaxes following mortals. In contrast Chopin—at a golden mean of intent and fulfilment encompassing every ear. Two hours, through a whole concert, is short life to such pleasure.

Yet Chopin must be played and yesterday Mr. Gabrilowitsch was the pianist, seemingly at poise with himself, [illegible] metn, audience. Through the Sonata and the Scherzo he gave voice certainly to an "heroic" Chopin; yet the means were of the piano as itself and not as futile orchestra. As he played them, the Nocturne, the Waltzes, the Mazurka, sounded the Chopin of musing moods and mazy fancies; yet never a Chopin sentimentalized. From Prelude to Prelude he proceeded; as endless as Chopin's was the variety of matter and mood, speech and manner—diversity and felicity joined—yet hardly once did the ear suspect the pianist of groping for inner voices, of manipulating pace or accent for the sake of idiosyncrasy. Mr. Gabrilowitsch perceived, divined, played, disclosed, and therewith was content.

Yet from himself as well as from the composer the pianist gained, for example, his splendors of massed tone in the Funeral March, and a subduing of the preceding Scherzo rather than an over-emphasis of the interrupting and contrasting melody. Mirror he was to Chopin, but mirror held as clear as it was manifold by his own penetration and poise. His touch, his tone, his disposition of melody, harmony and ornament; his sense of design, detail, progress and climax; the measure that is the wisdom of mood and emotion in the arts were the light and the shadow upon these reflections. There are those who would have Chopin either in scented sentimental sighs or in frenzied flights heroical. For them Mr. Gabrilowitsch plays not. His is Chopin in spirit and truth, played by pianist in whom this seeming detachment is divination; in whom this reticence of means flowers in a luminous realization. A concert finer-tempered Boston has not known the season through.

H. T. P.

Transcript April 9

Chaliapin April 15, 1922

Sunday afternoon, April 15, in Symphony Hall, a second and final concert for the season, by Fedor Shalyapin, the magnificent Russian, unexcelled among the singers of our time in the range and quality of his characterizing and dramatizing power, in command of his audience, in mastery of the larger arts of song. His prestige heralds him. Memories of his visits to Boston whet a waiting public.

Transcript Mar 24

CHALIAPIN

The farewell concert of the season by Chaliapin, the great Russian bass singer, will be given in Symphony hall on Sunday afternoon, April 15, at 3:30. This supreme figure of the present concert stage has just returned from an extensive tour of the western United States to make his last appearances of the season with the Metropolitan Opera Company of New York.

Traveler Mar 31

CHALIAPIN CONCERT

Chaliapin, the great Russian dramatic singer, will appear in Symphony Hall on Sunday afternoon, April 15.

Advertiser April 1

Feodor Chaliapin

Having returned from his tour of the Western United States, Chaliapin, the Russian bass-baritone, has arranged to give an additional concert in Boston. His appearance will take place in Symphony Hall, Sunday afternoon, April 15, at 3:30.

Post April 1

SUNDAY afternoon, April 15, in Symphony Hall, a second and final concert for the season, by Fedor Shalyápin, the magnificent Russian, unexcelled among the singers of our time in the range and quality of his characterizing and dramatizing power, in command of his audience, in mastery of the larger arts of song. His prestige heralds him. Memories of his visits to Boston whet a waiting public.

Transcript April 7

Mr. Chaliapin will give a farewell recital in Symphony hall, next Sunday afternoon.

Herald April 8

Chaliapin's recital next Sunday, the last this season in Boston, is likely to provide thrills, as usual. If the plans of his manager, Mr Hurok, as rumored from Chicago recently, come true, Boston may next season see him in opera with a Russian company, to which Pavlowa and her ballet are to be joined.

Globe April 8

CHALIAPIN CONCERT

Next Sunday afternoon, in Symphony Hall, Feodor Chaliapin, the famous Russian opera singer, will give his farewell concert of the season here.

Advertiser April 8

Chaliapin

Next Sunday, April 15, at 3:30, in Symphony Hall, Feodor Chaliapin, the Russian singer, will give his farewell concert of the season here.

Post April 8

Shalyapin Takes Leave

To Symphony Hall tomorrow afternoon for a second and final concert in Boston this season comes Fedor Shalyapin, the magnificent Russian, unexcelled among the singers of our time in the range and quality of his characterizing and dramatizing power, in command of his audience, in mastery of the larger arts of song. His prestige heralds him. Memories of his visits to Boston whet a waiting public. As usual he will choose his numbers—all sung in Russian—as the concert progresses, announces each so that hearers may follow it in the distributed book of translations.

Transcript April 14

Chaliapin, Famous Russian Bass, in Farewell Concert Tomorrow

Trav 4/14

Chaliapin's farewell concert of the season in Boston will take place in Symphony Hall tomorrow afternoon at 3:30. The great singer has not announced any program, according to his usual custom. There will be distributed free among the audience a booklet with complete texts in English with each one numbered so that those not familiar with the Russian language may the more readily follow.

Traveler April 14

SYMPHONY HALL. Today at 3:30 Feodor Chaliapin, bass. Mr Chaliapin, as usual, will announce his numbers from the stage. Books of words will be provided free of charge.

Globe April 15

CHALIAPIN

Her 4/15

This afternoon in Symphony hall at 3:30 Feodor Chaliapin will give his second and last concert of the Boston season. As usual, he is not announcing any program in advance. He will announce each song he is to sing by number from the stage. Pamphlets with complete texts in English will be distributed free so that those who do not know Russian may follow the songs more readily.

Herald April 15

CHALIAPIN'S CONCERT

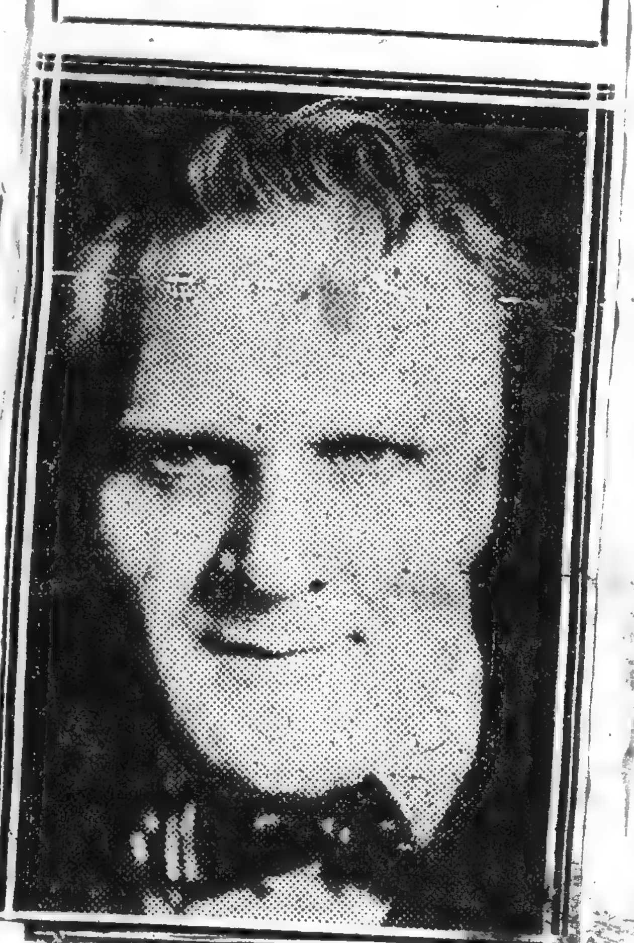
Feodor Chaliapin

Amer 4/14

Chaliapin's farewell concert of the season in Boston will take place in Symphony Hall tomorrow afternoon. The singer has not announced any program. There will be distributed free among the audience a booklet with complete texts in English for those not familiar with the Russian language.

American April 14

FEODOR CHALIAPIN, Russian song star, at Symphony Hall this afternoon.



Chaliapin Sings at Farewell Today

Adv 4/15

THIS afternoon in Symphony Hall at 3:30 Feodor Chaliapin will give his second and last concert of the Boston season.

As usual, the great Russian singer is not announcing any program in advance, but will announce each song he is to sing by number from the stage. Booklets with complete texts in English will be distributed free so that those who do not know Russian may follow his songs.

Advertiser April 15

CHALIAPIN PLEASES ANOTHER SYMPHONY HALL CROWD

Feodor Chaliapin pleased another large audience at Symphony Hall yesterday afternoon by his dramatic interpretations of two groups of songs. He gave only a dozen numbers, including encores, announcing them from the stage for the audience to look up in the little booklets that contain the texts of his complete concert repertory. His audiences would probably prefer to know in advance of buying tickets what Chaliapin is going to sing to them, but he prefers to follow the impulse of the moment.

He sang "Night," Tschaikowsky; an aria from the opera "Aleko," Rachmaninoff; "The Three Roads," Koeneman; "The Two Grenadiers," Schumann; "The Government Clerk," Dargomizshky; "Sapphische Ode," Brahms; Leporello's "Catalogue" aria from "Don Giovanni," Mozart; a Russian "Convict Song"; the familiar "Volga Boatmen's Song"; "When the King Went Forth to War," Koeneman; "The Song of the Flea," Musorgsky, and "The Drunken Miller," Dargomizshky.

Between times Nicolas Lavienne, 'cellist, and Max Rabinowitsch, pianist, also accompanist, were heard in solos.

Most of Chaliapin's numbers yesterday he has sung here before more than once. His extraordinary dramatic gift is even more in evidence in ironic and farcical pieces than in serious numbers. His voice yesterday was not in its best condition, owing to a cold.

"Bel canto" is seemingly a matter of indifference to all Russians, though there are many felicities in detail about Chaliapin's singing. His fame has been won in opera, in which Boston has not yet had a chance to hear him despite his appearances this season elsewhere with both the Chicago and Russian Opera Companies, and of course the Metropolitan.

Globe April 16

CHALIAPIN PLEASES LARGE AUDIENCE

Amazes by Volume and Splendor of His Voice

Her 4/16

Yesterday afternoon Feodor Chaliapin gave a second recital before a wildly enthusiastic audience that all but filled Symphony hall. As on the occasion before, Max Rabinowitch contributed some brilliantly played piano solos as well as very careful accompaniments, and Nicholas Levienne again played attractively some 'cello solo pieces which pleased more than a little. Mr. Chaliapin sang, in Italian, Leporello's "Catalogue," air from "Don Giovanni," and, in Russian, Tchaikowsky's "Night," a scena from Rachmaninoff's "Aleko"; "The Three Roads," by Kennemann; Schumann's "The Two Grenadiers"; "The Government Clerk," by Dargomizhsky; Brahms's "Sapphic Ode," a Russian convict song arranged by Karatigin; the Volga boat song, "When the King Went Forth to War," by Koenemann, and other songs as well.

Mr. Chaliapin amazed, as he amazed at his concert two months or so ago, by the great volume and the splendor of his voice, and also by the superb development of his technique. When he chooses really to sing, as he sang, for instance, the Koenemann, "When the King Went Forth to War," he can move and delight all types of listeners. When he prefers, however, to declaim with scarcely a hint of vocal sound, with lengthy pauses which play sad havoc with rhythm,, listeners who have no Russian must find themselves at a loss. Sometimes, though, and fortunately, Mr. Chaliapin calls to his aid his skill in impersonation; then his hearers, whether they understand Russian or not, at least know what he is about. Yesterday he suggested vividly the dying soldier of "The Two Grenadiers," a drunken humble government clerk who scorned the general's daughter, and that malicious man, Leporello, valuable servant to Don Giovanni.

In this last performance Mozart, to be sure, was pretty well lost sight of. Schumann, too, received scarcely respectful treatment, and Brahms would have found the rhythm and the line of his Sapphic Ode sorely twisted. But such are Mr. Chaliapin's ways, with which it is vain to quarrel. Persons for whom the power of his declamation and dramatic suggestion do not compensate for frequent distortion of rhythm and the ruin of many a musical phrase, are not compelled by law to hear Mr. Chaliapin sing.

Herald April 16

CHALIAPIN RECITAL

Chaliapin gave his second concert of the season yesterday afternoon at Symphony Hall before an audience which packed the house. He was in his usual good spirits and under his influence the audience applauded and the programme stretched itself out almost to nightfall. The singer was assisted by Max Rabinowitch, pianist, who accompanied him and in addition played a solo group, doing both things very well, and by Nicholas Levienne, who played Glazunov's "Chant du Menestral," a dull piece, a Berceuse by Cui and "Zardos" by Fischer.

Chaliapin has such a dominating personality that he defies criticism. One listens to him sing, and agrees with his manner or not, one does not argue. Even when he is all wrong, which is almost never, he is wrong with such earnestness, he has such a tremendous way of being wrong, that the critic is defeated before he opens his mouth. Yesterday the great Russian sang first "Night" by Tschaikowsky. "Aleko," by Rachmaninoff, is a powerful piece of music, with an effective climax, worked up immensely by the singer. He had other opportunities to be dramatic, as only he can be—in "The Three Roads," by Kennermann, in the "Two Grenadiers" of Schumann, which Chaliapin boomed out with his usual fervors, in the Volga Boat Song, which brought down the house, of course. The Russian Convict Song was sung touchingly and with beautiful style.

Chaliapin's genius is of the most varied kind, for no sooner does he overwhelm his listeners with a dramatic interpretation than he turns to a light ditty and has his audience in contagious good humor. He has such an expressive face that one doesn't have to be a listener.

That is just how Chaliapin impresses one, with his huge figure, enormous head, majestic carriage and walk, and his amazing intelligence—the king of singers, of actors, of interpreters.

Post April 16

ONE of the marks of popularity on the concert-stage—if the artist chooses to avail himself of it—is the easing of the burdens of recital-giving through the sharing of those burdens with others. For a singer of no reputation to give a concert thus aided hints at incompetence, or at least at lack of confidence, and the wise neophyte shuns such support. But with impunity may Mr. Shalyápin, through the magic of his name, lure eager listeners to Symphony Hall, then sit complacently by while 'cellist and pianist consume his audience's time with indifferent performance of hackneyed or inconsequential pieces. There was indeed promise yesterday afternoon that one of these incidental selections would prove worth the hearing. On the printed programme stood Liszt's Fantasia on Chaikovsky's "Eugene Onégin"—a piece whose very existence is unknown to many musicians on this side of the water—to be played by Mr. Rabinowitch, thoroughly accomplished accompanist if in no way significant soloist. But in place of Liszt's presumably ingenious and fanciful play upon Chaikovsky's delightful melodies, the audience was treated to Balakirev's well-worn paraphrase of Glinka's song, "The Lark," and to a Waltz of Chopin, played with more of glibness than of discernment.

So much for interlude and attendant incident. On his two appearances Mr. Shalyepin sang liberally from his "Book of Songs," and to wonted power, persuasiveness and penetration. In most cases the chosen numbers were pieces known and liked by the audience. Occasionally, as in the case of the "Volga Boatmen's Song," the mere announcement of its number in the book provoked immediate outburst of applause. Again, when the number itself was without meaning, its identification was cause for vigorous hand-clapping, and even though it smacks of ingenuousness, enthusiasm such as this is refreshing to see. Occupying in a concert by Mr. Shalyápin it enhances the natural excitements of the occasion, setting it aside, as it should be set aside. from the concerts of singers who may not add interpretive greatness and greatness of personality to great vocal accomplishments.

It is now perhaps superfluous to comment in detail on Mr Shalyápin's singing, so familiar are its varied aspects, while at each concert he sings pieces in which he has been repeatedly heard as well as songs previously little known or unknown in our concert-rooms. Thus it was that yesterday, besides the "Boatmen's Song," he sang Schumann's "The Two Grenadiers" and Musorgsky's "Song of the Flea." Yet with a Shalyápin there can be no such thing as dry routine, nor can there be staled pleasures for his listeners. Were he to be heard in these three pieces a hundred times, it would be always to fresh enjoyment. Incidentally, since Mr. Shalyápin has himself been a laborer on the banks of the Volga, his version of the "Ai Ukhnyòm" should be authoritative. though his way with it is directly contradictory to the accepted interpretation of the piece as the voice of the oppressed peasant groaning and fainting at his task. Cheerily, jauntily, Mr. Shalyápin sings these measures, generally made the musical counter-part of Millet's picture and Markham's poem "The Man With the Hoe." And the words of the text, as printed in Mr. Shalyápin "Book of Songs," would seem to give weight to his rather than to the usual mood and tempo with the music.

Ye, heave-oh! yo, heave-oh! And again and yet again.
As along the shore we run,
Sing our chanty in the sun,
Ai da da, ai da; as da da, ai da,
Sing our chanty in the sun.

Briefly described and summarized, Mr. Shalyápin's other songs of yesterday were two short but sharply pointed comic pieces by Dargomizhsky, Brahms's "Sapphic Ode," Koeneman's conventionally effective "When the King Went Forth to War," Kennemann's gloomy "The Three Roads," Leporello's amusing enumeration of his master's amours from Mozart's "Don Juan," Chaikovsky's plaintive "Night," a dreary Russian Convict Song, and an intensely dramatic monologue from Rakhmaninov's early opera "Aleko." To mention these pieces is almost to describe Mr. Shalyápin's performance of them. Whether the song in hand be humorous or tragic, passionate or melancholy, Mr. Shalyápin lends it his peculiar graphicness, intensity and vividness. Actor and mime as well as singer, man as well as artist, Mr. Shalyápin lays bare the very soul of a song. And he is of the few who, through sheer force of genius, can, if need be, transmute baser metal into gold. A wholly commonplace song he would not stop to sing. Yet in his hands could any song remain wholly commonplace?

W. S. S.

Transcript April 16

Hannah, born last of February, 1655 (165 1656), baptized March 2, 1655-6; Ma born Nov. 15, 1658; Stephen, born Feb. 2 1660-1, died April 1, 1661; Samuel, bo Sept. 1, 1662; and Sarah, who marri Thomas Judd of Waterbury Feb. 9, 168 Perhaps there were other children born Newark. After the death of Stephen, h widow married Robert Porter of Wate bury. In 1691 she was Hannah Clark, i dicating a third marriage. NYUMPS

509. 2. CHEESEBOROUGH, AVER A. B. S. K., Feb. 28, 1923. William (Cheeseborough came on the Arbella, 163 and settled at Stonington, Conn., 1649. was married, Dec. 15, 1620, at Bosto England, by Rev. John Cotton, to An Stevenson, who died Aug. 24, 1673, ag seventy-five. He died June 9, 1667, ag seventy-three. Samuel (2) Cheeseboroug baptized at Boston, England, April 1, 162 married, Nov. 30, 1655, Abigail ——, a was buried at Stonington July 31, 167 Abigail (3) Cheeseborough, born Sept. 1656, married, Nov. 29, 1675, John Aver

W. W. N. Y.

533. 4. HUBBELL, FINCH. B. K. March 7, 1923. I believe that the seco wife of Richard (1) Hubbell was Elizabet eldest daughter of Samuel and Elizabe (Hull) Gaylord of Windsor, Conn. If she was born Oct. 4, 1647. Stiles "Ancie Windsor" says that she married, fir Richard Hubbell, second, Samuel Rockwe but the Rockwell Genealogy says it w her cousin Elizabeth whom Samuel Roc well married. Her brother Samuel, in will dated June 7, 1690, left his proper after the death of his wife to Samuel Hu bell, son of Richard "which he hath by m sister Elizabeth Gaylord" and to Samu Alexander, son of his sister Sarah. T peculiar wording of the bequest to h nephew Samuel Hubbell, is, I believe, d to the fact that Elizabeth was then dea He simply calls Samuel Alexander the s of his sister, Sarah, not son of that sister husband, and Sarah was living at that tim The will of Samuel Gaylord, Sr., was date Sept. 22, 1689, and does not mention h daughter Elizabeth in any way, but wh the estate was settled in 1696, among t heirs who supposedly signed the agreeme were Richard Hubbell and wife Elizabet and Samuel Gaylord, Jr. But Samuel, Jr. estate was inventoried 1691, so he was a most certainly dead in 1696. It seems co fusing, but I have come to the conclusio from some other instances as well as thi that Richard Hubbell signed the agreeme in his wife's name as her heir, and t heirs of Samuel, Jr. signed it for him. wish I knew the surname of Samuel Hu bell, Jr.'s wife Elizabeth. I thought onc I had found her, but I cannot make th dates agree. However, I am not yet ce tain that she is not the one, so I will gi you what I have. I have had no oppo tunity to thoroughly investigate it. Fe 25, 1745 the heirs of Richard Jones pet tioned for a division of his lands. Amon them were Samuel Hubbell and his wi Elizabeth. Richard Jones was of Hadda and died 1670, and Elizabeth Hubbell wa his great-granddaughter (Martha Boot and —) (Ebenezer Booth and Elizabet Jones). I, too, am looking for Marth Finch. I have no record of Nathan Hu bell's being a captain. I don't believe was a sailor.

H. L. S. P.

5. MEIGS. Vincent Meggs and his t sons were first known at Plymouth, Ma early in 1637. He with his two sons. Jo

Transcript Apr 3.

CHALIAPIN IN FINE CONCERT AT SYMPHONY

Amer 4-16

By ZOE FABER.

As at his previous recital here, they stood rows deep for the length of Symphony Hall to hear "the great Russian," Feodor Chaliapin sing.

His place with the concert public is unique. There is no one who so completely holds the audience or who [illegible] by the slightest intonation of his voice or the lightest movement of his expressive hand, convey more. He sang, as always, right into the hearts of the throng assembled.

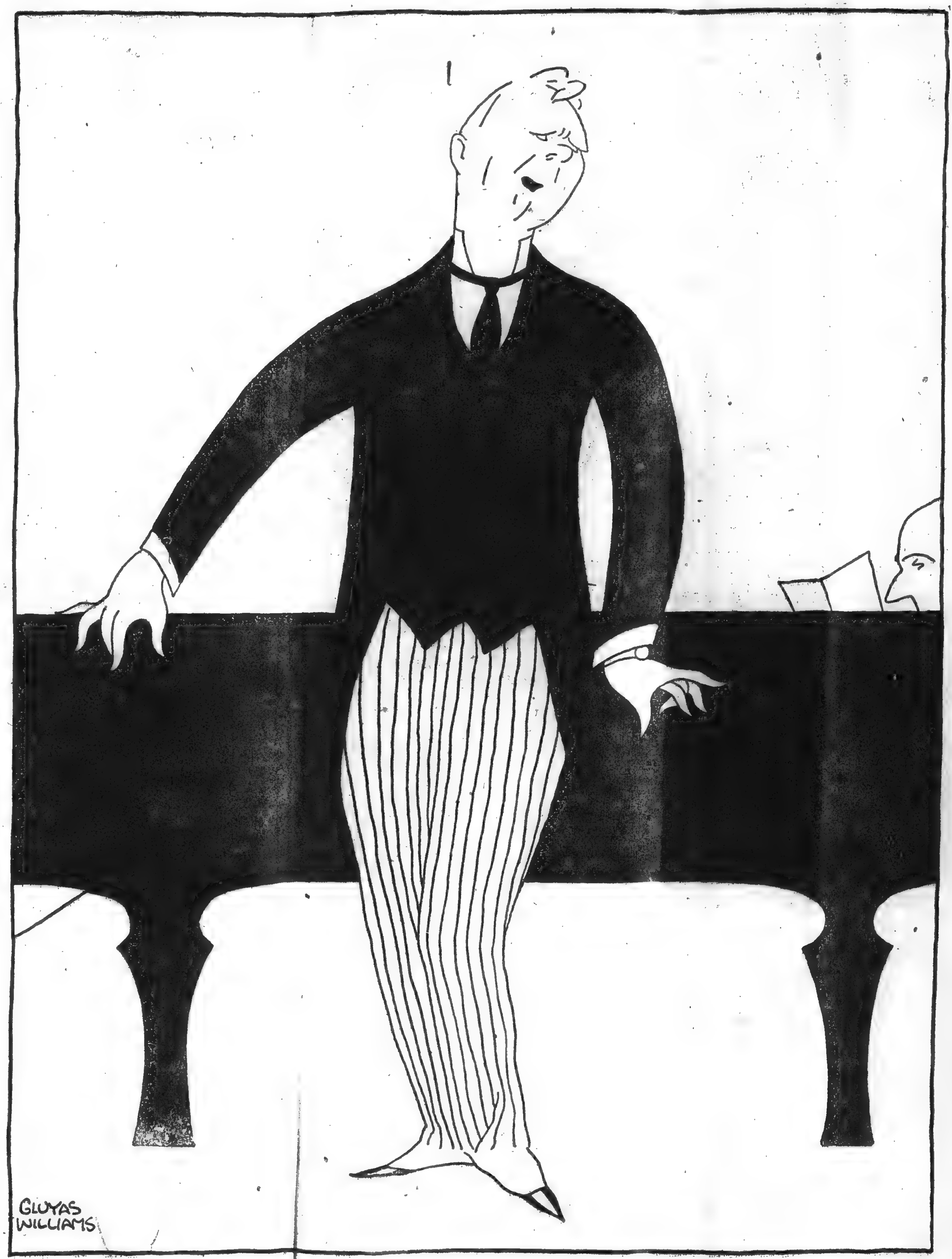
It seemed that a cold marred the beauty of some of his tones. There was a blur, a cloudiness that prevented the perfection of tone that was so marked when last he sang. Notwithstanding this, he gave unstintedly and brought great joy to his hearers. At any disadvantage he is of the greatest artists.

Accompanying Mr. Chaliapin, and also playing a solo or two, was Rabinowitch. Contributing 'cello solos was Nicholas Levienne. They were adequate for the parts assigned to them.

Mr. Chaliapin sang many songs and then more at the repeated request of the audience. His generosity is among other things that endears him to his public.

American April 16

The Stature of His Song



Tran 4/3

Fédor Shalyápin

Condescending to the Concert-Hall

Transcript Apr 3.

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n April 16

Elman April 22

Once more Mr. Elman will return to the Sunday Concerts at Symphony Hall—on the afternoon of April 22. Not until next winter, as it seems, does Mr. Heifetz come to revisit Boston. A diminished audience displeased him. Trans 3/26

Transcript Mar 26

Once more Mr. Elman will return to the Sunday Concerts at Symphony Hall—on the afternoon of April 22. Not until next winter, as it seems, does Mr. Heifetz come to revisit Boston. A diminished audience displeased him. Trans 3/31

Transcript Mar 31

Mischa Elman, violinist, will give a recital in Symphony hall on Sunday afternoon, April 22. Her 4/1

Herald April 1

ELMAN CONCERT

Adv 4/1

Mischa Elman will give a concert in Symphony Hall on Sunday afternoon, April 22.

Advertiser April 1

Sunday afternoon, April 22, in Symphony Hall, a concert of violin-pieces, played by Mischa Elman, in the flower of his powers alike as virtuoso and musician, keeping old ardors, yet now better guiding and tempering them. Twice this season has a Bostonian audience heard him with large pleasure. Trans 4/7

Transcript April 7

ELMAN

Trav 4/7

On Sunday afternoon, April 22, at 3:30 in Symphony hall, Mischa Elman, the great violinist, will play here. This concert will be the third and last appearance of the season here by the great Russian virtuoso

Traveler, April 7

Mischa Elman will play the violin in Symphony hall on Sunday afternoon, April 22. Her 4/8

Herald April 8

ELMAN AGAIN

Adv 4/8

Mischa Elman will give a concert in Symphony Hall on Sunday afternoon, April 22. This will be the Russian star's last appearance here this season.

Advertiser April 8

Mischa Elman will give a concert in Symphony Hall Sunday afternoon, April 22, at 3:30. This will be his third and last appearance of the season.

Globe April 8

At his concert in Symphony Hall on Sunday afternoon, April 22, Mr. Elman, the violinist, will play an ancient Sonata by Nardini; Mendelssohn's Concerto; Sarasate's "Gypsy Airs"; and a miscellany of shorter pieces stretching from Mozart and Boccherini to Chopin and Brahms. Trans 4/13

Transcript April 13

Sunday afternoon, April 22, in Symphony Hall, a concert of violin-pieces, played by Mischa Elman, in the flower of his powers alike as virtuoso and musician, keeping old ardors, yet now better guiding and tempering them. Twice this season has a Bostonian audience heard him with large pleasure. This time he will play an ancient Sonata by Nardini; Mendelssohn's Concerto; Sarasate's "Gypsy Airs" and a miscellany drawn from Mozart and Boccherini, Chopin and Brahms. Trans 4/14

Transcript April 14

Her 4/15

ELMAN

Mischa Elman, violinist, will make his third and last appearance of the season in Boston next Sunday afternoon in Symphony hall, April 22, at 3:30. His program will be as follows:

Sonata in D Major	Nardini
Concerto	Mendelssohn
Adagio	Mozart
Minuet	Boccherini
Nocturne	Chopin-Sarasate
Hungarian Dance, No. 7	Brahms-Joachim
Orientale	Amani-Elman
Zigeunerweisen	Sarasate

Herald April 15

ELMAN PROGRAM

Elman's program next Sunday afternoon in Symphony Hall follows: Adv 4/15

Sonata, D major	Nardini
Concerto	Mendelssohn
Adagio	Mozart
Minuet	Boccherini
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Advertiser April 15

Mischa Elman

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Globe April 15

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Transcript Apr 21

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American Apr 21

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Herald Apr 22

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Post Apr 22

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Highly Appreciative Audience Heard Violinist

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Mr. Elman's audience, which half-filled the hall, was very appreciative. This is his third and last recital of the season, and yesterday's program was well chosen. The first two selections, Nardini's sonata, and the Mendelssohn concerto, gave Mr. Elman ample opportunity to display his excellent technique, sometimes at the cost of lack of feeling and expression. There was a coldness and certain harshness about the sonata that was particularly noticeable.

Boccherini's dainty minuet fared better; the Chopin-Sarasate "Nocturne" was also played with more feeling and understanding.

The familiar Hungarian Dance was effectively played, and the final selection, "Zigeunerweisen," a fantastic composition, varied in mood, was well played. Mr. Elman gave several encores, and his audience was most enthusiastic. Josef Bonime accompanied him.

Herald Apr 23

MISCHA ELMAN HEARD IN THIRD BOSTON CONCERT

Glo 4/23

Mischa Elman gave his third Boston concert of the current season yesterday afternoon at Symphony Hall. An audience of good size, which did not, however, fill the hall, applauded with the usual vigor and persistence, eliciting numerous encores, and remaining at the end until the piano lid was shut as a gentle hint that no more 'gumdrops' were to be vouchsafed.

Mr Elman's program, as is often expedient at popular concerts, contained no modern pieces, and nothing not familiar to regular frequenters of concert halls. Nardini's D major sonata and the Mendelssohn concerto were its long numbers. One wishes violinists would refrain from playing concertos with a much subdued piano replacing the necessary orchestra. Or if they must do it, why not stick to Vieuxtemps and Wieniawski, whose music is at best a mere pretext for "stunt" playing.

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His many gifts, unusual technique, feeling for melody, liking for romantic music and so on still make Elman no ordinary fiddler. But when so much is offered by a performer the listener is annoyed at not finding perfection.

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Mischa Elman's final Boston recital of the season was given at Symphony Hall yesterday afternoon. With one exception, no other violinist visiting the Hub draws so well and plays so well as the little "Russion lion." More than anyone else he does credit to his teacher, Auer. His popularity is based upon artistic prowess alone, and in this respect he is almost a unique figure in the violin field. Classic pieces filled a large part of his program yesterday, with here and there a more modern work by Sarasate, Joachim and other recent stars of the fiddling world. Elman's own arrangement of Amani's "Orientale" greatly pleased the good-sized audience.

Advertiser Apr 23

Prime and Prowess Trans 4/23

Mr. Elman in poise and at maturity must evidently conquer a new public in lieu of that which preferred him as violinist excessive and immature. Yesterday afternoon he returned again to Symphony Hall full-clothed in his present virtues; he proffered a programme that fulfilled promise with pleasure; yet a relatively small audience heard and applauded him. It was an audience, however, far more practised and discriminating than of old he assembled in Boston; it was encouragingly sprinkled with intelligent youth; and since undaunted he spared himself not a whit, so also it answered with proportionate plaudits. In such circumstance the new Elman seemed more than ever to have sloughed away the old. Not even in Sarasate's muted arrangement of a Nocturne from Chopin did he overpress his bow and overhold phrase and period that the music might ooze sentimentality. Not once in Sarasate's "Gypsy-Tunes" did he do fiddler's tricks, playing rather as mastter-technician in zest for rhapsodic and exacting measures. At his hands Mendelssohn's "Allegro molto Appassionato" stood with reason over the first movement of the time-worn Concerto; yet not once were these fires calculated emphasis for metricious ends. Through the course of the concert a light, fine-fingered zest often commended the violinist. Gone altogether were the heavy displayful energies of old.

Rather, out of each piece shone the Elman who has learned to master himself and so be the finer master of his violin and his music. Continence is spring of beauty in the serenely curving, measuredly advancing, slow movements of the older music for the violin. They open calm vistas in tones and over these vistas plays the light and shade—and no more—of sentiment. So Elman played the Adagio and the Larghetto of Nardini's Concerto and a kindred fragment of Mozart Nardini wrote quick movements, exacting evenness, certainty and endless felicity of bow and finger. On paper they seem hardly more than routine; the violinist's play of rhythm, elegance of phrase and progress, distinction of tone must glorify them in adept measure—and to it Mr. Elman held. Akin was his playing of Boccherini's Minuet, sounding at last unhackneyed. To this day, there are fine fires in Mendelssohn's Concerto for Violin, though only Mr. Kreisler has hitherto had the insight to perceive them, the hand and voice to rekindle them. Yesterday with him Mr. Elman shared them. He regarded the fine precisions and suavities of the music; he made of passage-work and cadenza airy arabesques gossamer-spun. Yet underneath he kept glowing the warmth, the fancy, still dormant in the music, still quick to wakening hand. Gentle and rounded was the beauty of the slow movement; while through the finale the flying fingers of composer and violinist touched the music as one. For in the new Elman goes also intuition. H. T. P.

Transcript Apr 23

MISCHA ELMAN GIVES VIOLIN RECITAL

Am 4/23

By ZOE FABER

The lure of open country in Spring made noticeable inroads on the size of the audience that foregathered yesterday in Symphony Hall to hear Mischa Elman in the last, for this season, of his recitals that have been a feature of the music of the Winter.

Mr. Elman seemed in particularly good vein and played his program through with unusual zest for the music in hand.

BEAUTIFUL THEMES.

The Mendelssohn Concerto was especially well done and the audience responded with the warmest of applause. It is music that is very grateful to the violinist who made the most of the hauntingly beautiful themes that are woven and interwoven in it.

Of the smaller numbers, the Boccherini Minuet was charming and the Chopin Nocturne arranged by Sarasate played by Mr. Elman on muted strings created an effect of mist and music that was unusual. It is one of the most played of the Chopin Nocturnes, yet it has seldom sounded less hackneyed.

BONIME AT PIANO.

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Mr. Elman was gracious as well as generous with his encores. Of the several that he added, the best liked was the Ave Maria, which was exquisitely played and brought to a close a recital that was a pleasure from start to finish.

American Apr 23

Once more Mr. Elman will return to the Sunday Concerts at Symphony Hall—on the afternoon of April 22. Not until next winter, as it seems, does Mr. Heifetz come to revisit Boston. A diminished audience displeased him. Trans 3-26

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Transcript Mar 31

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Herald April 1

ELMAN CONCERT

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Advertiser April 1

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Transcript April 7

ELMAN

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Traveler, April 7

Mischa Elman will play the violin in Symphony hall on Sunday afternoon, April 22.

Herald April 8

ELMAN AGAIN

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Advertiser April 8

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Globe April 8

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Transcript April 14

ELMAN

Her 4/15

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Concerto .... Mendelssohn
Adagio .... Mozart
Minuet .... Boccherini
Nocturne .... Chopin-Sarasate
Hungarian Dance, No. 7 .... Brahms-Joachim
Orientale .... Amani-Elman
Zigeunerweisen .... Sarasate

Herald April 15

ELMAN PROGRAM

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Adv 4/15

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Adagio .... Mozart
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Advertiser April 15

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Globe April 15

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American Apr 23

Paderewski April 29th

It is safe to say that Symphony Hall on Sunday afternoon April 29, will not contain all that wish to hear Mr. Paderewski. Yet the disappointed may take comfort. From next November through next April he will again make a round of American cities—Boston thrice included.

Transcript April 13

Sunday afternoon, April 29, in Symphony Hall, a third and final concert—for the season—of piano-pieces played by Mr. Paderewski, returned to the practice of his profession in all the fulness and the fineness of his powers as technician, musician, poet, man of mastery and man of genius. The years only ripen, deepen and the more reveal him. Once again a rejoicing public will hail him.

Transcript Apr. 14

PADEREWSKI

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Traveler April 14

PADEREWSKI AGAIN

Paderewski will give his farewell concert of the season at Symphony Hall on Sunday afternoon, April 29.

Advertiser April 15

PADEREWSKI

Returning from his tour of the western United States which has extended as far as the Pacific coast, Mr. Paderewski will give his farewell concert of the season at Symphony hall on Sunday afternoon, April 29, at 3:30.

Herald April 15

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Post April 15

Paderewski's recital at Symphony Hall, April 29, offers the last chance this season for those who could not get tickets for his two previous Boston concerts to hear him. Every seat will be sold far in advance, unless precedents fail.

Globe April 15

SUNDAY afternoon, April 29, in Symphony Hall, a third and final concert—for the season—of piano pieces played by Mr. Paderewski, returned to the practice of his profession in the fulness and the fineness of his powers as technician, musician, poet, man of mastery and man of genius. The years only ripen, deepen and the more reveal him. Once again a rejoicing public will hail him. Music of Chopin fill his programme, vis.: Fantasia, Op. 49; Four Preludes, Nos. 15, 16, 21 and 24. Two Nocturnes, Op. 15; Ballad in A flat; Scherzo in B flat minor; Barcarolle; Four Studies, No. 6 of Op. 25; No. 10 of Op. 10, and Nos. 7 and 11 of Op. 25; Sonata, Op. 35; Mazurka, Op. 17, No. 4; [illegible] the Polonaise, Op. 53.

Transcript Apr 21

PADEREWSKI TO RETURN

Paderewski will give a special Chopin program in Symphony hall on Sunday afternoon, April 29, at 3:30, to include the fantasia, four preludes, two nocturnes, ballad in A flat, scherzo in B flat minor, barcarolle, four etudes, "Funeral March," sonata, mazurka, waltz and polonaise.

Traveler Apr 21

PADEREWSKI AND CHOPIN

Mr. Paderewski will give a Chopin program at his third and last recital of the Boston season to be given in Symphony hall next Sunday afternoon, April 29, at 3:30. The numbers are:

Fantasia Op. 49.
Four Preludes, Nos. 15, 16, 21, 24.
Two nocturnes Op. 15.
Ballade, A flat.
Scherzo, B flat minor.
Barcarolle No. 6.
Four Etudes, No. 6 op. 25, No. 10 op. 10,
Nos. 7, 11 op. 25.
Sonata Op. 35.
Mazurka op. 17 No. 4.
Valse.
Polonaise Op. 53.

Herald Apr 22

Paderewski's choice of an all-Chopin program for his third and final Boston concert next Sunday will gratify the many who feel that he is preeminent in his great compatriot's music. Paderewski is announced for another American tour next season, with several appearances in this city, a fact which may console the very many likely to be unable to get tickets for next Sunday.

Globe Apr 22

PADEREWSKI PROGRAM

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Advertiser Apr 22

Paderewski and Chopin

To Symphony Hall tomorrow afternoon for the final Sunday Concert of the season comes Mr. Paderewski, returned to the practice of his profession in the fulness and the fineness of his powers as technician, musician, poet, man of mastery and man of genius. The years only ripen, deepen and the more reveal him. Once again a rejoicing public will hail him. Music of Chopin fill his programme, viz.: Fantasia, Op. 49: Four Preludes, Nos. 15, 16, 21 and 24. Two Nocturnes, Op. 15; Ballad in A flat; Scherzo in B flat minor; Barcarolle; Four Studies, No. 6 of Op. 25; No. 10 of Op. 10, and Nos. 7 and 11 of Op. 25; Sonata, Op. 35; Mazurka, Op. 17, No. 4; a Waltz and the Polonaise, Op. 53.

Transcript Apr 28

Paderewski to Be Heard in All-Chopin Program Tomorrow

Tomorrow afternoon in Symphony hall at 3:30 o'clock Paderewski will be heard in the following all-Chopin programme: Fantasia, Four Preludes, Two Nocturnes, Ballade in A flat, Scherzo B flat minor, Borcarolle, Four Etudes, Sonata Opus 35, Mazurka, Valse and Polonaise.

Traveler Apr 28

PADEREWSKI AGAIN

Tomorrow afternoon in Symphony Hall at 3:30 o'clock Paderewski will be heard in the following all-Chopin programme: Fantasia, Four Preludes, Two Nocturnes, Ballads in A flat, Scherzo B flat minor, Baroarolle, Four Etudes, Sonato Opus 35, Mazurko, Valse and Polonaise.

American Apr 28

PADEREWSKI IN CHOPIN PROGRAM

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Herald Apr 29

SYMPHONY HALL, Today at 3:30, Ignace Jan Paderewski, Pianist. Chopin Program—Fantasia, four preludes, numbers 15, 16, 21 and 24; two nocturnes, ballade in A flat, Scherzo in B flat minor, Barcarolle, four etudes, numbers 6, 10, 7 and 11; sonata, opus 35; Mazurka, valse, polonaise, all by Chopin.

Globe Apr 29

It is stated that Paderewski has played this season to audiences that have paid in cash for tickets more than $500,000. His largest single audience was in San Francisco, where 10,000 people paid exactly $24,690 to hear him. His total receipts for his three Boston recitals, with audiences that filled Symphony Hall to its capacity, have been announced as $24,500, paid by a slightly smaller number of persons. He could have had audiences of 15,000 at each concert here, had there been a large enough hall.

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Post Apr 29

PADEREWSKI PLAYS CHOPIN PROGRAM

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Of Mr. Paderewski it has been the fashion to say this winter that he has grown from a great pianist into a mighty musician of such overwhelming force that a mere piano no longer serves his needs. This view may be right. It seems, though, more reasonable to believe that no man can travel constantly the length and breadth of the land giving 70 concerts in one season, and always play his best. People who went to Symphony hall yesterday to witness bigness running riot must have felt at a loss. It is to be hoped they found compensation in beautiful pianoforte playing.

For Mr. Paderewski played in truth beautifully. If at times to be sure he gave of his strength too freely, during the first half of the program, in any case he stopped short of real abuse of the instrument. If sometimes, too, he played so fast—as in one or two of the preludes—that much detail got ruthlessly pushed aside, this did not happen often. And there were the two nocturnes for moments of rest, music exquisitely played, with a loveliness of tone Mr. Paderewski himself could not have bettered 25 years ago.

They had that individual atmosphere about them, too, these nocturnes, that for Chopin one feels is precisely right. So too had the D-flat prelude, the easiest Chopin piece there is to wander astray in, and the ballad, and the scherzo. What the elements are of this atmosphere, who shall say? The sweetness of maple syrup, though, insipid sentimentality, and rhythm twisted out of shape are surely not among them. So much Mr. Paderewski proved yesterday. And the wild applause that followed his playing proved that people like the real thing when they hear it. There were small children in the audience, taken perhaps to the concert so that they may tell their childrens' children they heard the great Paderewski. If only they could tell them too just what he did with Chopin!

R. R. G.

Herald Apr 30

PADEREWSKI HEARD IN THIRD RECITAL

Chopin Program Delights Great Audience

Paderewski played a Chopin program yesterday afternoon to an audience that crowded Symphony Hall, listened with almost breathless attention, and at the end refused to go away without numerous extra pieces. Hundreds waited and clapped madly for 10 minutes after the final encore. There was a throng around the stage door waiting to see the great pianist step into his car.

Nobody can accuse Paderewski of not giving his audiences generous programs, played with his best skill. Yesterday's entertainment, including encores, lasted almost three hours, with very brief waits between pieces. Yet at the end it was necessary to send someone out to lock up the piano to convince an enthusiastic throng that the great pianist could give them no more.

Program and encores were all from Chopin. Paderewski has always shown especial devotion to his great compatriot's music. Praise of his playing at this late date, would be an impertinence. The most exquisite felicities in yesterday's performance were in the phrasing and shading of simple melodies, in the trio of the Funeral March, in the 15th Prelude and in the Ballade in A flat.

The real proof of Paderewski's genius is in this ability to do simple things, things often within the supposed range of average amateur performers, with absolute perfection. There may be room for mistake in one's astonished praise of the "Thunder and Lightning" virtuoso player's fireworks. But nobody with any music in him can fail to be deeply moved at a melody perfectly sung.

Paderewski's interpretations are now most poignant, most unforgettable, not in the fiery things, like the B flat minor Scherzo and the A flat Polonaise, but in the quietly, almost hopelessly tragic moods of such pieces as the Etude, opus 25, No. 7, or the trio of the Scherzo in the B flat minor Sonata.

His playing yesterday was not flawless in technique. There were moments of pounding, there were moments of brittle touch, there were even a few wrong notes, if one's ears may be trusted. But nobody else in our time has ever made the piano so human an instrument as Paderewski makes it. Only one or two other living musicians share his power of touching the hearts of the plain people while giving them of the best art [illegible]

Globe Apr 30

PADEREWSKI KEEPS PLAYING

Responds to Demands of Delighted Audience

BY OLIN DOWNES

Symphony Hall was, of course, crowded to capacity when Paderewski played a Chopin programme yesterday afternoon. Equally, of course, there were frantic demonstrations of delight, and a great number of encores resulting in virtually a second concert, as the audience left its seats and crowded down to the front of the hall. These things happen, invariably, when Paderewski plays.

We do not believe they happen because Mr. Paderewski has had a singularly dramatic career in politics as well as music. We think they come directly from the creative power [illegible] the sheer spell of his art. [illegible]

No other pianist of whom we know can so impress a hearer with the [illegible] wonder of the simplest phrase. [illegible] is likely to be a perfectly [illegible] sage, heard hundreds of [illegible]. It may be so familiar that the listener sees with his mind's [illegible] page of music as the [illegible]. Nevertheless there is [illegible] emotion of beauty [illegible] the hearer long [illegible] ceased to sound [illegible]

The mastery of all this is perfectly concealed. That Paderewski has faithfully, humbly, [illegible] and the emotional [illegible] phrase that [illegible] with the [illegible] might [illegible] a musi[illegible] not conce[illegible] they feel [illegible]

This [illegible] Mr. Paderewski [illegible] at [illegible]

Post Apr 30

Paderewski

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Plenty of contrast, obviously, and emphasized by the sharp light and shade of the player and his dynamic variety. Yet this program was by no means so interesting as his previous ones in Boston this season. It was a program of pianism and sentiment: the master pianist revealing the beauties of the great composer for the piano; also, Pole interpreted by Pole. But with so much Chopin the feeling is inescapable that this music is after all only glorified exercises for the piano. One misses the deeper musicality of greater composers, longs for the grandeur of a Beethoven sonata. Even the "Marcia funebre" could not fill the need. And why cannot Paderewski omit the sequel of the presto, which seems such bathos?

Yet even a comparatively uninteresting program could not hide the genius of the player. There were the familiar violence to the instrument and the peculiarities of interpretation of which nobody can complain in the greatest pianist of the generation. There were also the extraordinary beauties of lyric phrase and cascading run, and the hovering clouds of shimmering tone that were so particularly noticeable in the op. 10, No. 10. The audience of course filled all available space and remained for its extra program.

Monitor Apr 30

OVATION GIVEN PADEREWSKI AT RECITAL

By ZOE FABER

Scores crowded down to the stage and begged for encores and still more encores and got them to the number of six or seven at the close of the program that Jan Paderewski gave yesterday afternoon at Symphony Hall to an audience that lined the length of the hall with standees.

Chopin's and only Chopin's name appeared on the program. Of all the things that the artist chose to play those that were most appealing for one reason or another were the Fantasia; the Raindrop Prelude; the A-flat Ballade and the B-flat minor Scherzo. Such playing as distinguished these numbers is nothing short of remarkable.

Pawerewski seemed in a happy mood. He touched the keys with a delicacy that was like the finest spun cobweb and when he sang, it was a song that ran the gauntlet of all the emotions. He thundered a bit, now and then, it is true, but after all, a Paderewski recital would not be quite that if he didn't, would it? Genius, it seems, is not to be questioned.

At any rate, it was a happy audience that went home at the end of a long afternoon and there were not a few faces that were fairly beaming with happiness or (let us hope) inspiration!

American Apr 30

Paderewski April 29th

Items of the Day

It is safe to say that Symphony Hall on Sunday afternoon April 29, will not contain all that wish to hear Mr. Paderewski. Yet the disappointed may take comfort. From next November through next April he will again make a round of American cities—Boston thrice included.

Transcript April 13

Sunday afternoon, April 29, in Symphony Hall, a third and final concert—for the season—of piano-pieces played by Mr. Paderewski, returned to the practice of his profession in all the fulness and the fineness of his powers as technician, musician, poet, man of mastery and man of genius. The years only ripen, deepen and the more reveal him. Once again a rejoicing public will hail him.

Transcript Apr. 14

PADEREWSKI

In Symphony hall on Sunday afternoon, April 29 at 3:30, Paderewski, the great Polish pianist, will give his third and last concert of the season in Boston.

Traveler April 14

PADEREWSKI AGAIN

Paderewski will give his farewell concert of the season at Symphony Hall on Sunday afternoon, April 29.

Advertiser April 15

PADEREWSKI

Returning from his tour of the western United States which has extended as far as the Pacific coast, Mr. Paderewski will give his farewell concert of the season at Symphony hall on Sunday afternoon, April 29, at 3:30.

Herald April 15

Paderewski

Returning from his tour of the Western United States, which has extended as far as the Pacific coast, Paderewski, the great Polish pianist, will give his farewell concert of the season at Symphony Hall on Sunday afternoon, April 29, at 3:30.

Post April 15

Paderewski's recital at Symphony Hall, April 29, offers the last chance this season for those who could not get tickets for his two previous Boston concerts to hear him. Every seat will be sold far in advance, unless precedents fail.

Globe April 15

SUNDAY afternoon, April 29, in Symphony Hall, a third and final concert—for the season—of piano pieces played by Mr. Paderewski, returned to the practice of his profession in the fulness and the fineness of his powers as technician, musician, poet, man of mastery and man of genius. The years only ripen, deepen and the more reveal him. Once again a rejoicing public will hail him. Music of Chopin fill his programme, vis.: Fantasia, Op. 49; Four Preludes, Nos. 15, 16, 21 and 24. Two Nocturnes, Op. 15; Ballad in A flat; Scherzo in B flat minor; Barcarolle; Four Studies, No. 6 of Op. 25; No. 10 of Op. 10, and Nos. 7 and 11 of Op. 25; Sonata, Op. 35; Mazurka, Op. 17, No. 4; a Waltz and the Polonaise, Op. 53.

Transcript Apr 21

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Traveler Apr 21

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Valse.
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Globe Apr 22

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Advertiser Apr 22

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Transcript Apr 28

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American Apr 28

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Globe Apr 29

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Post Apr 29

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Her 4/30

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Herald Apr 30

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Globe Apr 30

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The mastery of all this is perfectly concealed. That Paderewski has faithfully, humbly, lovingly studied the curve and the emotional [illegible] of every phrase that [illegible] with the same [illegible] as [illegible] might study for 20 [illegible] a muscle in the calf of the leg, need not concern the audience—save that they feel it [illegible] consciously [illegible] awed by the [illegible]

This was next [illegible] 70 concerts Mr. Paderewski has given this season. Plans have already been perfected for a tour of at least equal proportions next winter. [illegible]

Post Apr 30.

Paderewski

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Monitor apr 30

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American Apr 30

[142]

Paderewski Questionless

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From Chopin came all Mr. Paderewski's numbers—the Fantasia and the Sonata of the Funeral March; Preludes and Studies, four of each; two Nocturnes; a Ballad, a Scherzo, a Waltz, a Mazurka, a Polonaise, even the Barcarolle—a complete round of the composer, save only the pieces in which to his detriment he wrestled with an orchestra. Time and again returned the Chopin of the wondrous melody, lucent, crystalline, bell-like; the Chopin of the ornament that is as the spray of fancy sun-shot; the Chopin who, of a sudden, will arrest his formal progress that the heavens of beauty may open; the Chopin whose wings of imagination may as suddenly beat from depths to heights of power. Through the Preludes and Studies went the composer who about technical exercise winds the garlands of capricious and poetizing fancy. Through the Mazurka, the Waltz and the Polonaise went the composer who makes a rhythm of the dance rhythm also to dream and vision. The Chopin of fantasy sounded here and sounded there. The Chopin of power rang through the Sonata, the Scherzo and the Polonaise. And at every turn with every piece sounded also the Chopin who was intuitive genius of the piano; who, overflowing with imagination, perceived that form does but guide and deepen and enrich the flood—so long as matter and matter meet in a single sensibility and reveal themselves in as fused and perfect sensation.

In every piece, at every turn, Mr. Paderewski semed full and flawless voice to this Chopin. Playing them elsewhere, as the brethren of reviewing recount, he may have over-driven tone and instrument; may have let left hand wait upon right; may have disclosed a certain irritability at the end of long and trying concerts. Yet of these idiosyncracies, of this infirmity he yesterday gave no sign. Again he was the perfect pianist of this his year of artistic rebirth. Those who would marvel at his technical skill, like to divination of the mind become achievement of the fingers and the wrist, might hear it through the Studies, the Bacarolle, the Preludes. Those who would hear him as architect of music, uprearing the composer's edifice in spirit and in truth, had only to follow him through the Fantasia, the Sonata or the Ballad. Those who prefer him as poetic temperament, glamoring whatever music it essays, might sup full from the Waltz, the Mazurka, the Nocturnes and the Finale of the Sonata. Those who crave the Paderewski of puissance, the Paderewski who, above all other pianists of our time, may strike the high, heroic note had only to listen to the Scherzo, the Polonaise, the Funeral March of the Sonata. Mr. Paderewski has not only flowered anew. He has flowered also enriched—and with the most precious of these new riches, which is self-mastery. We have heard Paderewski at full used to say the generation of the turn of the century. They have not, unless they also heard him in this winter and this spring of 1923.

H. T. P.

Transcript Apr 30

BOSTON SUNDAY POST PICTORIAL SECTION Jan 8

LATEST PHOTO OF CONDUCTOR P

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NOTICE

Empire Theatre, FALL RIVER, Mass.

Sunday Afternoon, December 31, at 3 o'clock

LEAVE (South Station) Boston. . . . . . 12:30 noon

Back Bay. 12:35

DUE FALL RIVER. 2:15

LEAVE Fall River. . . . . 5:37 p.m.

DUE Boston (Back Bay Station) 7:20

" (South Station) . . . . . 7:25 p.m.

W. H. BRENNAN, Manager.

Paderewski Questionless Jun 4/23

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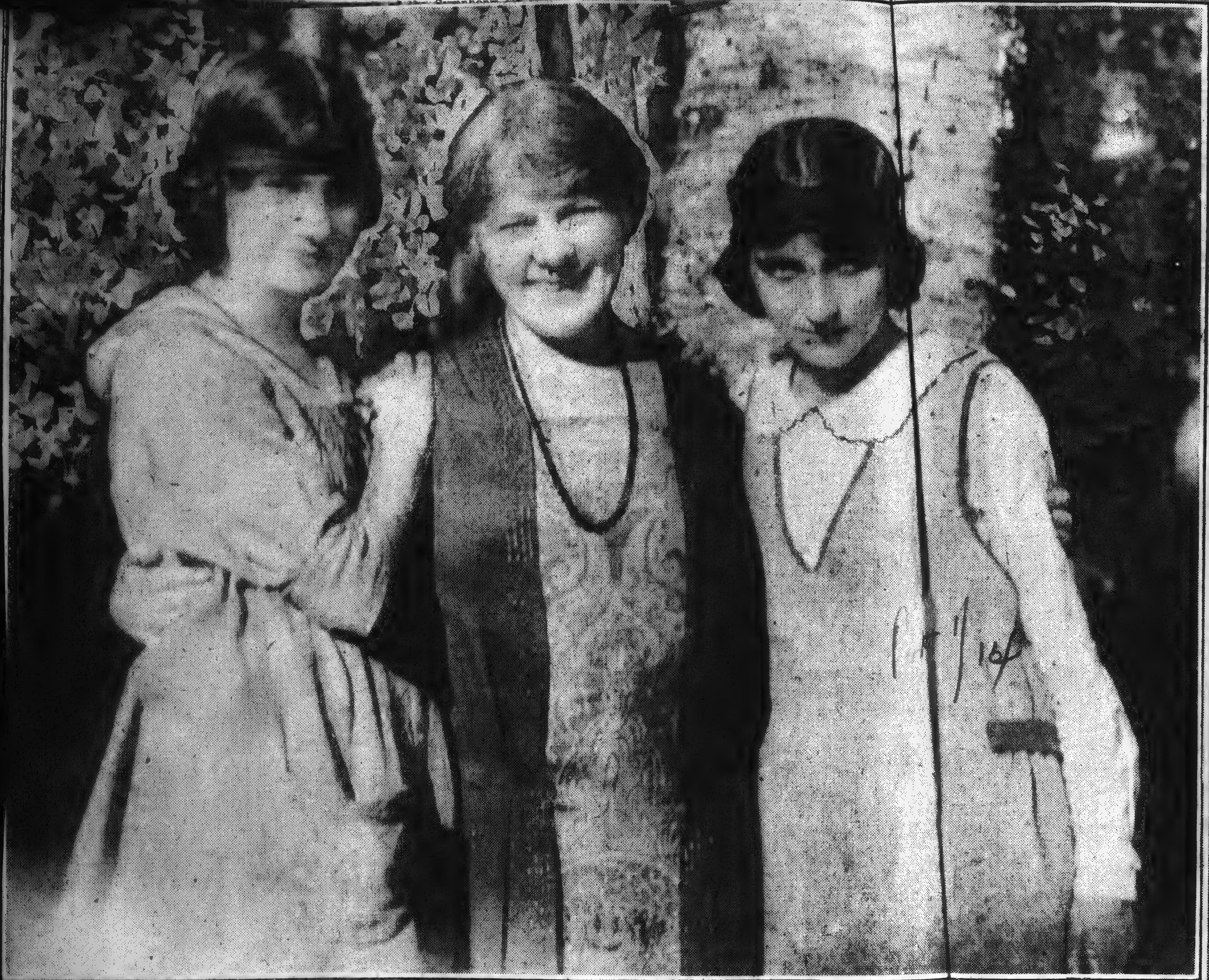
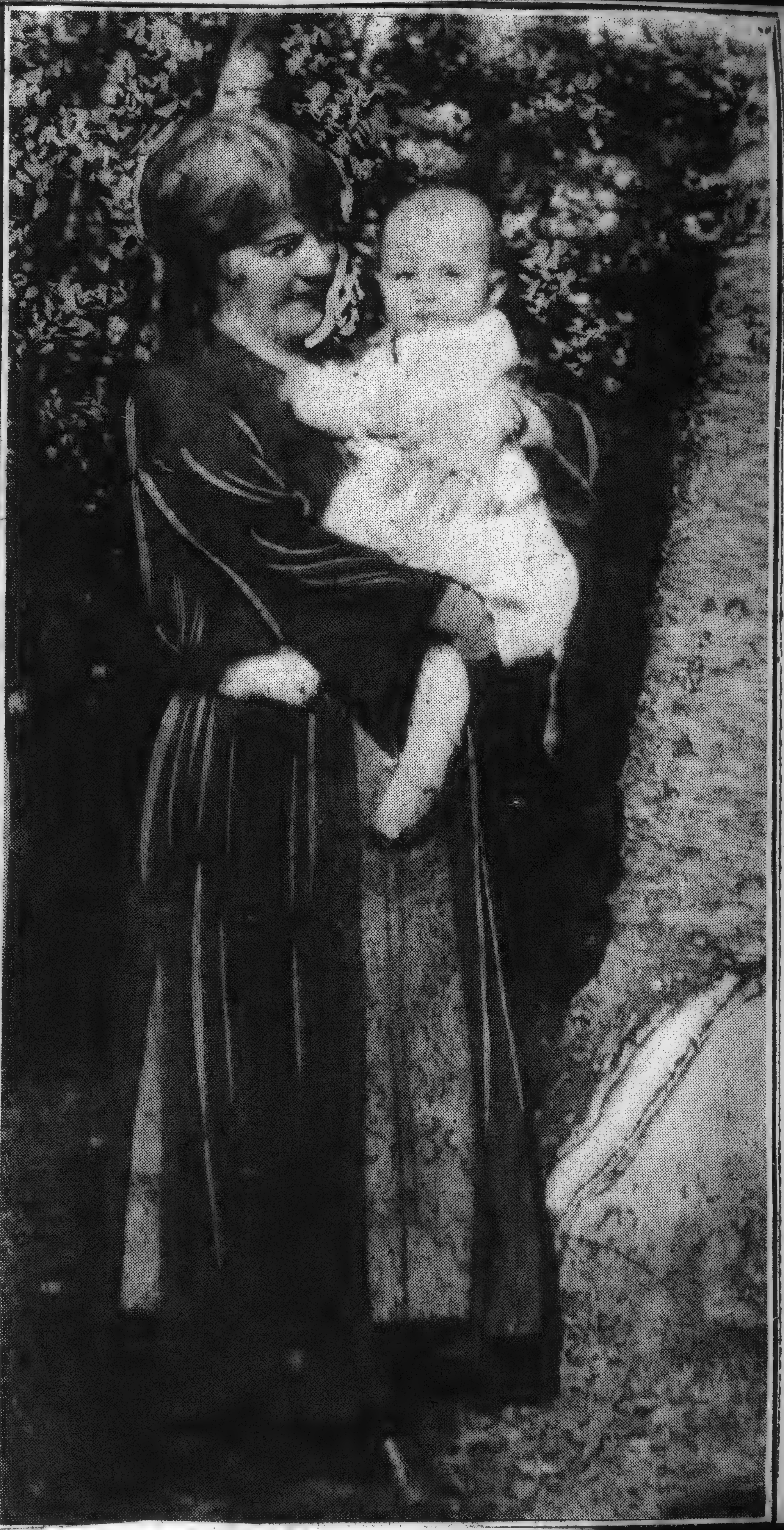


Oct 1/16



Madam Homer and Some of Her Jewels

These intimate snapshots taken at the Homer summer place at Bolton-on-Hudson have just been obtained exclusively by the Sunday Post. Above is Madam Homer with her twins, Ann and Katherine, and at the right the great singer is holding her first grandchild, Louise Homer Stires. It is related that Madam Homer, her daughter, Louise, and her husband, who is an industrious composer, all require separate apartments in order that they may work and practise undisturbed. Madam Homer is scheduled to sing in Boston this afternoon.

[143]

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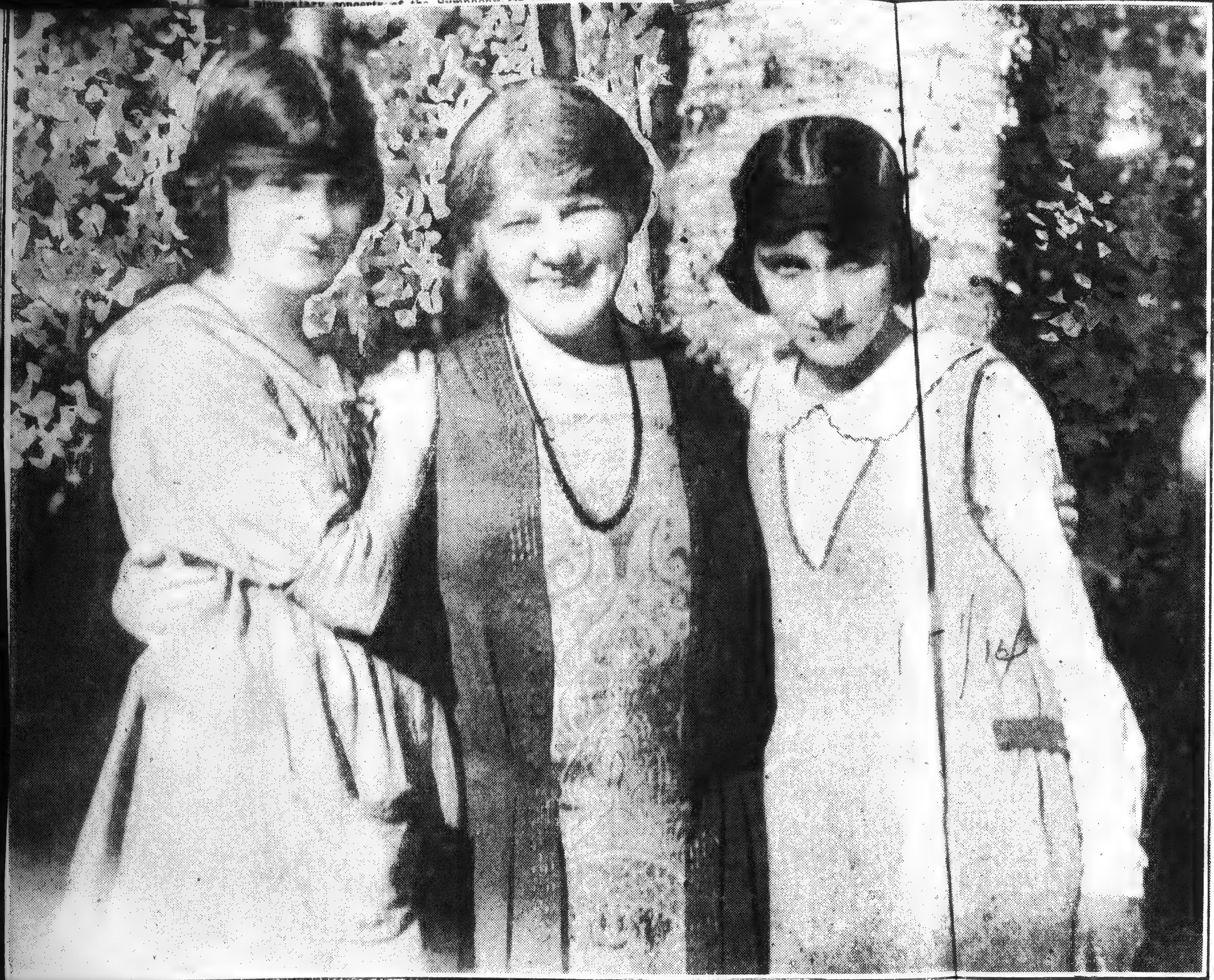

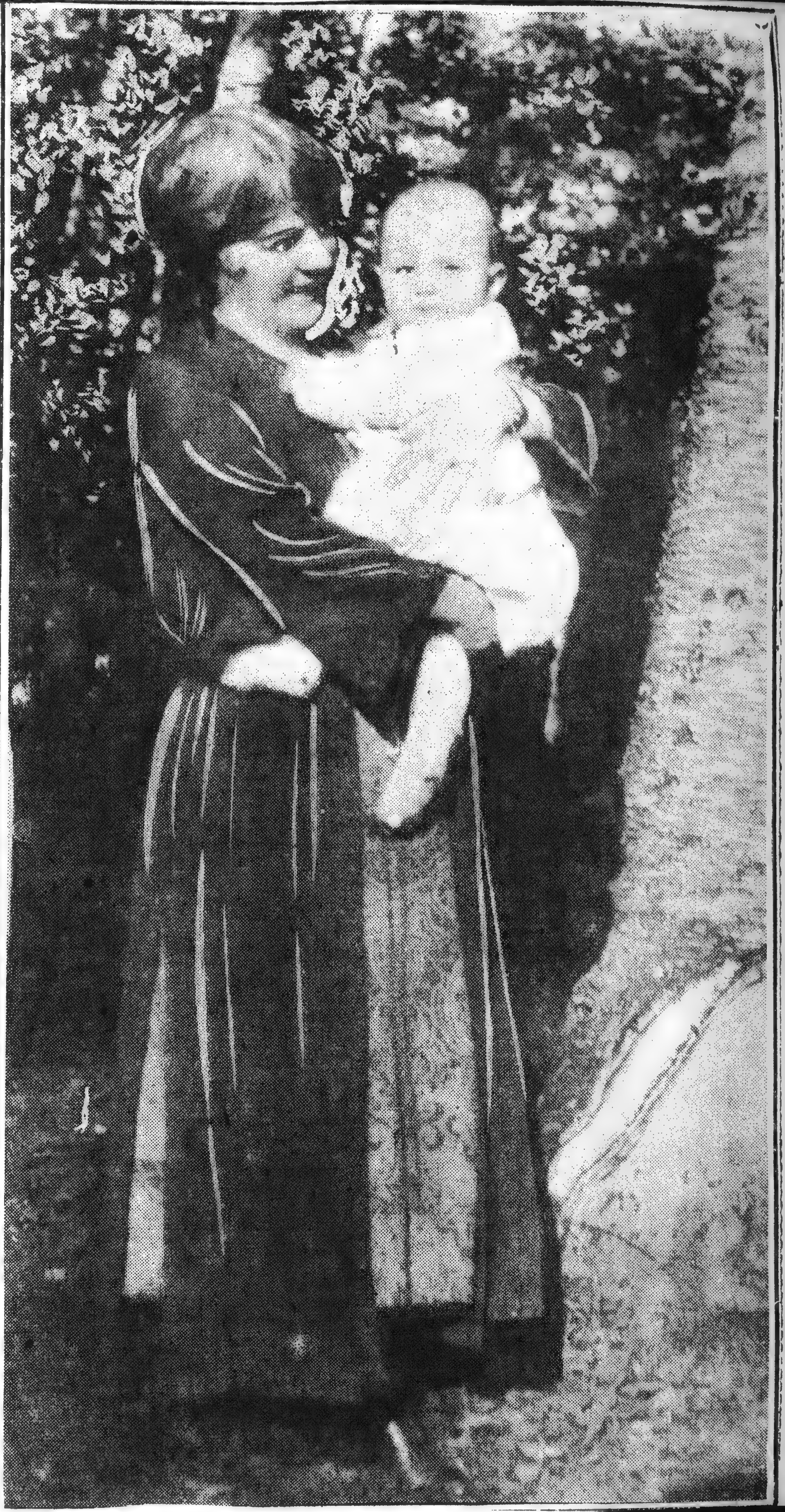

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